

Lights, Camera, Film Literacy!  
Adapting a Book into a Screenplay  
The Wizard of Oz  
ANSWER KEY

How do screenwriters adapt a book into a script for a film?  
You must pretend that YOU are the screenwriter who has been hired to adapt the book THE WIZARD OF OZ and complete this step-by-step guide.

Chapter One

Page 11

Characters:

Main character: \_\_\_\_\_DOROTHY\_\_\_\_\_

Supporting character: \_\_\_UNCLE HENRY\_\_\_\_\_

Supporting character: \_\_\_\_\_AUNT EM\_\_\_\_\_

Setting:

State: \_\_\_\_\_KANSAS\_\_\_\_\_

Two words describing their home: \_\_\_\_\_FARM\_\_\_\_\_

\_\_\_\_\_SMALL\_\_\_\_\_

Page 12

The hole in the ground that had a trap door in the middle of the floor was called a \_\_\_\_\_CYCLONE CELLAR\_\_\_\_\_

*(You, the screenwriter, say to yourself, "Aha! Here is a bit of foreshadowing!  
The novelist is letting me know there will be a cyclone later in the story.  
Yikes! The budget on the film just went up!")*

Pages 13 & 14 - a picture page.

## Page 15

As Aunt Em has been described on pages 12 & 13, would you write funny lines or serious lines of dialogue for her?

\_\_\_\_\_SERIOUS\_\_\_\_\_

Based on the novelist's descriptions of Aunt Em and Uncle Henry, who would get more lines of dialogue? \_\_\_\_\_AUNT EM\_\_\_\_\_

*("Uh, oh...the director has to work with a dog.")*

The story opens with the family worried about \_\_\_\_\_THE WEATHER\_\_\_\_\_

## Page 16, 17, 18

*("Yep... The cyclone. ")*

Look at your LCL! 3x3 Story Path Act I.

*("Wait," you say. These steps have hardly been developed at all. In the script, I must add more. I'm not sure what yet, but as I read on, I will look for ideas.")*

## Chapter Two

Pages 19 & 20 - a picture page.

## Pages 21 & 22

How does the new setting contrast the Kansas setting?

\_\_\_\_\_LUSH AND BEAUTIFUL\_\_\_\_\_

How many new characters does she meet? \_\_4\_\_

What seems to be the most important common descriptor of these new characters? \_\_\_\_\_ADULTS HER SIZE\_\_\_\_\_

Pages 23 & 24 - a picture page.

### Pages 25 & 26 & 27

You are in Act I -Step3. ..

Who is Dorothy's mentor? \_\_\_\_\_THE WITCH OF THE NORTH\_\_\_\_\_

*Much is explained through the mentor's dialogue with Dorothy...*

*You are allowed to use any of the book's dialogue in your script, since the film rights to the book have been purchased by the production company that hired you. Will you choose to use all of the book's dialogue, some of the book's dialogue or write all new dialogue for this scene? \_\_\_(individual choice)\_\_\_*

### Pages 28 & 29

What color are the shoes? \_\_\_\_\_SILVER\_\_\_\_\_

*("Hmmm. That color doesn't show up well on the screen. I'll change the shoes' color to \_\_\_(individual choice)\_\_\_\_\_.")*

What is Dorothy's main goal? \_\_\_\_\_TO GET HOME\_\_\_\_\_

### Pages 30 & 31 & 32

To help Dorothy get home, the Munchkins send Dorothy off to find OZ, THE GREAT WIZARD\_\_\_ in a city called \_\_\_EMERALD CITY \_\_\_ by following a road paved with \_\_\_\_\_YELLOW\_\_\_\_\_ bricks.

*("Hmmm... Very visual.")*

Dorothy is setting out to overcome the first obstacle, which is to \_\_\_\_\_GET TO OZ TO SEE THE WIZARD\_\_\_\_\_.

### Chapter Three

Pages 33 & 34 - a picture page.

### Pages 35 & 36

Dorothy goes into the house and decides what to wear. Will you keep this in your script? Why or why not? \_\_\_\_\_BEST ANSWER: NO, AS IT DOES NOT MOVE THE STORY FORWARD NOR REVEAL CHARACTER TRAITS\_\_\_\_\_

## Pages 37 & 38

Boq, the Munchkin, made an inference that Dorothy was a great sorceress based on what three supports?

- 1) SILVER SHOES
- 2) KILLED THE WICKED WITCH
- 3) WEARING WHITE

Would you make Boq a character in your script if he does not show up later in the book? Why or why not?

BEST ANSWER: NO. HE DOES NOT MOVE THE STORY FORWARD NOR REVEAL ANYTHING MORE ABOUT DOROTHY.

*(Pages 43 & 44 - a picture page.)*

## Pages 45 & 46 & 47 & 48

What did the Scarecrow say that might be more foreshadowing?

\_\_\_\_\_ THE ONLY THING HE IS AFRAID OF IS A LIGHTED MATCH \_\_\_\_\_

Would you include the Scarecrow as a character in your script?

Why or why not?

BEST ANSWER: YES. HE'S UNUSUAL AND INTERESTING. HE HAS HIS OWN NEEDS. HE CAN MOVE THE STORY FORWARD WITH HIS COMMON GOAL OF MEETING THE WIZARD AND CAN ADD COMPLICATIONS AS WELL AS ASSISTANCE TO DOROTHY.

## Chapter Four

*Pages 48 & 49 - a picture page.*

## Pages 51 & 52

How does the paragraph at the top of page 52 (*"The farms were not nearly so well cared for..."*) change the mood from the preceding page?

BEST ANSWER: "NOT WELL-CARED FOR" " FEWER" "DISMAL" "LONESOME"... THESE DESCRIPTORS HINT AT SOMETHING BEING WRONG WITH THE AREA THEY HAVE ENTERED.

(Pages 53 & 54 - a picture page.)

## Page 55

"Aha!" you say. "There is the theme, the main lesson of this story."  
Dorothy says six words: \_"THERE IS NO PLACE LIKE HOME." \_

## Pages 56 & 57 & 58 & 59 & 60

Would you include the Scarecrow's entire back story in your script?  
Why or why not?

BEST ANSWER: NO. IT SLOWS THE ACTION AND ISN'T NEEDED IN THE FILM. AS A SCREENWRITER, I HAVE TO LOOK FOR WAYS TO TURN OVER 300 PAGES OF THE BOOK INTO 120 PAGES OF A SCRIPT AND SO I MUST LOOK FOR ANYTHING I CAN CUT OUT.

## Chapters Five and Six

The Scarecrow wants the Wizard to give him a \_\_BRAIN\_\_.

The Tin Woodman wants the Wizard to give him a \_\_HEART\_\_.

The Lion wants the Wizard to give him \_\_COURAGE\_\_

*"I see," you say. "There are three (The Magic Three!) very different and interesting characters Dorothy finds along the way and each wants to get to the Wizard. I'll shorten each introduction so they can get to the next obstacle of Act II much faster."*

## Chapter Seven

Obstacles:

1) \_\_\_\_THE GREAT DITCH\_\_\_\_

2)\_\_\_\_THE KALIDAHS\_\_\_\_

3) \_\_\_\_THE RIVER\_\_\_\_

Will you keep any of these obstacles in your screenplay?

Which one(s)? *(answers vary)*

## Chapter Eight

Will you keep the obstacle of the raft and the stork or the poppy field in your screenplay?

Why or why not? *(answers vary)*

Are any other possible obstacles coming to your mind?

If yes, list some of them: *(answers vary)*

## Chapter Nine

Will you include the killing of the wildcat in your screenplay?

Why or why not?

BEST ANSWER: NO. THIS IS A FAMILY FILM AND THE WAY THE WILDCAT WAS KILLED IS TOO VIOLENT FOR THIS AUDIENCE.

Will you include the Queen of the Mice?

Why or why not? *(answers vary)*

## Chapter Ten

How does the author tell you the mood has changed?

"...REFRESHED..." "GREATLY ENJOYING THE WALK..." "...SOFT FRESH GRASS..." "THE ROAD WAS SMOOTH AND WELL PAVED NOW AND THE COUNTRY WAS BEAUTIFUL." "THE TRAVELERS REJOICED." (page 130)

Would you include visiting the woman's house in your screenplay?

Why or why not?

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## Chapter Eleven

Would you keep the head, the lovely lady, the beast, and the ball of fire... all in your screenplay? Why or why not? *(answers vary)*

According to the LCL! 3x3 Story Path the main character should be confronted with the second big obstacle and feel that there is no turning back.

Has this happened? Explain.

YES. THE WIZARD WILL ONLY HELP IF DOROTHY KILLS THE WICKED WITCH OF THE WEST.

## Chapter Twelve

Would you include the wolves, the crows, the bees, the Winkies, the Winged Monkeys...all in your screenplay? *(answers vary)*

If you had to choose just one, which would you choose? \_\_\_ *(answers vary)*\_\_\_

Why? *(answers vary)*

The witch's fear of \_\_\_WATER\_\_\_ is another example of foreshadowing.

## Chapters Thirteen & Fourteen

Would you include the story of the winged Monkeys and why they obey the Golden Cap in your screenplay?

Why or why not?

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## Chapters Fifteen, Sixteen & Seventeen

Very often in movies, just as the main characters are about to achieve their goal and the audiences are about to relax, the reward is suddenly taken away. How did this happen to Dorothy? SHE WAS SUPPOSED TO GET HOME WITH THE WIZARD IN THE HOT AIR BALLOON, BUT THE BALLOON WENT UP IN THE AIR WITHOUT HER, AND SHE WAS STILL LEFT TO WONDER HOW SHE COULD GET HOME.

Would you keep this in your adapted screenplay?

Why or why not? \_\_\_ (answers vary)\_\_\_

## Chapters Eighteen, Nineteen, Twenty, Twenty-One, Twenty-Two

In your adaptation, would you now send Dorothy on another adventure with the fighting trees, the wall, the country made of china, the great spider, and the hammer-heads?

Why or why not?

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## Chapters Twenty-Three & Twenty-Four

What are examples of "The Magic Three" often used in storytelling?

3 COMMANDS TO THE WINGED MONKEYS

3 LEADERS OF THREE COUNTRIES

3 STEPS OF THE SHOES

3 KNOCKS OF THE SHOES' HEELS

Did you like the ending or would you change the ending of your screenplay in any way? \_\_\_ (answers vary)\_\_\_