Seeds on Screen

Compare a short play with its filmed version

8.RL.7 "Analyze how a filmed or live production of a story, drama, or poem stays faithful to or departs from the text or script, evaluating the choices made by the director or actors."

NAME _____ DATE _____

1 READ AND MARK

Read it twice

YOUR JOB Underline matching details in the script and film, and circle film details that change or add to the script.

The Last Plot: Script and Film

1. In the short play *The Last Plot*, twelve-year-old Mara and her grandfather stand beside a community garden on its final evening. A fence will go up in the morning. The script calls for Mara to hold a tin of sunflower seeds while her grandfather folds a torn planting calendar. Mara shouts, "What good are these now?" He answers, "A garden can move." After a long pause, Mara closes the tin and slips it into her pocket. "Then we take it with us," she says. They walk away without looking back.

2. In a filmed version, the fence, the torn calendar, and every spoken line remain. The director moves the scene from early evening to dawn, with workers' trucks already rumbling beyond the fence. Mara's actor delivers "What good are these now?" quietly instead of shouting it. After the grandfather answers, the camera holds on Mara's hands. She puts one seed in a crack beside the path, then pockets the tin. The film adds this action; the script shows her taking every seed away.

3. Mara and her grandfather still leave together in the film, but the director adds a final shot of the seed in the pavement crack. A truck blocks the garden from view as its engine grows louder. There is no music, so the engine nearly covers Mara's last words. The extra shot suggests that Mara has not given up on this place, while the pocketed tin still leaves open the possibility of planting somewhere else.

2 ANSWER WITH EVIDENCE

Use the passage

1. The film keeps the fence and the grandfather's line, "A garden can move." How do these faithful details preserve the script's central problem and possible solution?

2. How might Mara's quiet question in the film make her seem different from the Mara who shouts in the script?

3. The script has Mara pocket every seed, but the film has her plant one. How does that added action change what her final line might mean?

4. Compare the script's ending with the film's final shot and engine noise. What do the director's additions draw your attention to?

3 YOUR TURN

Your own words

Choose one staging or acting choice that neither the script nor the film uses. In 3 to 4 sentences, keep the script's dialogue and Mara's final action, and explain how your choice would change the scene's meaning compared with the film.

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PART 1 · READ AND MARK

Underline matching details in the script and film, and circle film details that change or add to the script. Accept any marking that follows this job and points at the right text.

PART 2 · ANSWERS

#	QUESTION	ANSWER
1	The film keeps the fence and the grandfather's line, "A garden can move." How do these faithful details preserve the script's central problem and possible solution?	**The fence preserves the threat to the garden. The line preserves the grandfather's idea that they can start a garden somewhere else.**
2	How might Mara's quiet question in the film make her seem different from the Mara who shouts in the script?	**The quiet delivery may make film Mara seem discouraged or uncertain, while the shout may make script Mara seem angry.**
3	The script has Mara pocket every seed, but the film has her plant one. How does that added action change what her final line might mean?	**In the script, taking the seeds points toward starting elsewhere. In the film, planting one seed suggests that Mara also hopes something will grow at the old garden.**
4	Compare the script's ending with the film's final shot and engine noise. What do the director's additions draw your attention to?	**The script ends with the pair leaving without looking back. The film draws attention to the seed left behind and the truck threatening the garden, making Mara's hope seem uncertain.**

PART 3 · YOUR TURN (SAMPLE ANSWER)

I would have the grandfather tear a blank square from the calendar and hand it to Mara before he says, "A garden can move." Mara would still speak the script's lines and pocket every seed. Unlike the film's seed in the crack, this choice would make their plan to start a garden somewhere new feel more certain.

Accept interpretations supported by specific details from both versions. For Your Turn, the proposed choice must be new, preserve the dialogue and Mara's final action, and explain a difference in meaning from the film.