



**Transformation Scenes – Compare text & comics /
Storyboard it your way!**



Chapter 10, Jekyll's full statement.

(...) I was sure that human beings had at least two distinct entities – a good self and an evil self. My task was to use my body for my experiment and try to extract my "evil" self.

Zoom on the texts!

- How do you think Jekyll can 'extract his evil self'?
- Have a look at the comic strip. Read the extracts. What was changed? Why?
- In your opinion, which extract is the scariest? Why?
- What makes 'extract from chapter 9' different from the others ?

Zoom on the comic strip!

- Have a look at the document on angles 'soyouwantto...' and watch video.
- What do they suggest?
- Look at the comic frames below, which angle corresponds to each frame?
(Use 'soyouwant' document)
- What are the good sides and the bad sides of this comic strip representation compared to the book extracts?

You're the film crew!

- If you had to film Dr Jekyll's transformation for a movie adaptation, which extract would you choose? Why?
- Which angle(s) would you choose? Why?
- Watch different adaptations and comment.
- Try and **storyboard** your favourite transformation scene. Based on one of the 3 extracts. Decide which **actor(s)**? 2 or 1 ? Which **angles**? Describe the **actions and music** you would choose. Explain which **point of view** you want to express in **each frame**. > 1 frame = 1 point of view / 1 angle / 1 action / 1 music



22 Jun. - There is only one way to convince them that my research is moral, that it could revolutionize society.



23 Jun. - The most racking pang succeeded admission of the serum; a grinding in the bones, deadly nausea, a horror of the spirit that could not be exceeded at the hour of birth or death.



What had gone wrong?

ANEEARRGGH!



When the agonies began to subside, I came to myself as if out of a great sickness.



There was something strange in my sensations, something indescribably new...

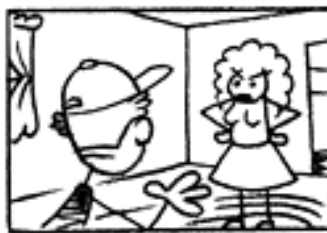


...and, from its very novelty, incredibly sweet.

Shots You're Likely to Use:



Wide Angle: or Establishing Shot. It's generally good to show the whole room, early in the scene, so viewers can understand the spatial relationships between the characters.



Over the Shoulder: It's usually easy to shoot dialogue in this way, cutting back and forth between two angles. If you're shooting over one person's right shoulder, shoot over the other person's left shoulder.



Close-Up (C/U): When you want to emphasize a line of dialogue or make the audience relate to the character more closely.



Extreme C/U: Creates tension and makes the audience feel like they're really going inside the mind of the character.



Point of View (P.O.V): Shooting from the perspective of a character makes the viewer feel like they're right in the middle of the action.



Low Angle



High Angle



Dutch Angle



STORYBOARD
HORROR SCENE



1 ■ Dolly out to mid shot of victim tied to chair gasping through a gag.



2 ■ OTS CU of killer squatting on floor in front of candles, mumbling psychotically.



3 ■ CU Frontal, low angle of killer rhythmically sharpening gleaming knife.



4 ■ ECU Killers eyes wide in killing frenzy. Candles flicker and die.



5 ■ Wide angle of victim shaking with fear. Handheld camera.



6 ■ CU Facial-motion shot of killer suddenly swinging round.



7 ■ Wide shot, handheld of killer approaching door.



8 ■ OTS CU from victims perspective as killer bursts snarling into the room.



chapter 9, "Dr. Lanyon's Narrative". As Lanyon describes the moment when Hyde, drinking the potion whose ingredients Lanyon procured from Jekyll's laboratory, transforms himself back into Jekyll.

He put the glass to his lips, and drank at one gulp. A cry followed; he reeled, staggered, clutched at the table and held on, staring with injected eyes, gasping with open mouth; and as I looked there came, I thought, a change—he seemed to swell—his face became suddenly black and the features seemed to melt and alter—and at the next moment, I had sprung to my feet and leaped back against the wall, my arm raised to shield me from that prodigy, my mind submerged in terror. "O God!" I screamed, and "O God!" again and again; for there before my eyes—pale and shaken, and half fainting, and groping before him with his hands, like a man restored from death—there stood Henry Jekyll!

chapter 10, Jekyll's full statement. Jekyll explains how he succeeded his transformation into Mr Hyde and how it made him feel.

I well remember the night I took the potion. I had bought a large quantity of a particular salt that I knew would be the key catalyst; I mixed it with the other ingredients and watched them boil and smoke and then, summoning up all the courage I had, I drank the potion. It began working almost immediately: A grinding tore at my bones, I was racked with deadly nausea, and when my mind cleared, I felt strangely younger, lighter, and happier. I felt newborn, and, above all, absolutely free! I had no conscience. I was evil and wicked with no constraints.

I stretched my hands out in joy and was suddenly aware that not only had I changed inwardly, but that I had changed physically. I had become stunted. Desperately, I sought a mirror and dashed from the laboratory, ran across the courtyard and into my bedroom, where there was a mirror. There, for the first time, I saw my evil side, Edward Hyde, sickly and deformed, despite the fact that I seemingly felt younger and happier.

These words appear in Jekyll's confession, near the end of chapter 10, and they mark the point at which Hyde finally and inalterably begins to dominate the Jekyll-Hyde relationship.

It was a fine . . . day. . . . I sat in the sun on a bench; the animal within me licking the chops of memory; (...). After all, I reflected, I was like my neighbours; and then I smiled, comparing myself with other men. (...) And at the very moment anxiety came over me, a horrid nausea and the most deadly shuddering. . . . I began to be aware of a change in the temper of my thoughts, a greater boldness, a contempt of danger, a solution of the bonds of obligation. I looked down; my clothes hung formlessly on my shrunken limbs; the hand that lay on my knee was corded and hairy. I was once more Edward Hyde.



The Most Shocking Tarantino Scene

The ear-cutting scene, from *Reservoir Dogs*

Reservoir Dogs is an accepted classic of modern cinema these days, so much so it's easy to forget the controversy this scene caused on release. By today's standards, it's not especially graphic, but it was full-on enough for the BBFC to deny the film a video release until 1995. Still, it shows Tarantino's signature mix of finger-clickin' good tunes and ultraviolence was there from the start - but this scene's real power still lies in how Mr Blonde calmly tells the cop he's not torturing him for information, or for punishment - but just for fun.



1. Match each film still with the correct angle shot name.
2. In still n° 2 what is Mr Blonde doing?
3. What do still 4 and 5 suggest in terms of point of view? How does it make the viewer feel?
4. What do you think is the meaning of the last still?
5. What kind of sound or music would you have chosen for such a scene? Why?
6. What do you think of Tarantino's music choice? What does it underline about Mr Blonde's personality? Any similarity with Dr Jekyll or Hyde?

* still: arrêt sur image. * out of camera range / off frame: hors champ / cadre

What mood does the music create? Describe the music with one word.

What mood does the lighting create? Describe the music with one word.

What triggers the transformation from Jekyll to Hyde?

What do you see when the transformation happening?

What do you see when the transformation fully happened?

How do you react to the transformed Hyde?