White as Snow: Adaptation from Fairy Tale to Film

By Corina Brown
Bachelor of Arts and Media

This Thesis is presented for the Honours degree of Media in Screen Production at Murdoch University
I declare that this thesis is my own account of my research and contains, as its main content, work that has not previously been submitted for a degree at any tertiary educational institution, including Murdoch.

Signed: ________________________________

Full Name: Corina Brown

Student Number: 31249445

Date: 1/11/2016
Abstract

Most research into adaptation studies focuses on comparison between the source text and the filmic adaptation. Conversely, this dissertation looks at the adaptation process in practice, following the process of adapting a fairy tale to the screen from conceptualisation to the final film. To do this, this dissertation examines the generic context of the fairy tale adaptation, the screen-writing process, and the film-making process in order to understand how filmic intertextuality and extratextuality can influence the role the source text plays in a filmic adaptation.

This dissertation includes an exegesis, the original fairy tale, the final White as Snow locked script, and the final film, all of which need to be read and understood for the purposes of this study. These elements examine the process of the filmic adaptation of a popular fairy tale, “Little Snow White” by the Brothers Grimm.

The significance of this research lies in the practical approach, analysing the adaptation process from the perspective of the film-maker, rather than a simple comparison of the source text and the final product of the film. Examination of the adaptation process from beginning to end reveals the role the source text plays in each step of the adaptive film production process and how that role is influenced by the inter- and extratextual factors which act upon these processes.
Synopsis of *White as Snow*

A fairy tale adaptation of “Little Snow-White” by the Brothers Grimm, *White as Snow* is a surrealist drama about the conflict between Bianca and her Stepmother, stemming from her Stepmother’s belief that Bianca’s Father loves Bianca more than he loves his wife.

When Bianca breaks her Stepmother’s precious mirror, Stepmother lashes out, leaving Bianca unconscious and in the hospital. Stepmother lies about what happened, but knows that if Bianca wakes up, her husband will learn the truth. In a dream state, Bianca is trapped in a glass coffin and is unable to escape. When the Stepmother witnesses Bianca flat-lining in the hospital, she panics and flees the hospital, returning home, believing Bianca’s death to be her fault. However, she later finds out that Bianca has survived and told her Father the truth, and she is enraged. She goes on a rampage, destroying items that remind her of the marriage she has ruined with her actions, before realising that the reminders are inescapable. With the Stepmother’s breakdown, Bianca is finally able to escape the glass coffin, and by the time the police arrive, Stepmother is resigned to her fate.
# Table of Contents

Abstract ................................................................. III

Synopsis of *White as Snow* ........................................ IV

Contents Page ......................................................... V

Acknowledgements .................................................. VI

Introduction .......................................................... 1

Chapter One: Contextualising the Fairy Tale Adaptation .......... 3

Chapter Two: Fairy Tale to Film Script .......................... 10

Chapter Three: From Script to Screen .......................... 17

  Directing

  Producing

  Performance

  Production Design

  Cinematography

  Editing

  Sound Design and Music

  Collaboration in Film

Conclusion ............................................................ 32

Citations ............................................................. 34

Films Cited ........................................................... 36

Appendices

  Appendix 1: “Little Snow-White” by the Brothers Grimm .... 37

  Appendix 2: *White as Snow* Film Script by Corina Brown .... 44
Acknowledgements

I would like to express my sincerest and most heartfelt gratitude to the following individuals, without whom this thesis, and the accompanying film, could never have been completed:

To my supervisor, John McMullan, who patiently guided me through the whirlwind of thought processes and ideas. You saw where I needed to go, even if I needed to take the long road to get myself there in the end.

To Caitlin, who listened and read and made me feel understood by someone outside the world of film-making. Your patience, guidance and your fiercely loyal friendship have been my saving grace throughout this thesis, and the decade that came before.

To my cast and crew, thank you. This dissertation discusses the collaborative nature of film-making and the impact your work had on my vision, and I could and would never have made the film any other way.

To Jakob, my producer and thesis companion, your expertise, dedication, and enthusiasm have been invaluable and inspiring these past few years. We kicked it, smashed it and crushed it, and I’m so proud of what we’ve achieved.

To Katelyn, my production designer, who saw what I saw, and brought it to life with such gorgeous precision – this film was your baby just as much as it was mine, and it shows. I could never have endured this journey without you.

And finally, to Meredith, my cinematographer and editor, without whom this film would be a shadow of itself. I can’t even begin to tell you how grateful I am for your time, your creativity, your dedication to seeing the film and this thesis completed, and your ability to deal with my “argumentativeness”. I genuinely don’t know how I could have done this without you. You went above and beyond, and no amount of thanks could possibly express how grateful I am.
Introduction

The making of a film out of an earlier text is virtually as old as the machinery of cinema itself.” (Andrew, 1980, 10).

The concept of adaptation refers to a process of change or transformation into a form better suited to a new context or environment; and as such, a filmic adaptation is the translation of written works onto the screen. According to Karen Kline, over half of commercially made films are adaptations (1996, 70), and films belonging to the genre can usually be expected to achieve commercial success based on the popularity and notoriety of the source material (Seger, 1992, xiii). Given the cultural relevance and popularity of filmic adaptations in Hollywood, enquiry into the adaptation process and the role that the source text should play in the adaptation is particularly pertinent.

During the making of an adapted film, intertextual and “extratextual” (Kline, 1996, 74) elements are said to influence the adaptation process from conceptualisation to the end product. Intertextuality is the way other literary or filmic texts influence, and are referred to in, the film. Extratextual elements are the outside forces and constraints which can act upon the screen-writing and film-making processes. In this thesis, I will examine context of the fairy tale genre, the screen-writing process, and the film-making process, in order to understand how the inter- and extratextual elements can influence the role that the source text plays in a filmic adaptation.
Despite the prevalence of the adaptation as a genre in the early years of film-making, “Adaptation study was a marginal venture in the early 1950s, when Andre Bazin (1967) broke with critical orthodoxy by praising ‘impure cinema’ (films based on novels and plays)” (Lev, 2007, 335). Since then, a battle between what Cardwell refers to as “comparative” and “non-comparative” approaches has taken place, which question whether or not the adaptation should be critiqued in comparison to the source text (2007, 51). Discussion over the concept of fidelity to the source material then leads to an enquiry into what role the source material should play in an adaptation. Many adaptation scholars are content with a comparisons between the literary source and the adapted film (Lev, 2007, 336/337), meaning that they fail to look at the translation process that occurs in between. Analysing how the screen-writing and film-making processes affect an adaptation, rather than focusing on whether changes to the source material have occurred, can shed light on the role the original text plays in the adaptation process as a whole, and not merely the final product.

Fairy tales are a common source material for adaptations, and are currently particularly prevalent, with new adaptations of our favourite fairy tales making their way onto our screens every year. A fairy tale is a folk tale consisting of fantastical elements, which has originated from the oral story-telling tradition. Many of the most popular fairy tales were published as children’s literature in the early 19th century by fairy tale collectors such as the Brothers Grimm. One of the most popular of these fairy tales collected and published in 1812 by the Brothers Grimm is “Little Snow-White”
White as Snow (see Appendix 1), which has been adapted several times in the past decade alone, across both film and television. “Little Snow-White” tells the story of a Queen who becomes jealous of her seven-year-old stepdaughter’s beauty, and seeks to kill her so she may remain the fairest of all. My film, White as Snow (Corina Brown, 2016), is a modernised adaptation of “Little Snow-White”, and it tells the story of a woman who believes her husband loves his young daughter more than he loves her. The Stepmother’s growing envy and resentment towards her stepdaughter eventually lead her to lashing out at the child, leaving the girl unconscious and in the hospital.

The aim in analysing the process of adapting White as Snow in this thesis was to reveal the ways in which intertextual and extratextual elements influence the way the original text made the transition from written text to visual text. The making of White as Snow was undertaken with the express purpose of creating the circumstances to analyse the adaptation process, and as both the Screen-writer and the Director of White as Snow, I was well positioned to analyse the adaptation process of the film from an internal perspective. Chapter One of my thesis addresses the context of the fairy tale adaptation genre and the way this influences the role the original text plays in the adaptation. The context of the genre is the socio-cultural and historical circumstances which influence the genre as a whole. In this case, the “generic context” (Cardwell, 2007, 55) comprises of the complex history of the fairy tale, and the intertextual relationship between the adapted film and the source text, as well as the fairy tale adaptations that have come before it. Chapter Two of my thesis
addresses the screen-writing process, which begins to bridge the gap between the source material and the film. Literary texts and filmic texts are vastly different mediums, and the screen-writing process interprets the original text into a new written form that is better suited for transformation into a film. For the adaptation, screen-writing is a process of retaining a balance between preserving the essence of the original and making the essential changes required to successfully translate the literary text to filmic form (Seger, 1992, 8/9). Chapter Three of this thesis analyses the transformation of the adapted script into a visual representation of the original text. This occurs through collaboration of the variety of departments during the film-making process which come together to create a film, and the collaborative process itself is an extratextual element which acts upon the adaptation process, as each department influences how the film is brought to life. The analysis of each of these elements of the adaptation process is undertaken in order to understand how intertextual and extratextual factors can influence the role that the original fairy tale plays in a modernised filmic adaptation.
Chapter One: Contextualising the Fairy Tale Adaptation

The history of the fairy tale is a complex one since it is “impossible to date the origin of any one tale,” (Davidson and Chaudhri, 2003, 2), or to pinpoint a singular author. Canonical fairy tales such as “Little Red Riding Hood” and “Little Snow-White” are perhaps best known as they were published by the Brothers Grimm in 1812, and similarly, the versions of “Sleeping Beauty” and “Cinderella” published by Perrault in 1967 are perhaps most well-known in contemporary times. However, like most fairy tales, these stories have been retold and rewritten across centuries, having been preserved by oral story-telling traditions, to later be written down well after their first telling by famous fairy tale collectors such as the Brothers Grimm and Perrault, and then edited, translated and adapted repeatedly. “The stories themselves function as shape-shifters, morphing into new versions of themselves as they are retold and as they migrate into other media,” (Tatar, 2010, 56), and they bring with them this vast history of intertextuality as they make the transition into filmic form. This chapter discusses how the history of the fairy tale has influenced the development of the fairy tale adaptation as a genre, and how the intertextual nature of this generic context has in turn influenced the making of White as Snow.
As well-known as these fairy tales are, most were not well-documented until the early 19th Century, and so many variations of most tales can be found across a variety of different cultures. “The stories we know derive from a relatively late period just before they began to be written down and collected, but are descendants of versions that go back into the mists of time, through centuries we can only sum up with the term ‘oral tradition’,” (Sale, 1978, 24). These stories were passed on verbally, often by travelling oral story-tellers, and this meant that the tales were subject to change as they were adopted by different cultures and “each people gave the stories different twists and emphases,” (Sale, 1978, 24). The origin of the fairy tale in the oral tradition is a significant link to the way the stories have continued to evolve and adapt to new contexts throughout history. “Fairy tales act as an airy suspension bridge, swinging slightly under different breezes of opinion and economy” (Davidson and Chaudhri, 2003, 2). Just as the Brothers Grimm collected their stories and published them for children as a book of moral lessons for their time, so too did Walt Disney repackage stories such as “Little Snow-White” (Grimm, 1812) and “Sleeping Beauty” (Perrault, 1967) to suit the “American tastes, values, and the Protestant work ethic” (Day, 1997, 17) of his time. However, “the ancientness of the tales, their curious presence in so many different countries, their testimony to the strength of an oral tradition now all but gone, all serve to make them a literature that latter day people need to treat with great care and respect” (Sale, 1978, 24). With this in mind, it is important to approach the process of fairy tale adaptation with an understanding of the rich and complex story-telling tradition that brought us the fairy tales we know today. The history of the fairy tale is a part of a larger context.
of intertextuality which influences the adaptation process, particularly since there are still records of so many differing versions of many of these tales which inform the adaptation process.

For the filmic adaptation, however, it is difficult to derive the source material directly from an oral telling of a story. Thus, “a distinction must be made between the oral fairy tale, recorded with various degrees of accuracy, as delivered by a storyteller to an audience, and the literary fairy tale, the individual creative work of a writer,” (Davidson and Chaudhri, 2003, 1), since these literary, written versions are substantially more malleable for purposes of the film-maker. “The most famous collection of fairy tales the world over is that made by Jacob and Wilhelm Grimm (1785-1863 and 1786-1859) and published under the title Kinder und Hausmarchen, ‘Children’s and Household Tales’” (Blamires, 2003, 71). This collection of fairy tales is considered canonical, since “the collection of Grimms’ tales came to establish itself as the authoritative source of tales disseminated across many cultures” (Tatar, 2010, 56). It is difficult to refer to the Brothers Grimm as mere collectors of the tales, however, since they performed a transformation process of their own, framing the stories as children’s literature and simplifying the language (Sale, 1978, 25), as well as imposing their own social, moral and religious guidelines for the children upon the texts to suit the zeitgeist of their day (Blamires, 2003, 82). It is important to note, however, that “there is in fact no form of fairy tale that can regarded as normative, since the storytelling tradition is a process in which tales are constantly reinvented,” (Blamires, 2003, 82). Because of this “one
might well conclude that exact texts are not important, as the stories have been reprinted and retold too often,” (Shippey, 2003, 261). In my own case, I have a copy of Grimms’ Fairy Tales printed in 1934, given to me by my grandmother as a child, and this book contains the first version of “Little Snow-White” I ever read (see Appendix 1). It was this version of the story that I used as my source material in the adaptation process of White as Snow. This written version of the tale has not only been translated into English, but it has also undergone this adaptation process performed by the Brothers Grimm, which has influenced, not just the adaptation of White as Snow, but the subsequent retellings and adaptations of the tale since the Brothers first published their collection.

The popularity of the fairy tale has not only continued into the modern era in book form, but also on the screen, both in film and television forms. In recent years, well-known characters such as Sleeping Beauty, Snow-White and Cinderella have made live action appearances on our screens in films such as Maleficent (Robert Stromberg, 2014), Snow White and the Huntsman (Rupert Sanders, 2012), and Cinderella (Kenneth Branagh, 2015) respectively, and these characters and many more also make appearances in television programming such as Once Upon a Time (created by Kitsis and Horowitz, 2011-present). Roger Sale claims that experiencing fairy tales as written literature as individuals has damaged the fairy tale tradition in recent centuries, instead suggesting that sharing the tradition amongst many people helps liken the experience to the oral tradition, much freer of the tastes and ideals of the individual (Sale, 1978, 25/26). I would suggest, then, that fairy tale adaptations presented in film are an even closer
experience to the oral tradition than the written literature, in preserving that audience experience. Fairy tale films also represent a continuation of the story-telling tradition, in that each addition to the genre is built upon a web of intertextuality based on the texts and films which came before it, forming a “mosaic of quotations… revealing the multiplicity of intertexts that make adaptations multidimensional” (Cobb, 2008, 283). This complex web of intertextuality is a significant influential factor upon any filmic fairy tale adaptation.

To this end, it is important to understand the way the intertextuality of the fairy tale film works with the audience’s expectations. With each addition to the fairy tale adaptation genre, the generic context is built upon, and each subsequent addition to the genre is influenced by its own intertextual relationship to the other films belonging to that genre. For both the audience and the film-maker, “genre provides its framework, its ground rules, and a set of expectations” (Cardwell, 2007, 56) to which generic films are bound to some extent. The fairy tale film genre is first and foremost reliant upon the fairy tales from which the films are adapted. In the case of Snow-White adaptations, at the core, the story usually consists of a beautiful young girl and a jealous rival who is usually her stepmother. Common motifs also include a magic mirror, a poison apple, a love interest typically in the form of a prince, and suspended sleep, usually inside a glass coffin. These elements combine to create what the audience can immediately recognise as a Snow-White adaptation. In the case of White as Snow, the Glass Coffin is the first element to appear which suggests a relationship to the story of Snow-White. Secondly, the title, being a quote from
the fairy tale, as well as the exposition story card in the opening of the film, which is also a common trait for fairy tale adaptations, help the audience again recognise elements of the Snow-White story they know. In the making of *White as Snow*, an understanding of the fairy tale adaptation genre and its intertextual links to the fairy tale tradition heavily influenced the writing and film-making processes.

Another interesting factor to consider when looking at the contextualization of a fairy tale film is the intertextual relationship the adaptation has with other films belonging to the genre, particularly those that are based on the same tale. Interestingly, true love’s kiss is a common motif in Snow-White adaptations, despite it not being a plot point in the Brothers Grimm version of the story. This comes from Disney’s *Snow White and the Seven Dwarfs* (David Hand, 1937), in which the kiss is the antidote to the poison in the apple. In the fairy tale, Snow-White awakens when the apple is merely dislodged after an attendant of the prince stumbles while carrying the glass coffin (see Appendix 1). The inclusion of a similar moment, in which Father awakens Bianca with a kiss to the forehead in the Hospital is a direct reference to this relatively new element of the story. Disney versions of fairy tales can perhaps be considered the canonical filmic counterpart for the modern era to texts written by canonical fairy tale authors such as the Brothers Grimm. Audience members, particularly children, are often more familiar with these versions of the tales, despite being relatively loose interpretations (Day, 1997, 34). Elements from the Disney adaptations of the fairy tale films can play upon the audience’s expectations for the adaption, and choosing to defy
or to harness this expectation was a significant influential factor upon the making of a fairy tale adaptation such as *White as Snow*.

The contextual placement of any text is a significant factor in its production process, regardless of whether it is a literary or filmic text. The long history of the fairy tale and the development of the fairy tale adaptation as a film genre heavily influence the making of any fairy tale adaptation. “The context is already textualized, informed by the ‘already said’ and by ‘prior speakings’, while the text is ‘redolent with contexts’, at every point inflected by historical process and shaped by social events” (Cobb, 2008, 283). This context influences what audiences expect from the adaptation, and thus which elements of the original text, as well as which references to other adaptations of the text, the film-maker feels obliged to include in their own adaptation. During the writing and film-making processes of *White as Snow*, this contextual influence was constantly acting upon the film in a variety of ways, as the different elements came together to create the film. The generic, socio-cultural and historical context of the film influences the role the original text plays in the filmic adaptation, since the film’s intertextual relationship is not just with the original fairy tale, but also with this myriad of other influences.
Chapter Two: Fairy Tale to Film

Script

A second area deserving attention is detailed study of the screenplay. Many adaptation scholars omit discussion of screenplays altogether, contenting themselves with a comparison between literary source and finished film. But screenplays can provide important insights into how and why a literary work was adapted. (Lev, 2007, 336/337)

The adaptive screen-writing process is inherently intertextual, since the script must, in some way, relate to the source text. However, “the precursor literary work is only an aspect of the film’s intertextuality” (Mcfarlane, 2007, 9); the way White as Snow relates to other fairy tale films, particularly other Snow-White adaptations, had a heavy impact on the screen-writing process. I chose to modernise the story of “Little Snow-White” (Grimm, 1812), and because of this, I was not focussed on creating a perfectly loyal representation of the fairy tale, since I accept that literary and filmic signifying systems are inherently different (Kline, 1996, 72). However, many of my screen-writing decisions were made for the express purpose of creating points of difference between White as Snow and other Snow-White adaptations, particularly since I felt that it was more significant to focus on preserving certain aspects of the source fairy tale. The intertextual nature of the screen-writing process is highlighted by the representation of the Stepmother and her character motivations, the modernisation of the concept of the magic mirror, as well as the preservation of
specific narrative kernels of the story and the elimination of others. This chapter analyses how the intertextuality of adaptive screen-writing process has influenced the role the original fairy tale plays in *White as Snow*.

The conceptual beginning of the screen-writing process for *White as Snow* was sparked by a vision of a girl trapped and panicking in a glass coffin juxtaposed with the same girl comatose in a hospital bed. From this concept came the idea of modernising the story of “Little Snow-White” (Grimm, 1812) in an effort to understand how the same story might take place in a modern-day context and questioning what I wanted to know about the fairy tale and its characters. This question was immediately influenced by my experience with other adaptations of the story. I didn’t want to know very much more about Snow-White’s character, because Snow-White has been the main character of several of her own films in the past. This led me to the Evil Queen, a character I always found intriguing, but shallow, as her primary motivation is an obsession with appearance. Stepping away from her representation in other adaptations and returning to the original fairy tale was an important step here, as it unveiled aspects of her character that I wanted to explore. In the original fairy tale, the jealousy of the stepmother arises when Snow-White makes the transition from girlhood to womanhood, at age seven, and the mirror refers to her as the fairest of all (Goldberg, 2000, 479). Adaptations of literary classics “make us reconsider the original in the light of what a later period and another sign system have made of it” (Mcfarlane, 2007, 10), and my own modern context made me want to understand how these circumstances could possibly
inspire such rage and violence in a grown woman. In this instance, 
*White as Snow*’s intertextual relationship was based not simply on 
the straight translation of the fairy tale into script form, but on a 
desire to understand and explore the modernisation of this 
character’s motivations.

In the case of Snow-White, “Central to all reworkings of the 
classical tale is the theme of jealousy” (Goldberg, 2000, 480), 
however, this jealousy can be motivated by a variety of different 
factors. In *Snow White and the Huntsman* (Rupert Sanders, 2012), the 
Queen’s motivation is her desire for power and eternal youth; in 
*Mirror Mirror* (Tarsem Singh, 2012) it is vanity and greed; and in 
Disney’s *Snow White and the Seven Dwarfs* (David Hand, 1937), the 
Evil Queen’s motivation is simple vanity. My focus when writing 
this script was on creating a modern version of the Evil Queen 
from the fairy tale, transforming her into a character that the 
modern audience could understand. Seger comments that the 
commercially viable film will have a main character who is likable 
and sympathetic. Or, in the case of an unlikable main character, 
sympathy can be exchanged for understanding. The audience must 
understand what drives her (Seger, 1992, 5/6). This led me to the 
one connection these two characters shared – Snow-White’s father 
and the Evil Queen’s new husband. This character is not stated as 
dead, but is merely absent from the tale, and it felt like a natural 
step to take the Stepmother’s vanity, which seems to be a depthless 
motive, and turn it into insecurity about her marriage. From here 
the story becomes, not a war for who is fairest of all, but a war for 
the affection of this distant male character in the story. The 
conceptualisation of this interpretation of the Stepmother is based
upon the film’s intertextual relationship with other Snow-White adaptations, hinging upon the desire to explore something different in this version of the tale.

From this springboard, it is easy then to see how the magic mirror occupies the position of the husband’s male gaze. The magic mirror looks at the Queen and tells her that she is not beautiful and not important enough, and definitely not as beautiful or important as Snow-White, fuelling her insecurity and jealousy. Sale points out that, in the fairy tale, “the Queen doesn’t want anything, or anyone, to be fairest with, except her magic mirror” (1978, 43). This could be interpreted as an extension of the Queen’s vanity and her desire to be happy only with her reflection, however the mirror is given a voice in the fairy tale that does not always tell the Evil Queen what she wishes to hear. The mirror projects an ideal of beauty upon the Queen which she repeatedly fails to measure up to as the story progresses, until she manages to eliminate Snow-White for a time. The same can be said of the Stepmother in White as Snow, who only manages a moment alone with her husband after Bianca is hospitalised, even though this does not last. The power of the magic mirror, and of the Father character, is the ability to look away from the Queen and instead focus on Snow-White, fuelling her insecurity and thus, her jealousy towards the girl. While the broken mirror in White as Snow is the inciting incident of the film which causes Stepmother to lash out as Bianca, this object is inanimate and non-judgemental, whereas the Father is a character whose focus, devotion and affection can be fought for and won. This modernisation of the concept of the magic mirror is another
example of how the screen-writing process has influenced the relationship between the original text and the final film.

“Strengthening the story line is a first step, for audiences like a well-told story” (Seger, 1992, 5), and for White as Snow this meant finding the narrative beats of the fairy tale and representing them in the modern world of the film. I originally assumed the climax to be the Stepmother’s attack on the girl, leaving her unconscious, but the more I studied the fairy tale, the more I came to believe that the climactic points in the story were never her attacks on Snow-White, but were in the Evil Queen’s anger when these attacks failed. In the script, the breaking of the mirror is the inciting incident, and can be aligned with the moment in which the magic mirror admits that Snow-White is now the fairest. The Stepmother’s truest and most violent rage actually occurs well after Snow-White has awoken, when the Stepmother learns that the betrothed of the prince is more beautiful than she. As such, in White as Snow, the climax lies not in the breaking of the mirror, Stepmother’s attack on Bianca, Bianca’s death, or her coming back to life, but in the moment in which Stepmother learns that Bianca is alive, her husband now knows the truth, and her fear of losing her husband to Bianca has come to pass.

In the conclusion of the film, I chose to look at one of the lesser known, but still significant elements to the story, the delivery of justice, in which the Evil Queen is punished by the father of Snow-White’s Prince. The King forced the Stepmother to dance while wearing iron shoes filled with hot coals, until she fell down dead (see Appendix 1). This is an era-appropriate delivery of
justice which is often overlooked in adaptations of the story, even though the delivery of justice is an important moral function in a fairy tale; justice teaches the reader that acts of evil are punished by a higher power, while the good are rewarded. In filmic adaptations of Snow-White, the Evil Queen is often killed by an act of nature, the dwarves, at the hand of Snow-White or the Prince, by her own hand, or she simply escapes and disappears, which sanitises the punishment for wrong-doing (Day, 1997, 20). This erases the concept of justice and interferes with the moral of the tale. In the modern era, justice is put in the hands of institutions such as the police and the law, as opposed to royalty. I chose to use that in the resolution of the script to represent this idea of justice being delivered by a higher power when the police arrive to arrest Stepmother at the end of *White as Snow*. Preserving the narrative kernels of the source fairy tale was a decisive way in which the intertextuality of the screen-writing process influenced the role of the fairy tale in the final product.

Adaptation “means choosing what’s important within material that might be very rich with complexities” (Seger, 1992, 9). For me, the screen-writing process was a process of deciding what aspects of the fairy tale were of such significance that they needed to make it into the film, and which aspects did not. Adapting a literary text to film requires simplification and clarification of the storyline, and because of this, some elements of the original text often must be sacrificed in the transition to the new medium (Seger, 1992, 7). In the case of *White as Snow*, one of the most significant elements that I chose to leave out of the script was the seven dwarfs. Despite the significant role that the dwarfs played in the
Disney film, in the fairy tale the dwarfs weren’t even given names. In the fairy tale, they merely represented a safe haven for Snow-White, a place in which her character matures and accepts responsibility in the form of domestic tasks (Goldberg, 2000, 479). However, White as Snow does not tell the coming-of-age story of Snow-White, the way most adaptations do, and because of this the dwarfs had no place in the story. Other elements of the story, such as the Huntsman and the Evil Queen’s three unsuccessful attempts on Snow-White’s life, were eliminated from the script to save time in the film. The short duration of the film was a decisive factor here, however, more significantly, the story elements that were eliminated in the adaptation process were removed because they did not serve the Stepmother’s narrative in this reworking of the tale.

Similarly, Snow-White’s love story was another element of the fairy tale that I chose to remove from the film’s story as part of the modernisation of the story. The majority of Snow-White adaptations introduce a romantic interest character for Snow-White in the first act, framing the film as a love story and the Evil Queen as an obstacle to that relationship, rather than telling a story of personal triumph for the heroine (Day, 1997, 18). Particularly guilty of this is Snow White and the Seven Dwarfs (David Hand, 1937), in which “Disney emphasized the romantic elements of all the tales and changed the plot to a simple love story” (Day, 1997, 22), effectively eliminating the other thematic concerns of the story in the process. In the fairy tale, however, the prince is only introduced in the final moments of the story, whisking Snow-White’s glass coffin away, accidentally waking her, and then marrying her (see
Appendix 1). The focus of the fairy tale is instead on the jealous conflict between the Evil Queen and Snow-White, and it was this theme that I chose to focus on, rather than to over-emphasise the romantic subplot that was barely present in the original text. The exclusion of some elements of the fairy tale from the adaptation is its own form of intertextuality, and this heavily influences the role the original text can play in the adaptation.

For *White as Snow* to become a modernised adaptation, the story of “Little Snow-White” (Grimm, 1812) had to be re-contextualised to resonate with a modern audience, not just re-situated into the modern setting of the film’s world. Re-contextualising the story makes the film more identifiable for the audience and allows the story to sit comfortably within the framework of the modern context, and it also has to take into account a variety of intertextual links that could be made, not just between “Little Snow-White” and *White as Snow*, but also with other Snow-White filmic adaptations. This modernisation process made elements such as the Evil Queen’s character and her motivations, the magic mirror, and the narrative structure of the story, acceptable in a realist setting for the modern audience. Similarly, elements that were removed were eliminated to allow the film to function effectively as a visual text. The way these elements of *White as Snow* associate, both with the source fairy tale and with other Snow-White adaptations, highlights the way the intertextual nature of the adaptive screen-writing process affects the role the source text plays in the final film.
Chapter Three: Script to Screen

Focussing only on the intertextual relationship between the original source text and the film prevents us from considering the extratextual factors of the production process that influence the making of the adaptation (Kline, 1996, 74). This encompasses the myriad of “dynamic cultural and discursive forces at play, such as… other aesthetic influences, the cultural milieu, [and the] production factors of filmmaking” (Cobb, 2008, 283) which shape the film throughout its production. As the film made this transition into the production phase, it was interesting to note “what narrative kernels transferred from the wholly verbal sign system to the system of audio-visual moving images” (McFarlane, 2007, 7), and how the film departments of Directing, Producing, Performance, Production Design, Cinematography, Editing, and Sound Design and Music influenced how this occurred during the making of White as Snow. It was important, as the Director of the film, to attempt to balance the experience and talents of the crew members against my vision for the film, as well as my greater familiarity with the fairy tale we were adapting. This chapter details the ways in which the various production departments influenced, both inter- and extratextually, the role the original fairy tale played in the adaptation of White as Snow.

Directing

As a Director, moving into the production of White as Snow, I was aware of my role as the weaver of a large tapestry consisting of
the different elements of the production, as well as the preserver of
the original text within the adaptation process. “Adaptations often
highlight the role of the director as author of the text because of the
apparent parallel to the novelist’s role as author.” (Cobb, 2008,
284/285), however, this perspective of Director as film-author, does
not consider the work that the members of the other departments
contribute to the realisation of the film, and the new perspectives
they bring to the table. “Collaboration as a fundamental process of
filmmaking undercuts the idea of the director of the adaptation as
the translator of the novel… It also foregrounds the production
context as another layer of intertextuality” (Cobb, 2008, 285), since
each collaborator is influenced by their own contexts and
experiences with the genre and with the original text. This
collaborative process of film-making makes it difficult to pinpoint
elements of the film which are directly influenced by the work of
the Director, since the influence of the Director passes first through
the other departments before physically impacting the film. The
work of the Director is abstract and conceptual, rather than
concrete and physical the way the work of the other departments is,
and this only reinforces how much the complex collaborative
process can influence the making of a film. The collaborative nature
of filmmaking creates an “interpersonal web” (Cobb, 2008, 286) of
new perspectives, ideas and constraints, and the way this web is
managed by the Director heavily influences the final product, and
thus, the way the final product re-presents the source text.

Perhaps the most difficult aspect of Directing an adaptation
is finding a balance between basing the film on the original text
and still creating a new artwork in the form of the film. Opposing
examples of these two different concepts can be found in the BBC’s
serialisation of *Pride and Prejudice* (Simon Langton, 1995) and in the
adaptive works of Alfred Hitchcock, such as *Psycho* (1960) and *The
Birds* (1963). The BBC’s *Pride and Prejudice* mini-series represents an
adaptation focussed on fidelity to the source text to the extreme,
and it replicates the source text with the precision of an
“industrious bricklayer rather than an architect” (McFarlane, 2007, 8). Hitchcock, on the other hand, “may be adapting literary
originals, but he is making them into Hitchcock films” (Leitch, 2007, 19), and with that comes a style and originality that is unique to his
films and cannot be found in the source texts alone. It is important
to note that, in modernising the original fairy tale, *White as Snow* is
already presenting something different from the original fairy tale
to the audience. The battle was between presenting something new,
in the form of an exploration of the Stepmother’s character, while
still preserving the themes and symbolism from the source text. It
was possible to allow the script to develop in the hands of the
collective creative minds of the cast and crew to create something
close to completely original. However, in preserving elements such
as the Glass Coffin sequences and the opening of Scene 8 of the
script (see Appendix 2), in which Stepmother pricks her finger with
her embroidery needle, from elimination during the film-making
process, I was also preserving the references those scenes made to
the source text. Thus, as the Director of *White as Snow*, my
familiarity with the original fairy tale, and my desire to preserve
the intertextual relationship between the film and the source text,
was my greatest influence upon the role the source text played in
*White as Snow*. 
Producing

Producing a film lays the groundwork for the other elements of the film to come together, and the way this is done influences how effectively each department can achieve their work. One of the most significant ways Producers influence a film is with money, and the way it is used. In the case of *White as Snow*, we had an available production budget of $3000, and the way we chose to allocate those finances has dictated the way the final product of the film appears on screen. As the Screen-writer, I took the opportunity to make the job simpler and less expensive for the Producing team. The film was written to require few locations, all of which were interior, and only three cast members, making the script more achievable within the budget and resource limitations I knew we would be working with. It also becomes possible to achieve a level of style and quality in other aspects of the film by diverting those funds to other departments. In the case of *White as Snow*, the finances saved by reducing other production elements of the film went into the Production Design of the film, leaving that department with half the film’s budget from the outset. All the decisions of the Producers, from the budgeting to the scheduling and location management, heavily influence how effectively the other departments are able to achieve the results they are aiming for when making a film. It is through this extratextual influence over the other departments that the Producers have their greatest impact on how effectively the original text is brought to life on screen in the adaptation process.

Performance
Perhaps the most significant factor that has influenced the film more than I anticipated is the performance of the Actors. For the adaptation, one of the greater challenges is managing the many ways in which the script can be read and spoken by the Performers. The way the script is performed is capable of completely altering the characters, and potentially the entire narrative. As such, the Stepmother’s character is perhaps portrayed more sympathetically than I intended when I wrote her. This is completely understandable, since for a Performer, it is difficult to position your character as a villain without finding a natural, human train of emotion to guide that. Despite being the main character of the script, however, the Evil Queen is still the villain of the original fairy tale, and it was of great concern later in the post-production process, to build that darkness back up again to support that.

It was also due to the performance of the Actor that the Father character was made so uncomfortable by the simmering dislike his wife has for his daughter. The scripted character was much more oblivious and trusting, but the performance brought across a layer of conflict to the Father’s otherwise simple character. He appears quite clearly caught between his love for the other two characters, and is struggling with the dissonance between their needs. This added complexity, while compelling, was not in the script intentionally, since this obliviousness was intended as a method of creating distance and even absence in a modern setting, for a character who is mentioned once in the opening paragraphs of the fairy tale, and then never again. For Bianca’s character, the performance of the Actress embodied the innocence of the character to the extent that I had intended when I wrote the script.
However, the way this innocence interacted with the Stepmother’s character helped to bring across more of that hidden malice that could have been lost in the sympathy the Actress evoked in the audience for the Stepmother. These aspects of the performance have enhanced the film as a visual artwork, but certainly some aspects of the adaptation have been altered from the way they were scripted, and in turn, these alterations, acting as an extratextual force, have created distance from the original fairy tale.

Production Design

In terms of the production design, the style of the film was carefully crafted around the way the characters felt in each space and how the power dynamics were working in each scene. The *mise-en-scene* was full of visual references to the original fairy tale were also intentionally overt, in order help the audience recognise the film’s position as an adaptation. The most overt reference to the fairy tale is the Glass Coffin, but even the Living Room, Bianca’s Bedroom, and the Hospital sets were scattered with a variety of references to the fairy tale. Each of these sets, and the costumes and props the characters interacted within them, were designed to reflect the way the characters felt and interrelated within these spaces. The Production Design heavily influenced the role the original fairy tale played in the film, sometimes enhancing its influence with visual references to the fairy tale, and sometimes creating a distance from the source text by embracing the concept of the intertextuality of the fairy tale, and referencing the myriad of other “Snow-White” adaptations that have come before *White as Snow*. 
The Living Room was a space dominated by the Stepmother, whose colour palette was drawn from the fairy tale – red for the poison apple, gold for the magic mirror, and black to represent Stepmother’s positioning as the Evil Queen in the fairy tale. This was surrounded by darker wood colours to represent the woods Snow-White is forced to flee to by the Evil Queen’s first attempt on her life. Stepmother is a character to whom appearances are everything, and the Living Room was designed to be neat and tidy, and to favour appearances over function. Stepmother wears black primarily, and even the white of her costume in the later scenes of the film is masked by a layer of black lace. Everything, from her shoes to her nail polish to the zips on her jacket, was chosen specifically to suit the character’s style and colour palette. Even her gold necklace is heart shaped, to represent the heart of the boar the huntsman offers the queen in the fairy tale (see Appendix 1). The intention was to create a sense of hidden malice in amongst her dark, neat costumes and set dressings.

Bianca’s Bedroom and costumes were designed to completely contrast with the Stepmother and her style, and as such, Bianca’s style was bright, colourful and playful. Her bedroom was chaotically filled with loose materials, warm light and soft, round shapes, to directly oppose the rigidity of the Stepmother’s space. Her colour palette was designed to reference Snow-White’s costume in Disney’s Snow White and the Seven Dwarfs (David Hand, 1937), using bright yellows and blues, but replacing red with pink, to age her character down to the age she is in the fairy tale, instead of the older teenager she is depicted as in the Disney film. Bianca’s
Bedroom was scattered with references to the fairy tale, including my copy of *Grimms’ Fairy Tales* on her bedside table, and to other Snow-White films. Interestingly, rabbits, squirrels and birds made significant appearances in her bedroom, whereas in the fairy tale, woodland creatures are mentioned just the once, after Snow-White is put into the glass coffin, “Even the beasts bewailed the loss of Snow-White; first came the owl, then a raven, and last of all a dove” (see Appendix 1). These references to friendly animals, come from Disney’s *Snow White and the Seven Dwarfs* (David Hand, 1937), in which cute forest creatures make many appearances as Snow-White’s helpers, often for comic relief and to add colour to musical numbers. They performed a similar function in *White as Snow*, highlighting the colour, youth and innocence of Bianca’s space. The multitude of references to Snow-White, particularly in Bianca’s Bedroom, was a concept brought to the film by the Production Designer, to help highlight the intertextuality of the fairy tale film genre, and this influence itself was an extratextual force acting upon the adaptation in the production process.

The Hospital set was drained of striking colours, to represent the atmosphere of those scenes as Bianca is drained of life and the conflict Stepmother feels in that setting. The neutral, paler tones of that location are broken up only by the painting of an innocent, sleeping deer, which brings splashes of Bianca’s colour palette into the otherwise lifeless Hospital room. This set was built in a studio to give us more control over the way the room could be designed to suit the colour palette. Similar to the Hospital set, the Father is also characterised by neutral colours. This represents his attempts to find balance between the needs of his wife and his
daughter by remaining a neutral party between the two of them. His character also holds the most power in the Hospital setting in Stepmother’s eyes, because she fears that he might discover the truth at any moment throughout the scenes in the hospital. In reality, however, by ignoring the animosity Stepmother has for Bianca, his character embodies the role of the absent father-king from the fairy tale, and his neutral colour palette reflects that.

The Hospital Hallway was the set over which we had the least control, however, it was chosen to be visually interesting as well as hospital-like. The Producer Designer made a significant attempt to carry design elements from this set through to the Hospital Room, to create a sense of unity between them, including the flower arrangements as well as the chairs and some of the bland wall colour. The plant-life outside the window is representative of the forest Snow-White’s glass coffin is placed in by the dwarfs during her comatose period in the fairy tale, just as she lies comatose in the Hospital in White as Snow. The Hallway itself represents a period of transition in the film, between the earlier incident between Stepmother and Bianca, and Bianca’s impending death and subsequent resurrection. The tone of this Hospital Hallway space, however, is set by the use of a rain machine on the exterior of the set. The rain reinforces the conflict Stepmother is experiencing, the despair Father suffers from, and the fear and confinement Bianca fights, as her comatose state traps her in the Glass Coffin.

The Glass Coffin set was designed and built to be a surrealist representation of Bianca being trapped in her coma state...
in the Hospital. The colours and set decoration in these scenes were designed to help create a mirror between those two locations, even to such an extent that the flowers on the bedside table in the Hospital were also alongside the Glass Coffin. The Glass Coffin also took on its own life based on the ideas both the Production Designer and the Prop Builder had about Snow-White’s coffin, and as well as a variety of production and construction constraints. The initial discussion of the Glass Coffin was that it would look like a cut gem casing in a white void with Bianca laying inside it, dressed and made-up as though she had been prepared for an open casket funeral. This concept was developed to separate the White as Snow Glass Coffin from the Snow-White coffins we had seen in other films. The Glass Coffin was made from clear acrylic plastic, not actual glass, for safety reasons. However, there were problems adhering this material together cleanly, which meant that the joins had to be covered. In this case, the edges were covered with sticks and this design was then carried out into the surrounding decoration around the coffin. Flowers and forest-like foliage created an oval shaped border around the coffin and blended out into the white void, which was a direct reference to the oval border of wildflowers around the sleeping deer in the painting over the bed in the Hospital set. A fixation on plant-life and flowers invokes visions of the singing princess Snow-White walking through the forest, her cape carried by birds in Disney’s Snow White and the Seven Dwarfs, but it was also made necessary by needing the Glass Coffin to function as a prop on screen for the purposes of the film.

Cinematography
According the McFarlane, what the camera positions us to focus on, and how it chooses to do so, is part of a subtle and complex sign system (2007, 11), and the work of the camera within the film acts as its own language. It was very interesting to note how difficult it was for the Cinematographer to draw the focus of the scenes away from the Stepmother during the filming of *White as Snow*. Despite the way the film positions Bianca as a focus, as her struggles in the Glass Coffin constantly interrupt the narrative to drive the tension, this is still the Stepmother’s story, and it was hard to find motivation to look away from a character so self-absorbed in a way that felt natural. This was helped a lot by our natural instincts as film-makers to find coverage in the scenes, but it also meant that Bianca’s character did not get a lot of screen time on her own outside of the Glass Coffin sequences, because her story was not the one we were telling. She was an interference in the love triangle of sorts that the Stepmother had invented, but she was not an active participant. Stepmother also dominated the screen often when the other characters were speaking, since her reactions, whether they betray hidden malice or guilt, were the focus of the story we were telling.

For a fictional text, it is the narrator who tells us the story, but in a film, the story is told through image and action, and the camera performs the role of narrator as it directs the eye of the audience to what is significant (Seger, 1992, 25). Positioning the characters in relation to the camera, to illustrate the relationships between the different characters, was a technique we relied upon heavily during the shooting process. The best example of this is the way the Stepmother was always positioned on the opposite side of...
the bed to Bianca and Father, in both the Hospital and in Bianca’s Bedroom scenes. This situated Bianca and Father as a family unit, and the Stepmother as an outsider. It was also common for the Stepmother to be positioned in doorways, on the threshold of being a part of this family unit. However, she does not cross it and is left alone to close the scenes, to illustrate her feeling rejected and alone by the events of the narrative, reinforcing her dislike for Bianca, whom she blames for this. There are also instances in which Father is caught between the conflicting needs of his wife and daughter visually, such as in Scene 3, when Bianca interrupts the anniversary dinner because she can’t sleep. This changed as the film progressed and Father’s focus shifted from both Stepmother and Bianca’s needs, to just comatose Bianca, and he often makes no eye contact with Stepmother because of this. Utilising the set and blocking in relation to the camera is perhaps the greatest way the Cinematography affected the representation of the original text on screen, as these techniques worked to symbolically present the relationships and power dynamics between the characters on screen.

**Editing**

It was in the editing process that I feel *White as Snow* experienced the greatest noticeable upheaval from the way it was written in the script. The editing process was one of rearranging and whittling the project down, until it became a film, and it was in this process that it began to become clearer just how much the production process had already affected the final product. There were some alterations that we considered that had to be rejected, based on their significance to the original text, and how important I
felt it was to keep them for the adaptation. An example of this is the scene in which Stepmother is sewing and pricks her finger with the needle in Scene 8. This scene is a direct reference to the opening paragraph of the fairy tale in which Snow-White’s mother pricks her finger and a drop of blood falls on the white snow (see Appendix 1). This moment is perhaps a little out of place, but it felt significant enough to the original text itself, and to the title of the film, to be kept in the film. Another example is the moment in which Father kisses Bianca on the forehead in the Hospital. While this is not a reference to the fairy tale, as that is not how she wakes in “Little Snow-White”, it is an intertextual reference to most other adaptations of Snow-White since the release of Disney’s *Snow White and the Seven Dwarfs*, as true love’s kiss has usually been what has broken a sleeping curse ever since. For my film, it was the motivation for her awakening, and while the moment felt unusual as we edited, we felt it was important to keep it in and find a way to make it work.

The two title cards and the exposition story card at the beginning of the film were also significant decisions that we made during the editing process. The fonts used throughout the film were chosen specifically to be referential to fairy tales and other fairy tale films, which often use large script fonts with elegant and trailing capital letters. The closing title of the film was laid over the top of the final scene of the film. This was done since the empty Glass Coffin moment did not seem to sit well with the conclusion of the film. But by including it as the beginning of the credits sequence, we were able to preserve the tension of the Stepmother’s
last moments in the Living Room, while still retaining the shot which finally reveals the Glass Coffin in its entirety.

Similarly, the exposition story card was a last-minute addition we made to the film, and it was made solely as an intertextual reference to other fairy tale adaptations. It is quite common for fairy tale films, particularly animations, to open with a story book, which then begins to tell the beginning of the story to the audience using story cards. Notable examples include Disney’s *Snow White and the Seven Dwarves* (David Hand, 1937), in which Disney used this story book opening technique for the first time, and Disney’s *Sleeping Beauty* (Clyde Geronimi, 1959), as well as some more modern examples such as DreamWorks’s *Shrek* (Andrew Adamson, 2001) and Disney’s *Enchanted* (Kevin Lima, 2007). The story book opening, and the use of story cards to tell the beginning of the story, have become trademarks of the fairy tale adaptation, and the use of one was an excellent way to reinforce to the audience that *White as Snow* is a Snow-White adaptation, before bringing them into the modernised story world. The selection of which text to put on the exposition card was difficult. In an ideal world, the first lines of the fairy tale would have been used, however this scene was too long and not particularly relevant to the plot and themes of *White as Snow*. Instead, I chose to still begin with “Once upon a time”, the quintessential indicator of the beginning of a fairy tale, accompanied by a line from the fairy tale, which directly references the Queen’s jealousy towards Little Snow-White. The prose was then edited slightly, to help make it less jarring for the modern audience, adding the word “sun” to the phrase “noon-day sun” and swapping the words “fairer far”
around. Even in a simple story card, which ideally should have been lifted straight from the fairy tale, we can see the affect the adaptation process has on the source text, even if these alterations are minor.

The largest structural changes that occurred during the editing process were the rearranging of the Glass Coffin scenes to make them work visually. Some aspects of these sequences were scrapped completely, and the scenes were rearranged and restructured to work within the rest of the film. The biggest reasoning for this was that we walked a careful line between interrupting the story, and driving the tension of the narrative with the Glass Coffin scenes. The way this was scripted could not achieve that balance, and so the Editor felt that changes had to be made. Even the way the real world of the film transitions in and out of the Glass Coffin scenes, with white flashes, was a technique we employed to help situate these scenes within the film as a whole. The editing process was one of finding a balance between remaining true to the script, and the original fairy tale by extension, and recognising that “changes are inevitable the moment one abandons the linguistic for the visual medium” (Bluestone, 1957, 5) if you wish to communicate effectively with the audience using the visual medium that is film.

**Sound Design and Music**

The Sound Design and Music in *White as Snow* had a significant role, both in building up the realism of the film and reinforcing the atmosphere and tone which the other departments had already created. In Scene 4, the sounds from the music box
coupled with the ballerina in the music box, reinforces Bianca’s youth and innocence as the object of the Stepmother’s hatred. The song used is a music box version of “Someday My Prince Will Come” from Disney’s Snow White and the Seven Dwarfs (David Hand, 1937), and it was used to further build upon the heavy intertextual references already being made in the Bedroom set by the Production Design. In the credits, however, the use of music box music works to create an eerie tone which leaves us unsettled with the resolution of the film, despite the knowledge that Bianca has survived, and the villain, the Stepmother, will face justice. This is to reference the truly unsettling conclusion of the fairy tale, which ends, not with “Happily ever after”, but with the Evil Queen being forced to dance wearing shoes filled with hot coals until she died (see Appendix 1).

The work of the Sound Designer in White as Snow was largely atmospheric, and this heavily influenced the tone of each set. It was important for the Sound Design to reinforce the realism of the film, even as it worked to set the Glass Coffin scenes apart from the rest of the film. This was of particular significance in the Hospital and Hospital Hallway spaces, neither of which were filmed in an actual hospital. Even from the scripting stage, the Sound was being used to drive the tension in these scenes through the use of the heart monitor. The significance of the heart monitor is that it is a communicative device, telling the audience in a simple manner when Bianca is alive and when she is dying. In White as Snow, the Sound Design and Music built upon the film world that had been created by the other departments. While this had severely less impact on the role the fairy tale played in the final film, the
Sound Design of the film is still a distinctive piece of filmic language for driving the narrative.

**Collaboration in Film-Making**

Overall, every single department influences the look, tone and style of the film, but in the case of the adaptation, it is perhaps more interesting to note how the various departments also influence the narrative. The film still tells the same story as the script, but there are differences, and these differences are what must be analysed for the purposes of studying how the adaptation process works. Films are not made in a vacuum, and they cannot be “detached from their specific socio-cultural contexts” (Kline, 1996, 71), particularly since the production phases of film-making are such a collaborative process to which each department brings their own intertextual understandings of the source text. Perhaps more significantly, collaboration itself is an extratextual force, through which each member of the crew influences the final product. Ultimately, the production process and the various production departments, through the collaborative nature of the film-making process, greatly influenced the making of *White as Snow* and the role the original fairy tale played in the adaptation in both an extra- and intertextual manner.
Conclusion

Analysing the process of adapting *White as Snow* in this dissertation has revealed many of the ways in which intertextual and extratextual elements have influenced the role “Little Snow-White” (Grimm, 1812) played in the translation from fairy tale to film. My focus in this dissertation has ultimately been to discuss the adaptation process in practice, based on my own first-hand account of the making of *White as Snow*. This was done in as effort to consider adaptation studies from the perspective of the film-maker, rather than the film or literary theorist; this was a perspective I rarely encountered during my research into adaptation studies. From the generic context of the fairy tale film adaptation, to the screen-writing process, to the film-making process, inter- and extratextual forces were almost constantly acting upon the adaptation process, influencing the role the source text plays in the final film. These intertextual and extratextual forces include audience expectations of the fairy tale film genre, the re-contextualisation of the themes of the fairy tale, productions constraints, and the collaborative nature of the film-making process.

However, while it is interesting to look at the way these forces influenced the way *White as Snow* was able to re-present the original text, some of these factors are significantly less relevant when looking at, for example, a Hollywood adaptation, particularly extratextual constraints such as a lack of budget and resources. So, while this study is a useful look at the way a fairy tale can be adapted into film, it is by no means a definitive look at...
the way the process must go. This study is heavily influenced by
the way small budget short films are made, and while this sets it
apart from most other research on the topic of filmic adaptation,
this limits its uses for the field, and for the industry at large. To
further the findings of this project, following a large budget film in
a similar manner from the writing stages through to the final
product would be invaluable. Using a similar practice of focusing
on the entire process of how the adapted film is made, as opposed
to how the film turned out, has the potential to present a varied
perspective to the field of adaptation study.

Ultimately, the dissertation undertook an examination of the
generic context of the fairy tale adaptation, the screen-writing
process, and the film-making process in order to understand how
the inter- and extratextuality of the film can influence the role that
the source text plays in a filmic adaptation. An analysis of this
process has demonstrated that intertextual and extratextual forces
operate upon the final product constantly throughout the
adaptation process, influencing the way the source text makes the
translation onto the screen.
Citations


Perrault, C. 1697. “Cinderella”. In Mother Goose Tales. France: Barbin.

Perrault, C. 1697. “Sleeping Beauty”. In Mother Goose Tales. France: Barbin.


Films Cited


Appendix 1: “Little Snow White” by the Brothers Grimm

Once upon a time in the depth of winter, when the flakes of snow were falling like feathers from the clouds, a Queen sat at her palace window, which had an ebony black frame, stitching her husband’s shirts. While she was thus engaged, and looking out at the flakes, she pricked her finger, and three drops of blood fell upon the snow. And because the red looked so well upon the white, she thought to herself, “Had I now but a child as white as this snow, as red as this blood, and as black as the wood of this frame!” Soon afterwards a little daughter was born to her, who was as white as snow, and as red as blood, and as black as ebony, and thence she was named “Snow-White;” but when the child was born, the mother died. About a year afterwards, the King married another wife, who was very beautiful, but so proud and haughty that she could not bear any one to be prettier than herself. She possessed a wonderful mirror, and when she stepped before it and said–

“Oh, mirror, mirror on the wall, Who is the fairest of us all?”

it replied–

“Oh thou art the fairest, lady Queen.”

Then she was pleased, for she knew that the mirror spoke truly. Little Snow-White, however, grew up, and became pretty and prettier, and when she was seven years old she was as beautiful as the noon-day, and, fairer far than the Queen herself. When the Queen now asked her mirror–

“Oh, mirror, mirror on the wall, Who is the fairest of us all?”

it replied–
This answer so frightened the Queen that she became quite yellow with envy. From that hour, whenever she perceived Snow-White, her heart was hardened against her, and she hated the maiden. Her envy and jealousy increased, so that she had no rest day or night, till at length she said to a Huntsman, “Take the child away into the forest; I will never look upon her again. You must kill her, and bring me her heart and tongue for a token.”

The Huntsman listened, and took the maiden away; but when he drew out his knife to kill her, she began to cry, saying, “Ah, dear Huntsman, give me my life! I will run into the wild forest, and never come home again.”

This speech softened the Huntsman’s heart, and her beauty so touched him that he had pity on her, and said, “Well run away then, poor child;” but he thought to himself, “The wild beasts will soon devour you.” Still, he felt as of a stone had been taken from his heart, because her death was not by his hand. Just at that moment a young boar came roaring along to the spot, and as soon as he caught sight of it the Huntsman pursued it, and killing it, took its tongue and heart, and carried them to the Queen for a token of his deed.

But now the poor little Snow-White was left motherless and alone, and overcome with grief; she was bewildered at the sight of so many trees, and knew not which way to turn. Presently she set off running, and ran over stones and through thorns; and wild beasts bellowed as she passed them, but they did her no harm. She ran on till her feet refused to go further, and as it was getting dark, and she saw a little house near, she entered in to rest.

In this cottage everything was very small, but more elegant and neat than I can tell you. In the middle stood a little table with a white cloth over it, and seven little plates upon it, each plate having a spoon and a knife and a fork, and there were also seven little mugs. Against the wall were seven little beds ranged in a row, each covered with a white counterpane. Little Snow-White, being both hungry and thirsty, ate a morsel of bread and meat from each plate and drank a little out of each mug, for she did not wish to take away the whole share of any one.

After that, because she was so tired, she laid herself down on one bed, but it did not suit; she tried another, but that was too long; a fourth was too short, a fifth too hard, but the seventh was just the
thing, and, tucking herself up in it, she went to sleep, first commending herself to God.

When it became quite dark the lords of the cottage came home, seven Dwarfs, who dug and delved for ore in the mountains. They first lighted seven little lamps, and perceived at once – for they illuminated the whole apartment – that somebody had been in, for everything was not in the order in which they had left it.

The first Dwarf asked, “Who has been sitting in my chair?” The second, “Who has been eating off my plate?” The third, “Who has been nibbling at my bread?” The fourth, “Who has been at my meat?” The fifth, “Who has been meddling with my fork?” The sixth grumbled out, “Who has been cutting with my knife?” The seventh said, “Who has been drinking out of my mug?” Then the first, looking round, began again. “Why has been lying in my bed?” he asked, for he saw that the sheets were tumbled. At these words the others came, and looking at their beds, cried out too, “Someone has been lying in our beds!”

But the seventh little man, running up to his, saw Snow-White sleeping in it; so he called his companions, who shouted with wonder, and held up their seven little lamps, so that the light fell upon the maiden.

“Oh! oh!” exclaimed they, “what a beauty she is!” and they were so much delighted that they would not awaken her, but left her to repose, and the seventh Dwarf, in whose bed she was, slept with each of his fellows one hour, and so passed the night.

As soon as morning dawned Snow-White awoke and was quite frightened when she saw the seven little men; but they were very friendly, and asked her what she was called. “My name is Snow-White,” was her reply. “Why have you entered our cottage?” they asked.

Then she told them how her step-mother would have had her killed, but the Huntsman had spared her life; and how she had wandered about the whole day until at last she had found their house. When her tale was finished, the Dwarfs said, “Will you see after our household – be our cook, make the beds, wash, sew, and knit for us, and keep everything in neat order? If so, we will keep you here, and you shall want for nothing.”

And Snow-White answered, “Yes, with all my heart and will;” and so she remained with them, and kept their house in order. In the mornings the Dwarfs went into the mountains and searched for the ore and gold, and in the evenings they came home and found their meals ready for them.
During the day the maiden was left alone, and therefore the good Dwarfs warned her and said, “Be careful of your step-mother, who will soon know of your being here; therefore let nobody enter the cottage.”

The Queen, meanwhile, supposing she had eaten the heart and tongue of her step-daughter, did not think but that she was above all comparison the most beautiful of every one around. One day she stepped before her mirror, and said—

“Oh, mirror, mirror on the wall,  
Who is the fairest of us all?”

and it replied—

“Thou wert the fairest, lady Queen;  
Snow-White is fairest now, I ween.  
Amid the forest darkly green,  
She lives with Dwarfs – the hills between.”

This reply frightened her, for she knew that the mirror spoke the truth, and she perceived that the Huntsman had deceived her, and that Snow-White was still alive. Now she thought and thought how she could accomplish her purpose, for so long as she was not the fairest in the whole country, jealousy left her no rest.

At last a thought struck her, and she dyed her face and clothed herself as a pedlar woman, so that no one could recognise her. In this disguise her went over the seven hills to the seven Dwarfs, knocked at the door of the hut, and called out, “Fine goods for sale! Beautiful goods for sale!”

Snow-White peeped out of the window, and said, “Good-day, my good woman. What have you to sell?” “Fine goods, beautiful goods!” she replied, “stays of all colours;” and she held up a pair which was made of variegated silks. “I may let in this honest woman,” thought Snow-White; and she unbolted the door and bargained for one pair of stays. “You can’t think, my dear, how it becomes you!” exclaimed the old woman. “Come, let me lace it up for you.”

Snow-White suspected nothing, and let her do as she wished, but the old woman laced her up so quickly and so tightly that all her breath went, and she fell down like one dead. “Now,” thought the old woman to herself, hastening away, – “now am I once more the most beautiful of all!”

Not long after her departure, at eventide, the seven Dwarfs came home, and were much frightened at seeing their dear little maid
lying on the ground, and neither moving nor breathing, as if she
were dead. They raised her up, and when they saw she was laced
too tight they cut the stays in pieces, and presently she began to
breathe again, and by little and little she revived.
When the Dwarfs now heard what had taken place, they said, “The
old pedlar woman was no other than your wicked mother-in-law:
take care of yourself, and let no one enter when we are not with
you.”
Meanwhile the old Queen had reached home, and, going before her
mirror, repeated her usual words—

“Oh, mirror, mirror on the wall,
Who is the fairest of us all?”

and it replied—

“Thou wert the fairest, lady Queen;
Snow-White is fairest now, I ween.
Amid the forest darkly green,
She lives with Dwarfs – the hills between.”

As soon as it had finished, all her blood rushed to her heart, for she
was frightened to hear that Snow-White was yet living. “But now,”
thought she to herself, “will I contrive something which shall
destroy her completely.”
Thus saying, she made a poisoned comb, by arts which she
understood, and, then disguising herself, she took the form of an
old widow. She went over the seven hills to the house of the seven
Dwarfs, and, knocking at the door, called out, “Good wares to sell
to-day!” Snow-White peeped out, and said, “You must go farther,
for I dare not let you in.”
“But you may still look,” said the old woman, drawing out her
poisoned comb and holding it up. The sight of this pleased the
maidens so much that she allowed herself to be persuaded, and
opened the door. As soon as she had made a purchase, the old
woman said, “Now, let me for once comb you properly,” and Snow-
White consented, but scarcely had was the comb drawn through
the hair when the poison began to work, and the maiden soon fell
down senseless. “You pattern of beauty,” cried the wicked old
Queen, “it is now all over with you;” and so saying, she departed.
Fortunately, evening soon came, and the seven Dwarfs returned,
and as soon as they saw Snow-White lying like dead upon the
ground, they suspected the old Queen, and soon discovering the
poisoned comb, they immediately drew it out, and the maiden very
soon revived and related all that had happened. Then they warned her again against the wicked step-mother, and bade her to open the door to nobody.

Meanwhile the Queen, on her arrival home, had again consulted her mirror, and received the same answer as twice before. This made her tremble and foam with rage and jealousy, and she swore Snow-White should die, if it cost her her own life. Thereupon she went into an inner secret chamber where no one could enter, and there made an apple of the most deep and subtle poison. Outwardly it looked nice enough, and had rosy cheeks, which would make the mouth of every one who looked at it water; but whoever ate the smallest piece of it would surely die.

As soon as the apple was ready, the old Queen again dyed her face and clothed herself like a peasant’s wife, and then over the seven mountains to the seven Dwarfs she made her way. She knocked at the door, and Snow-White stretched out her head, and said, “I dare not let any one enter; the seven Dwarfs have forbidden me.”

“That is hard for me,” said the old woman, “for I must take back my apples; but there is one which I will give you.”

“No,” answered Snow-White; “no, I dare not take it.”

“What! are you afraid of it?” cried the old woman. “There, see, I will cut the apple in halves; do you eat the red cheeks, and I will eat the core.” (The apple was so artfully made that the red cheeks alone were poisoned.) Snow-White very much wished for the beautiful apple, and when she saw the woman eating the core she could no longer resist, but, stretching out her hand, took the poisoned part. Scarcely had she placed a piece in her mouth when she fell down dead upon the ground.

Then the Queen, looking at her with glittering eyes, and laughing bitterly, exclaimed, “White as snow, red as blood, black as ebony! This time the Dwarfs cannot reawaken you.”

When she reached home and consult her mirror—

“Oh, mirror, mirror on the wall,
Who is the fairest of us all?”

it answered—

“Thou art the fairest, lady Queen.”

Then her envious heart was at rest, as peacefully as an envious heart can rest.

When the little Dwarfs returned home in the evening, they found Snow-White lying on the ground, and there appeared to be no life.
in her body: she seemed to be quite dead. They raised her up, and searched if they could find anything poisonous, unlaced her, and even uncombed her hair, and washed her with water and with wine; but nothing availed – the dear child was really and truly dead. Then they laid her upon a bier, and all seven placed themselves around it, and wept and wept for three days without ceasing.

Afterwards they would bury her; but she looked still fresh and lifelike, and even her red cheeks had not deserted her, so they said to one another, “We cannot bury her in the black ground,” and they ordered a case to be made of transparent glass. In this one could view the body on all sides, and the Dwarfs wrote her name with golden letters upon the glass, saying that she was a King’s daughter. Now they placed the glass case upon a ledge of rock, and one of them always remained by it watching. Even the beasts bewailed the loss of Snow-White; first came an owl, then a raven, and last of all a dove.

For a long time Snow-White lay peacefully in her case, and changed not, but looked as if she were only asleep, for she was still white as snow, red as blood, and black-haired as ebony. By and by it happened that a King’s son was travelling in the forest, and came to the Dwarfs’ house to pass the night. He soon perceived the glass case upon the rock, and the beautiful maiden lying within, and he read also the golden inscription.

When he had examined it, he said to the Dwarfs, “Let me have this case, and I will pay what you like for it.”

But the Dwarfs replied, “We will not sell it for all the gold in the world.”

“Then give it to me,” said the Prince, “for I cannot live without Snow-White. I will honour and protect her as long as I live.”

When the Dwarfs saw he was so much in earnest, they pitied him, and at last gave him the case, and the Prince ordered it to be carried away on the shoulders of his attendants. Presently it happened that they stumbled over a rut, and with the shock the piece of poisoned apple which lay in Snow-White’s mouth fell out.

Very soon she opened her eyes, and, raising the lid of the glass case, she rose up and asked, “Where am I?”

Full of joy, the Prince answered, “You are safe with me;” and he related to her what she had suffered, and how he would rather have her than any other for his wife; and he asked her to accompany him home to the castle of the King his father. Snow-White consented, and when they arrived there the wedding
between them was celebrated as speedily as possible, with all the splendour and magnificence proportionate to the happy event. By the chance the old step-mother of Snow-White was also invited to the wedding, and, when she was dressed in all her finery to go, she first stepped in front of her mirror and asked –

“Oh, mirror, mirror on the wall,
Who is the fairest of us all?”

it answered–

“You were the fairest, oh lady Queen;
The Prince’s bride is more fair, I ween.”

At these words the old Queen was in a fury, and was so terribly mortified that she knew not what to do with herself. At first she resolved not to go to the wedding, but she could not resist the wish for a sight of the young Queen, and as soon as she entered she recognised Snow-White, and was so terrified with rage and astonishment that she remained rooted to the ground. Just then a pair of red-hot iron shoes were brought in with a pair of tongs and set before her, and these she was forced to put on and to dance until she fell down dead.
Appendix 2: *White as Snow*

Film Script

White as Snow

By

Corina Brown

Based on "Little Snow-White" by the Brothers Grimm

© 2015 Corina Brown

Locked Script
1. INT. GLASS COFFIN. NIGHT.

BIANCA (7) opens her eyes and stares up through the pane of glass above her, frightened. Her breathing quickens and begins fogging up the glass as she presses on it, trying to lift the glass without success.

2. INT. BEDROOM. NIGHT.

FATHER places a tiara on Bianca’s head.

FATHER
You’re the prettiest princess of them all.

STEPMOTHER watches impatiently from the doorway as Father tries to get Bianca into bed. Rolling her eyes, she turns to the mirror beside the doorway to check her make-up.

STEPMOTHER
Will you be long?

Father smiles at her, and turns to Bianca conspiratorially.

FATHER
(stage whisper)
Into bed, Bianca. I still have to give your stepmother her anniversary present.

Bianca laughs as she jumps onto the bed. Stepmother sighs quietly. She turns around and her irritated expression is revealed in the mirror on her way out the door.

3. INT. LIVING ROOM. NIGHT.

Stepmother is seated at the candlelit dining table, the remains of an unfinished romantic dinner spread across it. She fiddles desolately with her wedding rings as she gazes at the vase of red roses on the table. Father enters the room.

STEPMOTHER
Couldn’t she have put herself to bed? Just this once?

FATHER
(dismissive, distractedly)
Maybe… Now, where were we?

Father picks up an elaborately wrapped gift and carries it over to the table. Stepmother smiles as she takes it from him, and gasps as she pulls aside the anniversary wrapping paper to reveal an ornate wall mirror.
STEPMOTHER
Oh my goodness... It’s beautiful.

Father smiles at her. He goes to take her hand, but is distracted by a sound behind him and turns around.

FATHER
Bianca?

Bianca shuffles out of the hallway, cuddling a toy.

BIANCA
I can’t sleep...

Father glances apologetically at Stepmother, before sighing and getting up.

FATHER
Come on, princess. Let’s go.

Father takes Bianca’s hand to lead her back to bed.

FATHER (CONT’D)
(to Stepmother)
I’ll be right back.

Stepmother is left alone at the table as she watches them head down the hallway, pursing her lips. She glances down and runs her hand across her disappointed reflection in the mirror. She begins to clear the table, clattering plates and cutlery together slightly aggressively.

4. INT. BEDROOM. NIGHT.

Stepmother, dressed to go to bed and wrapped in a dressing gown, peers into Bianca’s bedroom. Father and Bianca have fallen asleep as he was reading to her. Stepmother gazes at them for a moment, looking crestfallen. She pulls the dressing gown tighter around herself.

STEPMOTHER
quietly, almost bitterly) Happy Anniversary...

She turns away, closing the bedroom door behind her.

5. INT. LIVING ROOM. DAY.

Stepmother, looking tired, adjusts her new mirror where she’s positioned it on the mantel. She takes a moment to admire herself in it. Bianca runs through the room dragging a pile of dress-ups behind her, grabbing Stepmother’s attention.

STEPMOTHER
tiredly)
Bianca, don’t run in the house!
Father appears in the doorway, passing Bianca as he enters, and makes his way over to Stepmother. He wraps an arm around her.

FATHER
Off to work I go.

She frowns in the mirror before turning to face him.

FATHER (CONT'D) I’m sorry about last night. I know it was supposed to be our special day...

STEPMOTHER
It’s okay. Next time we’ll just have to make sure it’s just us.

She smiles at him slightly, wrapping her arms around his neck, and Father looks relieved and pulls back.

FATHER
(cheeky)
Well, I hope you like your coffee black. I finished the milk. Another gift to you.

She mock-sighs, shaking her head.

STEPMOTHER
I’ll go to the shop in a minute.

He places a kiss on her cheek. As they pull apart, Bianca appears next to him. Stepmother can’t hide the slight glare she has for the girl as Father kneels down to talk to Bianca.

BIANCA
Bye, daddy!

FATHER
Guess this little princess won’t be dressed in time to go to the shop with you.

He gives Bianca an enthusiastic bear hug, and Bianca giggles. Stepmother watches, unimpressed. Father looks up.

FATHER (CONT’D)
(to Stepmother)
Her mum isn’t coming by until after lunch to pick her up. You sure you’ll both be fine?

Stepmother folds her arms, disgruntled, but she nods.
I’m sure we’ll manage...

Well, you two have a nice day together, then.

He ruffles Bianca’s hair, and then turns and heads into the hall. Bianca chases after him.

Bye! Bye! Bye!

Stepmother rolls her eyes as she turns back to the mirror and checks her make-up in the mirror, shouldering her handbag. She glances towards the front door, playing with the wedding rings on her finger as she pauses for a moment. Father can be heard laughing as he shuts the front door and Bianca runs back up the hall.

FADE TO BLACK:

A crash.

CUT TO:

6. INT. LIVING ROOM. DAY.

Stepmother rushes into the living room carrying milk in a plastic shopping bag. She freezes in the doorway and drops the bag, staring in horror.

Bianca kneels amongst shards of broken mirror, trying to pick up the pieces. Her dress-ups are piled up next to the mantel where she’d been trying them on.

I tripped! I’m sorry!

Stepmother storms over and grabs Bianca’s arm, jerking her to her feet and away from the damaged mirror.

What have you done?

Stepmother kneels down, pulling the mirror frame towards her and beginning to pick up shards of the mirror. Bianca bends down to help, stepping on a piece of mirror, crushing it with her shoe.

Just stop! You’ve done enough.

Bianca reaches over to try to hug Stepmother, who has tears in her own eyes.
BIANCA
I didn’t mean to break it.
I’m really sorry!

Stepmother whirls to face her.

STEPMOTHER
(shouting)
Get out, Bianca!

She pushes Bianca away. Hard. Bianca stumbles backwards and trips. As she falls, she hits her head on the coffee table and crumples to the ground.

Blood drips from the corner of the coffee table.
Stepmother gasps and crawls towards her.

STEPMOTHER(CONT’D)
(panicked)
Bianca?

She shakes Bianca, and reaches around to find the injury on the back of her head. Her trembling hand comes back with blood on her fingers. Wildly she looks around before pulling out her phone and dialling.

STEPMOTHER(CONT’D)
(panicking)
H-Hello? My stepdaughter... she’s hurt herself. I came home and found her. She won’t wake up!

7. INT. GLASS COFFIN. NIGHT.

Crying, Bianca tries to lift the lid on the glass coffin, but it won’t budge. Her panic increases as she realises she’s trapped. Her fingers scrape at edges and joins in the glass, trying to find a way out.

8. INT. HOSPITAL ROOM. NIGHT.

Stepmother sits beside a hospital bed stitching an apple onto an embroidery hoop. She gasps as she accidentally pricks her finger with the needle and a drop of blood falls onto the white sheet.

Stepmother, impassive, puts aside the embroidery and looks at Bianca, sleeping in the bed. She leans forward to talk to the sleeping girl.

STEPMOTHER
(quietly)
If only you could sleep forever...

Stepmother looks up and starts to stand, looking startled, as Father enters through the hospital curtain.
FATHER
(quiedy)
Any change?

9. INT. GLASS COFFIN. NIGHT.

Bianca, awake and trapped in the glass coffin, beats at the lid. It won't open. Her screams and cries are muffled by the glass barrier.

10. INT. HOSPITAL ROOM. NIGHT.

Stepmother watches Father cautiously, worried he has heard, and moves around the bed towards him, reaching out a hand to comfort him.

   STEPMOTHER
   No. No change.

Father looks devastated, and brushes past Stepmother to take her chair, lifting Bianca’s hand to hold it. Stepmother turns and watches from the other side of the bed, playing nervously with her wedding rings. Bianca sleeps on.

11. INT. GLASS COFFIN. NIGHT.

Bianca’s hand drops away from the glass. Her breathing begins to slow to sobs. Tears trickle down her cheek.

12. INT. HOSPITAL HALLWAY. NIGHT.

Stepmother sits quietly in a chair in the hallway, gazing at her reflection in the window behind her.

   STEPMOTHER
   (quietly, to herself)
   She might not remember. She might not... wake up...

Suddenly she looks up. Father, looking exhausted, slowly approaches and sits beside her. Stepmother watches him.

   FATHER
   They’re not sure when she’ll regain... consciousness.

After a moment, Stepmother reaches over to rub his back.

   STEPMOTHER
   Should we head home for a bit? You look exhausted.

   FATHER
   I don’t want to leave her...
   How did this happen?
White as Snow
Adaptation from Fairy Tale to Film

64

13. INT. HOSPITAL ROOM. NIGHT.

Bianca sleeps on in the hospital bed. Father, resting his head on his arms on the bed, sleeps peacefully beside her.

The beeping of the heart monitor stutters and he stirs. As he raises his head, he hears the monitor flat-line.

14. INT. GLASS COFFIN. NIGHT.

Bianca lies still in the glass coffin. The condensation of her last breath on the glass disperses. One tear trickles down her cheek. She doesn’t take another breath.

15. INT. HOSPITAL ROOM DOORWAY. NIGHT.

Stepmother peers between the curtain into the hospital room. Her eyes are wide as she listens to the heart monitor flat-lining.

FATHER (O/S)

Bianca! Bianca!

Stepmother flees down the hallway.

16. INT. HOSPITAL ROOM. NIGHT.

Father leans over Bianca. One of his tears falls onto her cheek as he kisses her on the forehead. Her heart monitor can still be heard flat-lining in the background amongst the muffled voices of doctors and nurses.

17. INT. GLASS COFFIN. NIGHT.

Bianca’s hand twitches. The light around her brightens.

18. INT. HOSPITAL ROOM. NIGHT.

Bianca’s chest rises. The heart monitor stutters and begins to beep again.

19. INT. LIVING ROOM. NIGHT.

Stepmother stumbles into the living room, crunching mirror shards beneath her shoes with each step. She pauses and drops her keys and handbag on the floor.
Her eyes come to rest on the broken mirror lying on the floor. With faltering steps, she moves over to the mirror frame. She gazes down at her shell-shocked reflection in the shattered looking glass. Her ringing phone breaks her out of her reverie. She picks it up.

20. INT. GLASS COFFIN. DAY.

Bianca’s eyes open. She rests her hand against the glass. Golden light bathes her face as her tears begin to dry. The glass begins to shift as she pushes on it.

21. INT. LIVING ROOM. NIGHT.

Stepmother drops the phone from where she holds it to her ear. She is still for a moment, still staring down at her reflection in the broken mirror on the floor. Slowly she bends down and picks the mirror up. Gazing at it for a moment, she watches as her breathing becomes panicked.

Clenching her fists around the frame, she throws the mirror at the floor. With a scream, she kicks it away. It skitters across the floor through the shattered glass before coming to a stop.

She spots a Happy Anniversary card and the vase of red roses on the mantel piece. She grabs the card, and in her rage she tears it up, scattering the pieces on the rug.

She picks up the vase and throws it down onto the mirror, smashing it even further and scattering flowers across the floor, before turning back to the mantel and sweeping the other items onto the ground.

Slowly she slumps back against the mantel, sinking to the ground, surveying the damage she’s caused. Still sobbing, she drops her head back against the wall and squeezees her eyes shut.

Blue and red lights flash across her face through the window. She hears someone pound on the front door and slowly opens her eyes.

VOICE (O/S)
Police. Open the door!

She closes her eyes again as they pound on the door again. A tear rolls down her cheek.

22. INT. GLASS COFFIN. DAY.

The coffin lies empty bathed in golden light.