

# Defining Style

## Essential Questions

- 1 How do authors and directors use specific techniques to achieve a desired effect?
- 2 What are the essential features of an effective style analysis?

## Unit Overview

Through the ages, stories have been passed from generation to generation. Then, sometime between 1830 and 1835, Edgar Allan Poe began to write structured stories for various magazines. His structure provided a format that characterizes the genre today. Poe felt that a story should be short enough to be read in one sitting and that it should contain a single line of action with a limited number of characters, building to a climactic moment and then quickly reaching resolution. Poe's influence can also be felt in modern cinema through the unique style of film director Tim Burton. This unit will uncover the connection between Poe and Burton along with the commonalities between written texts and visual texts. This unit also introduces the ways that directors of visual media affect or manipulate the audience's reactions. By studying film, you will come to see film as a separate and unique genre, worthy of serious study along with drama, poetry, fiction, and prose.

# Unit 2

## Defining Style

### Contents

#### Goals

- ▶ To identify important cinematic techniques and analyze their effects
- ▶ To transform a text into a new genre
- ▶ To identify specific elements of an author’s style
- ▶ To develop an awareness of reading strategies to enhance comprehension
- ▶ To analyze the elements of fiction—setting, plot, character, theme—and the steps in plot development—exposition, complications, climax, falling action, resolution (denouement)

#### ACADEMIC VOCABULARY

Point of View  
Commentary  
Cinematic Techniques  
Style  
Effect

**Learning Focus:** Making the Text Come to Life .....88

#### Activities:

2.1	Previewing the Unit .....	89
2.2	An Eye for an Eye .....	90
2.3	“A Poison Tree” .....	92
	<b>Poetry:</b> “A Poison Tree,” by William Blake	
2.4	Catacombs and Carnival .....	94
2.5	Opening the Cask.....	96
	<b>Short Story:</b> “The Cask of Amontillado,” by Edgar Allan Poe	
2.6	“The Cask of Amontillado” Story Diagram .....	105
2.7	Irony in “The Cask of Amontillado” .....	107
2.8	Visualizing the Ending of “The Cask of Amontillado” .....	108
2.9	Peer Interviews .....	109
2.10	“The Stolen Party” – Close Reading.....	110
	<b>Short Story:</b> “The Stolen Party,” by Liliana Heker (translated by Alberto Manguel)	
2.11	Visualizing the Ending of “The Stolen Party” .....	117
2.12	Point of View in “The Stolen Party” .....	118
2.13	“The Stolen Party” Story Diagram .....	121
2.14	SIFTing through “Marigolds” .....	122
	<b>Short Story:</b> “Marigolds,” by Eugenia W. Collier	
2.15	Working with Cinematic Techniques: Part 1 .....	134
2.16	Applying Cinematic Techniques.....	137
	<b>Embedded Assessment 1</b> Creating a Storyboard .....	140

<b>Learning Focus: What Is Your Style?</b> .....	142
2.17 Film 101 .....	143
2.18 Film in Context: An Authorial Study.....	146
<b>Article:</b> “Hollywood Outsider Tim Burton”	
2.19 Setting the Mood: Wonka Two Ways.....	153
<b>Novel:</b> Excerpts from <i>Charlie and the Chocolate Factory</i> by Roald Dahl	
<b>*Film:</b> <i>Charlie and the Chocolate Factory</i> (2005), directed by Tim Burton	
2.20 Revisiting “Wonka”: Application of Film Terms .....	159
2.21 Working with Cinematic Techniques: Part 2.....	160
2.22 Reading Film: <i>Edward Scissorhands</i> .....	162
<b>*Film:</b> <i>Edward Scissorhands</i> (1990), directed by Tim Burton	
2.23 Reading Film: Screening Day A.....	164
2.24 Reading Film: Screening Day B .....	166
2.25 Director’s Chair: Visualizing a Scene.....	168
2.26 Reading Film: Screening Day C.....	172
2.27 Reading Film: Screening Day D .....	174
2.28 Independent Viewing .....	175
<b>*Film:</b> <i>Big Fish</i> (2004) and/or <i>Corpse Bride</i> (2005) by Tim Burton	
2.29 Portfolio Activity: Film Style .....	177
2.30 Creating a Draft .....	179
<b>Embedded Assessment 2</b> Writing a Style Analysis Essay .....	181
<b>Unit Reflection</b> .....	184
<b>*Texts not included in these materials.</b>	

# Learning Focus:

## Making the Text Come to Life

Have you ever watched a movie and concluded that it wasn't as good as the book? Conversely, have you ever read a book and assumed the role of a director by creating visual images of the story in your head? This unit is your opportunity to see both sides of the book/movie coin. Now that you have explored the thematic concept "coming of age," it is time to continue your investigation of that theme in two different, but complementary, genres: **short story** and **film**.

You will begin this unit by exploring essential elements of a short story. However, you will do more than just identify important plot points and narrative structure; you will develop your understanding of how authors present themes, ideas, and images through literary and stylistic elements. Some of the elements you will analyze are **point of view, imagery, motif, foreshadowing,** and **irony**.

The exciting part, however, is that you will transform these elements of written text into something visual. Cinematic techniques such as framing, movement, lighting, and sound will be the tools at your disposal to create a storyboard. You will make your directorial debut by creating a storyboard for one of the stories you have read. The goal for your storyboard is to appeal to your intended audience, and to create the effect you want.

**Independent Reading:** In this unit, you will read short stories and film that are examples of Gothic Literature. For independent reading, look for books or short stories that contain elements of mystery or fantasy.

# Previewing the Unit

SUGGESTED LEARNING STRATEGIES: Close Reading, KWL, Marking the Text, Skimming/Scanning, Summarizing/Paraphrasing, Think-Pair-Share

## Essential Questions

1. How do authors and directors use specific techniques to achieve a desired effect?
  
2. What are the essential features of an effective style analysis?

## Unit Overview and Learning Focus

Predict what you think this unit is about. Use the words or phrases that stood out to you when you read the Unit Overview and the Learning Focus.

## Embedded Assessment 1

What knowledge must you have (what do you need to know) to succeed on Embedded Assessment 1? What skills must you have (what must you be able to do)?

# An Eye for an Eye

SUGGESTED LEARNING STRATEGIES: Drafting, Graphic Organizer, Marking the Text, Sharing and Responding

Read and interpret the following quotations. Do you agree or disagree with them? Fill in the following chart. Then, complete the writing assignment about revenge.

## Revenge Quotations

Quotation	Interpretation of Quote	Agree/Disagree	Reason for Agreement/ or Disagreement
<p>“An eye for an eye only ends up making the whole world blind.” — Mahatma Gandhi</p>			
<p>“Don’t get mad, get even.” — Robert F. Kennedy</p>			
<p>“She got even in a way that was almost cruel. She forgave them.” — Ralph McGill (about Eleanor Roosevelt)</p>			
<p>“Success is the sweetest revenge.” — Vanessa Williams</p>			
<p>“Revenge is often like biting a dog because the dog bit you.” — Austin O’Malley</p>			

**Reflect:** To which of these quotes might you want to respond? Why? Which quotes have striking *imagery*, and how does that imagery affect your response?

**Writing Prompt:** Draft a response in which you express your feelings about revenge. Include a personal reflection about a time when you had a choice about taking revenge or when you were the recipient of someone's vengeful attitude or action. Consider using one of the quotations in your essay, crediting the author of the quote.

## My Notes

## Poetry

## ABOUT THE AUTHOR

William Blake (1757–1827) was an artist as well as a poet. Born in London, he was apprenticed to an engraver when he was young. Blake claimed to have mystical visions, which he expressed in his poems and engravings. He engraved both the texts and illustrations for his poems. “A Poison Tree” is from his collection called *Songs of Experience*, which reflect his complex view of a world that includes good and evil, innocence and experience.

## A Poison Tree

by William Blake

I was angry with my friend:  
I told my wrath, my wrath<sup>1</sup> did end.  
I was angry with my foe:  
I told it not, my wrath did grow.

5 And I watered it in fears,  
Night and morning with my tears;  
And I sunned it with smiles,  
And with soft deceitful wiles.<sup>2</sup>

10 And it grew both day and night,  
Till it bore an apple bright.  
And my foe beheld it shine.  
And he knew that it was mine,

15 And into my garden stole  
When the night had veiled the pole;  
In the morning glad I see  
My foe outstretched beneath the tree.

<sup>1</sup> **wrath**: Fierce anger; vengeance caused by anger

<sup>2</sup> **wiles**: tricky or clever behavior





### Strategies Learning Log

Name of strategy:	
Purpose of strategy:	
How strategy was used:	
How strategy helped you make meaning from the text, create a text, or orally present a text:	
When you would use this strategy again:	

### Strategies Learning Log

Name of strategy:	
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# Catacombs and Carnival

SUGGESTED LEARNING STRATEGIES: Diffusing, Graphic Organizer

The words below are from the story “The Cask of Amontillado.” To familiarize yourself with the vocabulary in the story, divide the words below into four categories. Be sure to give each category a heading.

**Amontillado**

**cask**

**vaults**

**connoisseurship**

**nitre**

**vintages**

**crypt**

**pipe**

**palazzo**

**parti-striped dress**

**De Grave**

**puncheons**

**catacombs**

**motley**

**roquelaire**

**conical cap**

**Medoc**

## Word Category Chart

Word Category Chart			

## Catacombs and Carnival

Centuries ago, in Italy, the early Christians buried their dead in *catacombs*, which are long, winding underground tunnels. Later, wealthy families built private catacombs beneath their *palazzos*, or palatial homes. These dark and cool chambers, or *vaults*, contained *nitre*, a crystalized salt growth. In order to find their way in their underground tunnels, the owners would light torches or *flambeaux*.

These *crypts* were suitable not only for burial but also for storage of fine *vintage* wines such as *Amontillado*, *DeGrave*, and *Medoc*. A wine expert, or *connoisseur*, would store wine carefully in these underground vaults. Wine was stored in casks or *puncheons*, which held 72 to 100 gallons, or in *pipes*, which contained 126 gallons (also known as two hogsheads).

Poe's story takes place in the catacombs during Carnival, a celebration that still takes place in many countries. The day before Ash Wednesday is celebrated as a holiday with carnivals, masquerade balls, and parades of costumed merrymakers. During Carnival, people celebrate by disguising themselves as fools, wearing *parti-striped dress* or *motley*, and capes, known as *roquelaires*. Women would celebrate wearing *conical caps*. Carnival is also called Mardi Gras, or Fat Tuesday, because of the feasting that takes place the day before Ash Wednesday. Starting on Ash Wednesday, which is the beginning of Lent, some Christians fast and do penance for their sins.

**Word Study:** After reading the first paragraph with your teacher, continue using the diffusing strategy by noting unfamiliar words in the space below. Then use context clues, dictionaries, and thesauruses to write definitions.



### WORD CONNECTIONS

*Mardi Gras* is a French term meaning “fat Tuesday.”

*Mardi Gras* is celebrated in many countries, including the United States, and it is a day of fun and eating before fasting for Lent.

# Opening the Cask

SUGGESTED LEARNING STRATEGIES: Graphic Organizer, Predicting, Marking the Text, Think-Pair-Share

## My Notes

## Short Story

### ABOUT THE AUTHOR

Born in Boston, Edgar Allan Poe (1809–1849) was orphaned as a young child and taken in by the Allan family of Richmond Virginia. Poe and the Allans eventually had a falling out because of Poe’s irresponsible behavior. This situation was characteristic of Poe’s short and tragic life. Despite his personal difficulties and an unstable temperament, Poe was a literary genius, writing short stories, poetry, and literary criticism, for which he became internationally famous. His dark imagination produced stories that are known for their atmosphere of horror.

# The CASK of AMONTILLADO

by Edgar Allan Poe

The thousand injuries of Fortunato, I had borne as I best could, but when he ventured upon insult, I vowed revenge. You, who so well know the nature of my soul, will not suppose, however, that I gave utterance to a threat. At length I would be avenged; this was a point definitively settled—but the very definitiveness with which it was resolved precluded the idea of risk. I must not only punish, but punish with impunity. A wrong is unredressed when retribution overtakes its redresser. It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong.

It must be understood that neither by word nor deed had I given Fortunato cause to doubt my good will. I continued as was my wont, to smile in his face, and he did not perceive that my smile *now* was at the thought of his immolation.



### WORD CONNECTIONS

The word *impunity* has a Latin root (from *poena*) that means “penalty” or “punishment.”

The prefix *in-* (spelled *im-* here) means “not.”

To do something *with impunity* is to do it without fear of punishment or consequences.

He had a weak point—this Fortunato—although in other regards he was a man to be respected and even feared. He prided himself on his connoisseurship in wine. Few Italians have the true virtuoso spirit. For the most part their enthusiasm is adopted to suit the time and opportunity to practice imposture upon the British and Austrian millionaires. In painting and gemmary, Fortunato, like his countrymen, was a quack, but in the matter of old wines he was sincere. In this respect I did not differ from him materially; I was skillful in the Italian vintages myself, and bought largely whenever I could.

It was about dusk, one evening during the supreme madness of the carnival season, that I encountered my friend. He accosted me with excessive warmth, for he had been drinking much. The man wore motley. He had on a tight-fitting parti-striped dress and his head was surmounted by the conical cap and bells. I was so pleased to see him that I thought I should never have done wringing his hand.

I said to him, “My dear Fortunato, you are luckily met. How remarkably well you are looking to-day! But I have received a pipe of what passes for Amontillado, and I have my doubts.”

“How?” said he, “Amontillado? A pipe? Impossible! And in the middle of the carnival?”

“I have my doubts,” I replied; “and I was silly enough to pay the full Amontillado price without consulting you in the matter. You were not to be found, and I was fearful of losing a bargain.”

“Amontillado!”

“I have my doubts.”

“Amontillado!”

“And I must satisfy them.”

“Amontillado!”

“As you are engaged, I am on my way to Luchesi. If any one has a critical turn, it is he. He will tell me — ”

“Luchesi cannot tell Amontillado from sherry.”

“And yet some fools will have it that his taste is a match for your own.”

“Come, let us go.”

“Whither?”

“To your vaults.”

### Chunk 1

## My Notes



### WORD CONNECTIONS

The word *match* has multiple meanings. Among its meanings are a sports competition, a device to light a fire, and compatibility or similarity. Use context clues to decide its meaning in this sentence: “And yet some fools will have it that his taste is a match for your own.”



## Opening the Cask

## My Notes

“My friend, no; I will not impose upon your good nature. I perceive you have an engagement. Luchesi — ”

“I have no engagement; come.”

“My friend, no. It is not the engagement, but the severe cold with which I perceive you are afflicted. The vaults are insufferably damp. They are encrusted with nitre.”

“Let us go, nevertheless. The cold is merely nothing. Amontillado! You have been imposed upon; and as for Luchesi, he cannot distinguish sherry from Amontillado.”

Thus speaking, Fortunato possessed himself of my arm. Putting on a mask of black silk and drawing a *roquelaire* closely about my person, I suffered him to hurry me to my palazzo.

Chunk  
2

There were no attendants at home; they had absconded to make merry in honour of the time. I had told them that I should not return until the morning and had given them explicit orders not to stir from the house. These orders were sufficient, I well knew, to insure their immediate disappearance, one and all, as soon as my back was turned.

I took from their sconces two flambeaux, and giving one to Fortunato, bowed him through several suites of rooms to the archway that led into the vaults. I passed down a long and winding staircase, requesting him to be cautious as he followed. We came at length to the foot of the descent, and stood together on the damp ground of the catacombs of the Montresors.

The gait of my friend was unsteady, and the bells upon his cap jingled as he strode.

“The pipe,” said he.

“It is farther on,” said I; “but observe the white webwork which gleams from these cavern walls.”

He turned towards me and looked into my eyes with two filmy orbs that distilled the rheum of intoxication.

“Nitre?” he asked, at length.

“Nitre,” I replied. “How long have you had that cough?”

“Ugh! ugh! ugh! — ugh! ugh! ugh! — ugh! ugh! ugh! — ugh! ugh! ugh!”



My poor friend found it impossible to reply for many minutes.

“It is nothing,” he said, at last.

“Come,” I said, with decision, “we will go back; your health is precious. You are rich, respected, admired, beloved; you are happy as once I was. You are a man to be missed. For me it is no matter. We will go back; you will be ill, and I cannot be responsible. Besides, there is Luchesi — ”

“Enough,” he said; “the cough is a mere nothing; it will not kill me. I shall not die of a cough.”

“True — true,” I replied; “and, indeed, I had no intention of alarming you unnecessarily—but you should use all proper caution. A draught of this Medoc will defend us from the damp.” Here I knocked off the neck of a bottle which I drew from a long row of its fellows that lay upon the mould.

“Drink,” I said, presenting him the wine.

He raised it to his lips with a leer. He paused and nodded to me familiarly, while his bells jingled.

“I drink,” he said, “to the buried that repose around us.”

“And I to your long life.”

He again took my arm and we proceeded.

“These vaults,” he said, “are extensive.”

“The Montresors,” I replied, “were a great and numerous family.”

“I forget your arms.”

“A huge human foot d’or, in a field azure; the foot crushes a serpent rampant whose fangs are imbedded in the heel.”

“And the motto?”

“*Nemo me impune lacessit.*”<sup>1</sup>

“Good!” he said.

The wine sparkled in his eyes and the bells jingled. My own fancy grew warm with the Medoc. We had passed through walls of piled bones, with casks and puncheons intermingling, into the inmost recesses of the catacombs. I paused again, and this time I made bold to seize Fortunato by an arm above the elbow.

## My Notes

Chunk  
3

<sup>1</sup> *Nemo me impune lacessit*: No one attacks me with impunity.

## Opening the Cask

## My Notes

“The nitre!” I said: “see, it increases. It hangs like moss upon the vaults. We are below the river’s bed. The drops of moisture trickle among the bones. Come, we will go back ere it is too late. Your cough—”

“It is nothing,” he said; “let us go on. But first, another draught of the Medoc.”

I broke and reached him a flagon of De Grave. He emptied it at a breath. His eyes flashed with a fierce light. He laughed and threw the bottle upwards with a gesticulation I did not understand.

I looked at him in surprise. He repeated the movement—a grotesque one.

“You do not comprehend?” he said.

“Not I,” I replied.

“Then you are not of the brotherhood.”

“How?”

“You are not of the masons.”

“Yes, yes,” I said, “yes! Yes.”

“You? Impossible! A mason?”

“A mason,” I replied.

“A sign,” he said.

“It is this,” I answered, producing from beneath the folds of my *roquelaire* a trowel.

“You jest,” he exclaimed, recoiling a few paces. “But let us proceed to the Amontillado.”

“Be it so,” I said, replacing the tool beneath the cloak, and again offering him my arm. He leaned upon it heavily. We continued our route in search of the Amontillado. We passed through a range of low arches, descended, passed on, and descending again, arrived at a deep crypt, in which the foulness of the air caused our flambeaux rather to glow than flame.


**WORD CONNECTIONS**

**Crypt** derives from a Greek word, *krypte*, which means “hidden” or “secret.” This root is also found in the English words *cryptic* and *cryptogram*.





At the most remote end of the crypt there appeared another less spacious. Its walls had been lined with human remains piled to the vault overhead, in the fashion of the great catacombs of Paris. Three sides of this interior crypt were still ornamented in this manner. From the fourth the bones had been thrown down, and lay promiscuously upon the earth, forming at one point a mound of some size. Within the wall thus exposed by the displacing of the bones, we perceived a still interior recess, in depth about four feet, in width three, in height six or seven. It seemed to have been constructed for no special use in itself, but formed merely the interval between two of the colossal supports of the roof of the catacombs, and was backed by one of their circumscribing walls of solid granite.

It was in vain that Fortunato, uplifting his dull torch, endeavoured to pry into the depths of the recess. Its termination the feeble light did not enable us to see.

“Proceed,” I said; “herein is the Amontillado. As for Luchesi –”

“He is an ignoramus,” interrupted my friend, as he stepped unsteadily forward, while I followed immediately at his heels. In an instant he had reached the extremity of the niche, and finding his progress arrested by the rock, stood stupidly bewildered. A moment more and I had fettered him to the granite. In its surface were two iron staples, distant from each other about two feet, horizontally. From one of these depended a short chain, from the other a padlock. Throwing the links about his waist, it was but the work of a few seconds to secure it. He was too much astounded to resist. Withdrawing the key I stepped back from the recess.

“Pass your hand,” I said, “over the wall; you cannot help feeling the nitre. Indeed it is *very* damp. Once more let me *implore* you to return. No? Then I must positively leave you. But I must first render you all the little attentions in my power.”

“The Amontillado!” ejaculated my friend, not yet recovered from his astonishment.

“True,” I replied; “the Amontillado.”

As I said these words I busied myself among the pile of bones of which I have before spoken. Throwing them aside, I soon uncovered a quantity of building stone and mortar. With these materials and with the aid of my trowel, I began vigorously to wall up the entrance of the niche.

I had scarcely laid the first tier of my masonry when I discovered that the intoxication of Fortunato had in a great measure worn off. The earliest indication I had of this was a low moaning cry from the depth of the recess. It was *not* the cry of a drunken man. There was then a long and obstinate silence. I laid the second tier, and the third, and the fourth; and then I heard the furious vibrations of the chain. The noise

#### Chunk 4

After reading the fourth chunk of the story, predict what Montresor intends to do. Support your prediction with clues from the story.

### GRAMMAR & USAGE

A **verbal** is a form of a verb that is used as some other part of speech—a noun, an adjective, or an adverb.

A **participle** is a verbal that functions as an adjective.

Example: **Throwing** them aside, I soon uncovered a quantity of stone and mortar.  
[*throwing* modifies *I*]

A **gerund** is a verbal that ends in *-ing* and functions as a noun.

Example: When at last the **clanking** subsided, I resumed....

An **infinitive** is a verb form that can be used as a noun, an adjective, or an adverb. The word *to* usually appears in front of the verb form.

Example: Unsheathing my rapier, I began **to grope** with it about the recess.

#### Chunk 5

## Opening the Cask

## My Notes

After reading the sixth chunk of the story, I think my prediction was \_\_\_ (correct or incorrect).

Now I think...

lasted for several minutes, during which, that I might hearken to it with the more satisfaction, I ceased my labours and sat down upon the bones. When at last the clanking subsided, I resumed the trowel, and finished without interruption the fifth, the sixth, and the seventh tier. The wall was now nearly upon a level with my breast. I again paused, and holding the flambeaux over the masonwork, threw a few feeble rays upon the figure within.

A succession of loud and shrill screams, bursting suddenly from the throat of the chained form, seemed to thrust me violently back. For a brief moment I hesitated—I trembled. Unsheathing my rapier, I began to grope with it about the recess; but the thought of an instant reassured me. I placed my hand upon the solid fabric of the catacombs, and felt satisfaction. I reapproached the wall; I replied to the yells of him who clamored. I reechoed—I aided—I surpassed them in volume and in strength. I did this, and the clamorer grew still.

Chunk  
6

It was now midnight, and my task was drawing to a close. I had completed the eighth, the ninth, and the tenth tier. I had finished a portion of the last and the eleventh; there remained but a single stone to be fitted and plastered in. I struggled with its weight; I placed it partially in its destined position. But now there came from out the niche a low laugh that erected the hairs upon my head. It was succeeded by a sad voice, which I had difficulty in recognizing as that of the noble Fortunato. The voice said —

“Ha! ha! ha!—he! he!—a very good joke indeed—an excellent jest. We will have many a rich laugh about it at the palazzo— he! he! he!—over our wine—he! he! he!”

“The Amontillado!” I said.

“He! he! he!—he! he! he!— yes, the Amontillado. But is it not getting late? Will not they be awaiting us at the palazzo, the Lady Fortunato and the rest? Let us be gone.”

“Yes,” I said, “let us be gone.”

“*For the love of God, Montresor!*”

“Yes,” I said, “for the love of God!”

But to these words I hearkened in vain for a reply. I grew impatient. I called aloud—

“Fortunato!”

No answer. I called again—

“Fortunato!”

No answer still. I thrust a torch through the remaining aperture and let it fall within. There came forth in return only a jingling of the bells. My heart grew sick—on account of the dampness of the catacombs. I hastened to make an end of my labor. I forced the last stone into its position; I plastered it up. Against the new masonry I reerected the old rampart of bones. For the half of a century no mortal has disturbed them.

*In pace requiescat!*<sup>2</sup>



## My Notes

<sup>2</sup> *In pace requiescat*: Rest in peace.

# Opening the Cask

As you read “The Cask of Amontillado,” list characteristics you discover or infer about Montresor and Fortunato. Stop after the third chunk of the text to list details you discover about the two characters. As you learn more about the two characters, add your information to the chart.

Montresor	Fortunato

**Writing Prompt:** “The Cask of Amontillado” begins with this sentence: “The thousand injuries of Fortunato, I had borne as I best could, but when he ventured upon insult, I vowed revenge.” Using what you know about the two characters, write a creative story about one of these “injuries.” Your story should include a well-developed conflict and resolution as well as dialogue and suspense to enhance the plot.

# “The Cask of Amontillado”

## Story Diagram

SUGGESTED LEARNING STRATEGIES: Graphic Organizer, Marking the Text, Rereading, Skimming/Scanning

With a partner or in your small group, review these elements of the short story. Then, complete the story diagram, filling in the corresponding events from “The Cask of Amontillado.”

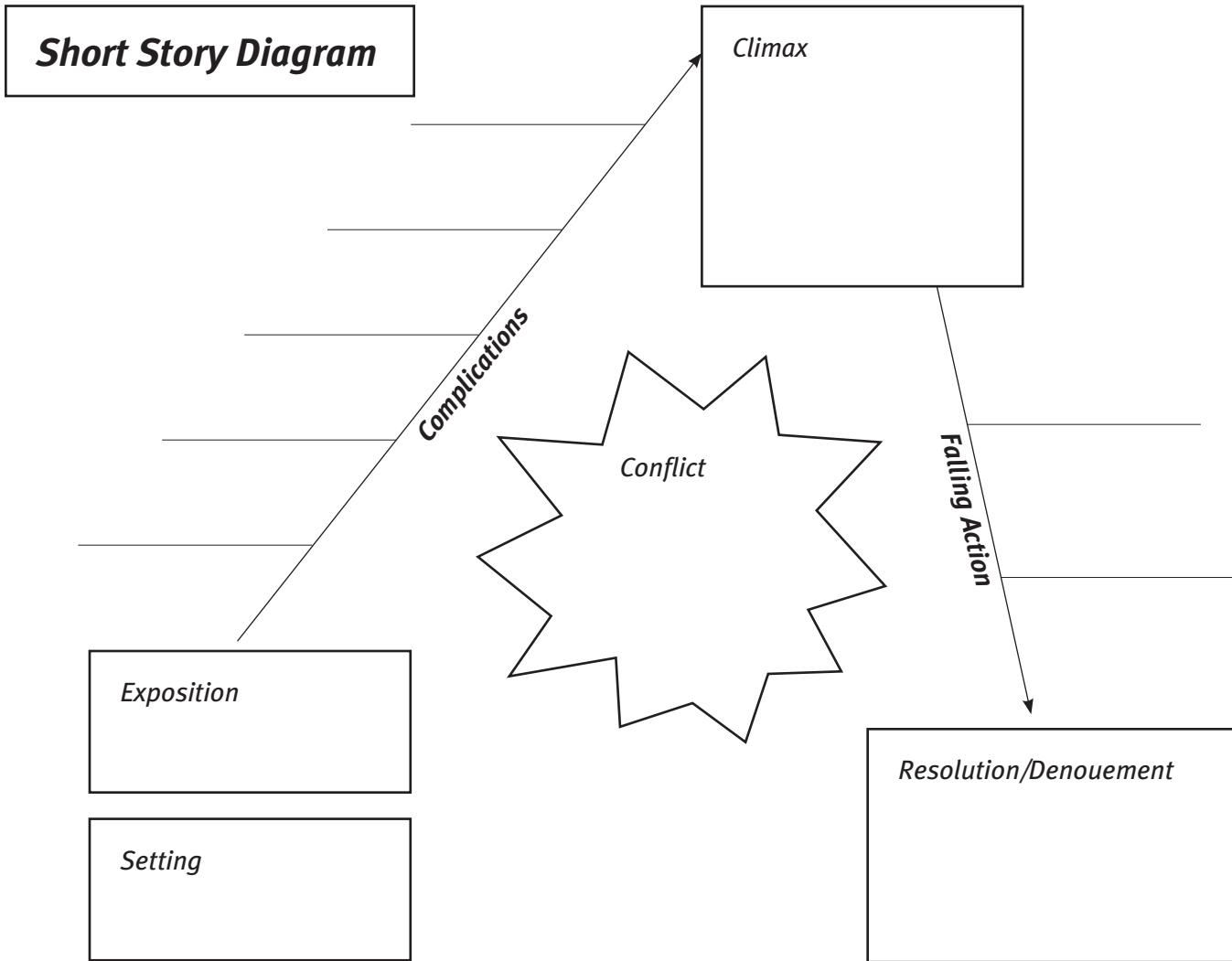
- 1. Setting** — Time and place in which the story happens.
- 2. Exposition** — How the stage is set for the story. Characters are introduced, the setting is described, and the conflict begins to unfold.
- 3. Complications** — Events that make the plot become more complex. While the characters struggle to find solutions to the conflict, suspense builds.
- 4. Climax** — The point of greatest interest or suspense in a story. The climax is the turning point because the action reaches its peak and the outcome of the conflict is decided.
- 5. Falling action** — The events between the climax and the resolution.
- 6. Resolution/denouement** — The end of the story when loose ends are tied up.
- 7. Characters** — People, animals, or imaginary creatures that take part in the action of the story. The short story usually centers on a **Main Character**. Also present are usually one or more **Minor Characters** who are not as complex, but whose thoughts, words, or actions move the story along.
- 8. Theme** — The writer’s main message about life. Theme is usually not stated directly and is left to the reader to figure out.
- 9. Conflict(s)** — The struggle(s) or problem(s) in a story.
- 10. Literary Elements Present**
  - **Point of view** — The perspective from which a narrative is told
  - **Irony** — When a speaker or narrator says one thing while meaning the opposite
  - **Foreshadowing** — The use of hints or clues in a narrative to suggest future action
  - **Motif** — A unifying element in an artistic work, especially any recurrent image, symbol, theme, character type, subject, or narrative detail



### WORD CONNECTIONS

*Denouement* is a French term meaning “an untying” as in untying a plot.

# “The Cask of Amontillado” Story Diagram



<p><i>Characters (Consider cause and effect. How do characters react to the situation? What causes those reactions?)</i></p>
<p><i>Theme</i></p>
<p><i>Other Literary Elements Present:</i></p>

# Irony in “The Cask of Amontillado”

SUGGESTED LEARNING STRATEGIES: Close Reading, Rereading

You reviewed a definition of *irony* in the previous activity. One type of irony, *verbal* irony, occurs when a speaker or narrator says one thing while meaning the opposite.

For example, when Fortunato proposes a toast to the dead buried in the crypts around them, Montresor adds, “And I to your long life.” Montresor is using verbal irony here, as he intends to end Fortunato’s life very soon.

Provide some examples of your own:

Your example:

Your example:



## WORD CONNECTIONS

The word *irony* has the Greek root *eiron*, referring to someone who, in speaking, conceals true thoughts or feelings.

### Verbal Irony in “The Cask of Amontillado”

What is stated...

What it means...

# Visualizing the Ending of “The Cask of Amontillado”

SUGGESTED LEARNING STRATEGIES: Graphic Organizer, Visualizing

With your group, you will create a drawing to represent the ending of “The Cask of Amontillado.” Reread the text and make notes on the elements that appeal to the senses in the passage, specifically the visual images.

Consider the following:

- What characters are present in the scene?
- What does this place look like?
- What type clothing is mentioned in the text?

What visual elements in the text should be in your drawing, for example, a trowel, flambeaux, and so on?

With your group, fill out the following organizer. As your Reader reads the text aloud, the Writer will take notes on things to consider including in your drawing. Your group’s Artist will decide how to set up the drawing in the most effective way.

After you complete your drawing, discuss the choices you made for the content of your drawing. Your Reader should record your answers to the reflection questions before you present your drawing to the class.

<b>Writer — What We Could Include from the Text</b>	<b>Artist — How We Could Represent These Items in Our Picture</b>

## Reflection

1. Which details from the text did you choose to include in your drawing?
2. Which details from the text did you choose not to include? Why did you make this decision?
3. Why did you choose to set up your drawing the way you did?



# Peer Interviews

SUGGESTED LEARNING STRATEGIES: *Think-Pair-Share*

## Interview

Using the following questions, conduct an informal interview of your assigned partner. First, read through the questions and familiarize yourself with them. Then, create a statement that defines the focus of your interview. Finally, you and your partner will take turns interviewing each other. Take careful notes, and be prepared to share some of your partner's responses with the class.

The name of the person you are interviewing: \_\_\_\_\_

The focus of this interview is \_\_\_\_\_.

1. Describe a time when you were very excited about something but were disappointed about its outcome.
  
2. Describe an embarrassing event you either experienced or witnessed at a social event.
  
3. Describe a social event where you felt like an outsider.

**Prediction:** You will read a story entitled “The Stolen Party.” Taking into consideration the prompts for your interview questions, predict what the story might be about.

My Notes

Mark and annotate the text so that you can discuss the conflict between mother and daughter.

## Short Story

### ABOUT THE AUTHOR

Liliana Heker (b. 1943) is an Argentine journalist, who also writes fiction. She has received a number of literary prizes in her country. In “The Stolen Party,” Heker presents the events of a party through the eyes of a child.

# The Stolen Party

by Liliana Heker

translated by Alberto Manguel

Chunk  
1

As soon as she arrived she went straight to the kitchen to see if the monkey was there. It was: what a relief! She wouldn't have liked to admit that her mother had been right. Monkeys at a birthday? her mother had sneered. Get away with you, believing any nonsense you're told! She was cross, but not because of the monkey, the girl thought; it's just because of the party.

“I don't like you going,” she told her. “It's a rich people's party.”

“Rich people go to Heaven too,” said the girl, who studied religion at school.

“Get away with Heaven,” said the mother.

The girl didn't approve of the way her mother spoke. She was barely nine, and one of the best in her class.

“I'm going because I've been invited,” she said. “And I've been invited because Luciana<sup>1</sup> is my friend. So there.”

“Ah yes, your friend,” her mother grumbled. She paused. “Listen, Rosaura,”<sup>2</sup> she said at last. “That one's not your friend. You know what you are to them? The maid's daughter, that's what.”

Rosaura blinked hard: she wasn't going to cry. Then she yelled: “Shut up! You know nothing about being friends!”

<sup>1</sup> Luciana: (Lū syə' nə)

<sup>2</sup> Rosaura: (Rō sah' rə)

Every afternoon she used to go to Luciana's house and they would both finish their homework while Rosaura's mother did the cleaning. They had their tea in the kitchen and they told each other secrets. Rosaura loved everything in the big house, and she also loved the people who lived there.

"I'm going because it will be the most lovely party in the whole world, Luciana told me it would. There will be a magician, and he will bring a monkey and everything."

The mother swung around to take a good look at her child, and pompously<sup>3</sup> put her hands on her hips.

*Monkeys at a birthday?* her mother had sneered. *Get away with you, believing any nonsense you're told!*

Rosaura was deeply offended. She thought it unfair of her mother to accuse other people of being liars simply because they were rich. Rosaura too wanted to be rich, of course. If one day she managed to live in a beautiful palace, would her mother stop loving her? She felt very sad. She wanted to go to that party more than anything else in the world.

"I'll die if I don't go," she whispered, almost without moving her lips.

And she wasn't sure whether she had been heard, but on the morning of the party she discovered that her mother had starched her Christmas dress. And in the afternoon, after washing her hair, her mother rinsed it in apple vinegar so that it would be all nice and shiny. Before going out, Rosaura admired herself in the mirror, with her white dress and glossy hair, and thought she looked terribly pretty.

Señora Ines<sup>4</sup> also seemed to notice. As soon as she saw her, she said:

"How lovely you look today, Rosaura."

Rosaura gave her starched skirt a light toss with her hands and walked into the party with a firm step. She said hello to Luciana and asked about the monkey. Luciana put on a secretive look and whispered into Rosaura's ear: "He's in the kitchen. But don't tell anyone, because it's a surprise."

Rosaura wanted to make sure. Carefully she entered the kitchen and there she saw it: deep in thought, inside its cage. It looked so funny that the girl stood there for a while, watching it, and later, every so often, she would slip out of the party unseen and go and admire it. Rosaura was the only one allowed into the kitchen. Señora Ines had said: "You yes, but not the others, they're much too boisterous, they might break something." Rosaura had never broken anything. She even managed the jug of orange juice, carrying it from the kitchen into the dining room. She held it carefully and didn't spill a single drop. And Señora Ines had said: "Are you sure you can

## GRAMMAR & USAGE

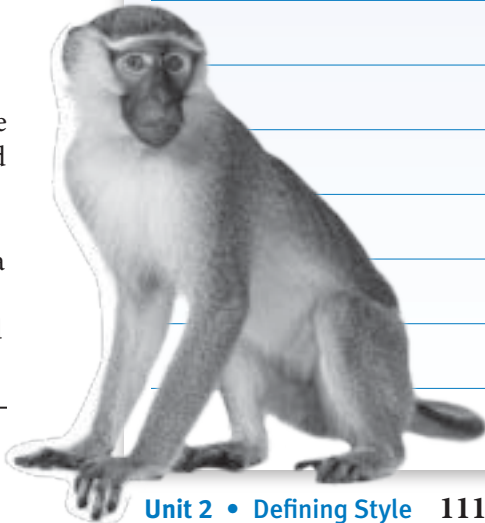
Heker uses the reciprocal pronoun *each other* in this sentence: "They had their tea in the kitchen and they told each other secrets."

Writers use *each other* to describe interactions between two people and *one another* for three or more.

## My Notes

Mark and annotate the text so that you can discuss Rosaura's attitude.

Chunk  
2



<sup>3</sup> **pompously:** (pom'pəs lē), *adv.*: in a self-important way

<sup>4</sup> **Señora Ines:** (se nyōr' ē nes')

# “The Stolen Party” — Close Reading

## My Notes

Mark and annotate the text so that you can discuss the conflicts.

Mark and annotate the text so that you can discuss Rosaura’s reactions.

manage a jug as big as that?” Of course she could manage. She wasn’t a butterfingers, like the others. Like that blonde girl with the bow in her hair. As soon as she saw Rosaura, the girl with the bow had said:

Chunk  
3

“And you? Who are you?”

“I’m a friend of Luciana,” said Rosaura.

“No,” said the girl with the bow, “you are not a friend of Luciana because I’m her cousin and I know all her friends. And I don’t know you.”

“So what,” said Rosaura. “I come here every afternoon with my mother and we do our homework together.”

“You and your mother do your homework together?” asked the girl, laughing.

“I and Luciana do our homework together,” said Rosaura, very seriously.

The girl with the bow shrugged her shoulders.

“That’s not being friends,” she said. “Do you go to school together?”

“No.”

“So where do you know her from?” said the girl, getting impatient.

Rosaura remembered her mother’s words perfectly. She took a deep breath.

“I’m the daughter of the employee,” she said.

Her mother had said very clearly: “If someone asks, you say you’re the daughter of the employee; that’s all.” She also told her to add “And proud of it.” But Rosaura thought that never in her life would she dare say something of the sort.

“What employee?” said the girl with the bow. “Employee in a shop?”

“No,” said Rosaura angrily. “My mother doesn’t sell anything in any shop, so there.”

“So how come she’s an employee?” said the girl with the bow.

Just then Señora Ines arrived saying shh shh, and asked Rosaura if she wouldn’t mind helping serve out the hot dogs, as she knew the house so much better than the others.

“See?” said Rosaura to the girl with the bow, and when no one was looking she kicked her in the shin.

Chunk  
4

Apart from the girl with the bow, all the others were delightful. The one she liked best was Luciana, with her golden birthday crown; and then the boys. Rosaura won the sack race, and nobody managed to catch her when they played tag. When they split into two teams to play charades,

all the boys wanted her for their side. Rosaura felt she had never been so happy in all her life.

But the best was still to come. The best came after Luciana blew out the candles. First the cake. Señora Ines had asked her to help pass the cake around, and Rosaura had enjoyed the task immensely, because everyone called out to her, shouting “Me, me!” Rosaura remembered a story in which there was a queen who had the power of life or death over her subjects. She had always loved that, having the power of life or death. To Luciana and the boys she gave the largest pieces, and to the girl with the bow she gave a slice so thin one could see through it.

After the cake came the magician, tall and bony, with a fine red cape. A true magician: he could untie handkerchiefs by blowing on them and make a chain with links that had no openings. He could guess what cards were pulled out from a pack, and the monkey was his assistant. He called the monkey “partner.”

“Let’s see here, partner,” he would say, “Turn over a card.” And, “Don’t run away, partner: time to work now.”

The final trick was wonderful. One of the children had to hold the monkey in his arms and the magician said he would make him disappear.

“What, the boy?” they all shouted.

“No, the monkey!” shouted the magician.

Rosaura thought that this was truly the most amusing party in the whole world.

The magician asked a small fat boy to come and help, but the small fat boy got frightened almost at once and dropped the monkey on the floor. The magician picked him up carefully, whispered something in his ear, and the monkey nodded almost as if he understood.

“You mustn’t be so unmanly, my friend,” the magician said to the fat boy.

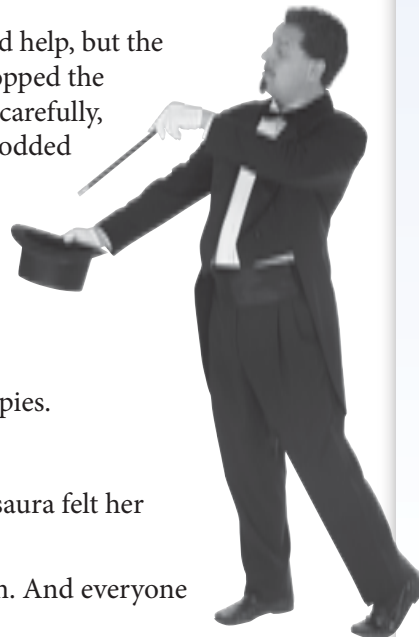
“What’s unmanly?” said the fat boy.

The magician turned around as if to look for spies.

“A sissy,” said the magician. “Go sit down.”

Then he stared at all the faces, one by one. Rosaura felt her heart tremble.

“You, with the Spanish eyes,” said the magician. And everyone saw that he was pointing at her.



## GRAMMAR & USAGE

**Independent and subordinate clauses** can be combined in a variety of ways with coordinating and subordinating conjunctions to form **compound and complex** sentences to express relationships among ideas.

Example: Rosaura won the sack race [**independent clause**], and [**coordinating conjunction**] nobody managed to catch her [**independent clause**] when [**subordinating conjunction**] they played tag [**subordinate clause**]. This sentence, with two independent clauses and one dependent clause, is a **compound-complex** sentence.

## My Notes

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# “The Stolen Party” — Close Reading

## My Notes

Mark and annotate the details that convey Rosaura’s feelings.

She wasn’t afraid. Neither holding the monkey, nor when the magician made him vanish; not even when, at the end the magician flung his red cape over Rosaura’s head and uttered a few magic words ... and the monkey reappeared, chattering happily, in her arms. The children clapped furiously. And before Rosaura returned to her seat, the magician said:

“Thank you very much, my little countess.”

She was so pleased with the compliment that a while later, when her mother came to fetch her, that was the first thing she told her.

Chunk  
5

“I helped the magician and he said to me, ‘Thank you very much, my little countess.’”

It was strange because up to then Rosaura had thought that she was angry with her mother. All along Rosaura had imagined that she would say to her: “See that the monkey wasn’t a lie?” But instead she was so thrilled that she told her mother all about the wonderful magician.

Her mother tapped her on the head and said: “So now we’re a countess!”

But one could see that she was beaming.

And now they both stood in the entrance, because a moment ago Señora Ines, smiling, had said: “Please wait here a second.”

Her mother suddenly seemed worried.

“What is it?” she asked Rosaura.

“What is what?” said Rosaura. “It’s nothing; she just wants to get the presents for those who are leaving, see?”

She pointed at the fat boy and at a girl with pigtails who were also waiting there, next to their mothers. And she explained about the presents. She knew, because she had been watching those who left before her. When one of the girls was about to leave, Señora Ines would give her a bracelet. When a boy left, Señora Ines gave him a yo-yo. Rosaura preferred the yo-yo because it sparkled, but she didn’t mention that to her mother. Her mother might have said: “So why don’t you ask for one, you blockhead?” That’s what her mother was like. Rosaura didn’t feel like explaining that she’d be horribly ashamed to be the odd one out. Instead she said:

“I was the best-behaved at the party.”

And she said no more because Señora Ines came out into the hall with two bags, one pink and one blue.



First she went up to the fat boy, gave him a yo-yo out of the blue bag, and the fat boy left with his mother. Then she went up to the girl and gave her a bracelet out of the pink bag, and the girl with the pigtails left as well.

Finally she came up to Rosaura and her mother. She had a big smile on her face and Rosaura liked that. Señora Ines looked down at her, then looked up at her mother, and then said something that made Rosaura proud:

“What a marvelous daughter you have, Herminia.”<sup>5</sup>

For an instant, Rosaura thought that she'd give her two presents: the bracelet and the yo-yo. Señora Ines bent down as if about to look for something. Rosaura also leaned forward, stretching out her arm. But she never completed the movement.

Chunk  
6

Señora Ines didn't look in the pink bag. Nor did she look in the blue bag. Instead she rummaged<sup>6</sup> in her purse. In her hand appeared two bills.

“You really and truly earned this,” she said handing them over. “Thank you for all your help, my pet.”

Rosaura felt her arms stiffen, stick close to her body, and then she noticed her mother's hand on her shoulder. Instinctively she pressed herself against her mother's body. That was all. Except her eyes. Rosaura's eyes had a cold, clear look that fixed itself on Señora Ines's face.

Señora Ines, motionless, stood there with her hand outstretched. As if she didn't dare draw it back. As if the slightest change might shatter an infinitely<sup>7</sup> delicate balance.



## My Notes

The theme of good versus evil that was established in “The Cask of Amontillado” is also seen in “The Stolen Party.” How is the theme developed in each story?

<sup>5</sup> **Herminia:** (er mē nyā')

<sup>6</sup> **rummaged:** (rum'ijd), *v.*: searched thoroughly by moving things about

<sup>7</sup> **infinitely:** (in'fə nit lē): endlessly

# “The Stolen Party” — Close Reading

<b>Strategies Learning Log</b>	
Name of strategy:	
Purpose of strategy:	
How strategy was used:	
How strategy helped you make meaning from the text, create a text, or orally present a text:	
When you would use this strategy again:	

<b>Strategies Learning Log</b>	
Name of strategy:	
Purpose of strategy:	
How strategy was used:	
How strategy helped you make meaning from the text, create a text, or orally present a text:	
When you would use this strategy again:	



# Visualizing the Ending of “The Stolen Party”

SUGGESTED LEARNING STRATEGIES: Marking the Text, Rereading, Visualizing, Sketching

Reread the final paragraphs of this story, when Señora Ines tries to hand Rosaura money instead of a gift like all the other children received.

“Rosaura felt her arms stiffen, stick close to her body, and then she noticed her mother’s hand on her shoulder. Instinctively she pressed herself against her mother’s body. That was all. Except her eyes. Rosaura’s eyes had a cold, clear look that fixed itself on Señora Ines’s face.

Señora Ines, motionless, stood there with her hand outstretched. As if she didn’t dare draw it back. As if the slightest change might shatter an infinitely delicate balance.”

This is a very powerful moment as all three characters appear to be frozen in time and space. How do you imagine this final scene in the story? Regardless of your artistic abilities, one of the most important reading skills to learn and practice is visualizing what you read. On separate paper, draw what you imagine this final scene looks like. You can focus on whatever you think is most important.

Next, review your drawing and look back at the excerpt from the story. What particular words and phrases helped you create your picture?

Now, imagine what might happen immediately after the scene you have just drawn. If the story were to contain one more scene, what would it look like? Consider what might happen to the money. Who, if anyone, would end up with it? Think through these things; then draw your scene on separate paper.

**Writing Prompt:** After creating your scene, write a continuation of the narrative to match your vision. Be sure to continue the conflict and perhaps devise an alternative resolution. Use dialogue if possible.

# Point of View in “The Stolen Party”

SUGGESTED LEARNING STRATEGIES: Graphic Organizer, Think-Pair-Share, Word Map

## ACADEMIC VOCABULARY

**Point of view** is the perspective from which a narrative is told.



## WORD CONNECTIONS

The word **omniscient** has two Latin roots: *omni-*, meaning “all” or “everything,” and *-sci-*, meaning “knowing” or “knowledge.”

The root *omni-* also occurs in *omnivorous* and *omnipotent*.

The root *sci-* occurs in *science*, *conscious*, *conscience*, and *conscientious*.

Examine and discuss the differences among the three **points of view**:

- **First Person:** The narrator is a character in the story and refers to himself or herself as “I.”
- **Third-Person Omniscient:** This type of narrator is not a character, but is all-knowing and is able to recount the background and inside thoughts and feelings of any character.
- **Third-Person Limited:** Like the omniscient narrator, this narrator is not a character in the story, but rather provides the reader the inside thoughts of only one character, and none of the thoughts of any of the other characters.

Now, use your understanding of point of view to transform each excerpt into the other two points of view.

### Excerpt 1

**First Person:** I ran into my ex-girlfriend Lisa. I did not want to see her again. She always wants to get back with me, and I just want to move on.

**Third-Person Limited:**

**Third-Person Omniscient:**

**Excerpt 2****First Person:**

**Third-Person Limited:** The city skyline covered the horizon. From the balcony of her high-priced apartment that she shared with Jake, Sarah looked out and wondered if she was happy. Something seemed to be missing. Jake looked over to her and Sarah looked away quickly, hoping that she had not given away her private thoughts.

**Third-Person Omniscient:****Excerpt 3****First Person:****Third-Person Limited:****Third-Person Omniscient:**

The robber looked over his potential prey for the evening. They all seemed like easy marks to him. *Who would it be*, he wondered.

Feeling someone's eyes on her pocketbook, Jane held it closer to her body. She would not be robbed again, after that last time.

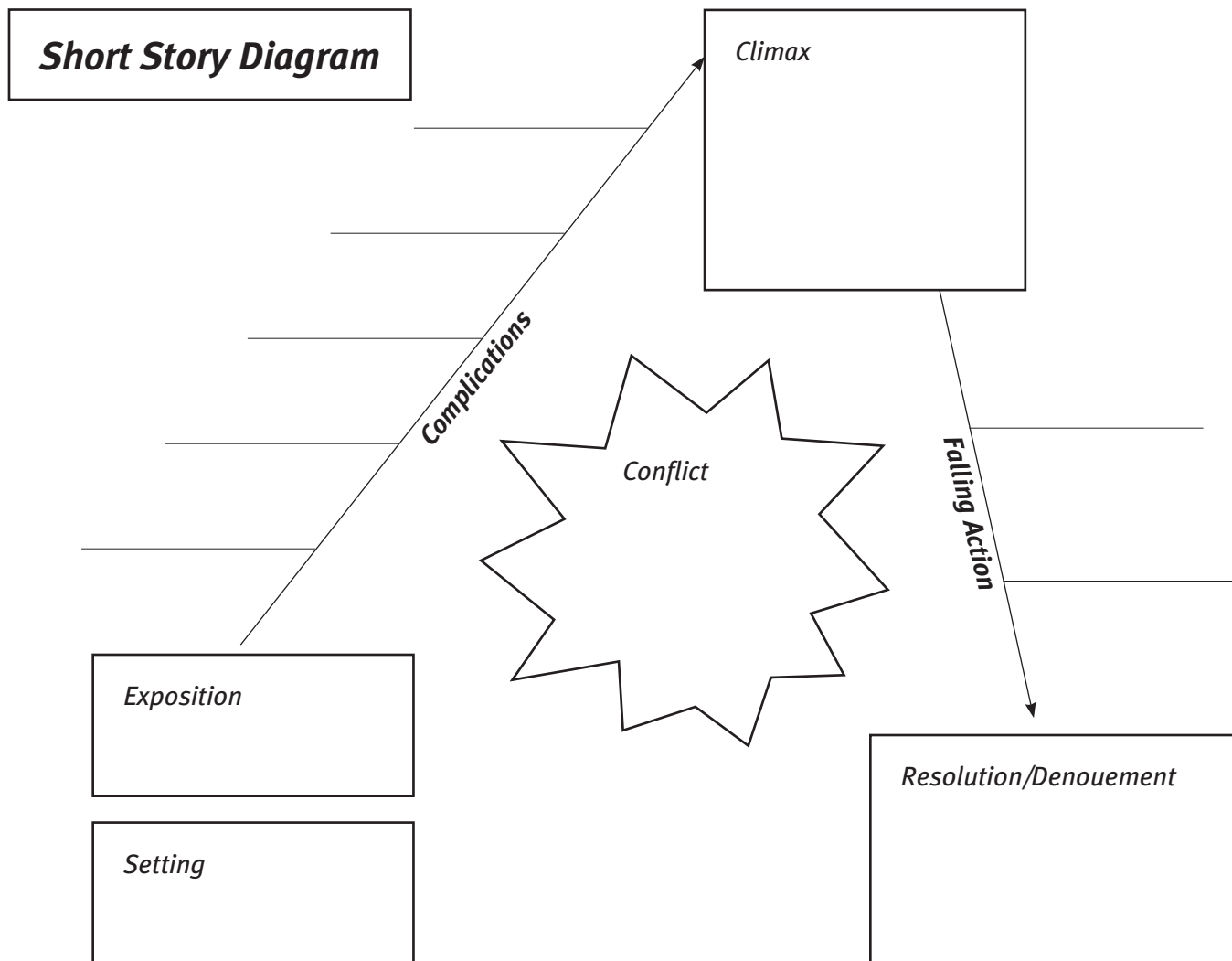
# Point of View in “The Stolen Party”

**Reflect:** What are the benefits and limitations of each type of narration?

First-Person Point of View	Third-Person Limited	Third-Person Omniscient
Benefits:	Benefits:	Benefits:
Limitations:	Limitations:	Limitations:

# “The Stolen Party” Story Diagram

SUGGESTED LEARNING STRATEGIES: Graphic Organizer, Marking the Text, Rereading



<p><i>Characters (Consider cause and effect. How do characters react to the situation? What causes those reactions?)</i></p>
<p><i>Theme</i></p>
<p><i>Literary Elements Present:</i></p>

## SIFTing through “Marigolds”

SUGGESTED LEARNING STRATEGIES: Graphic Organizer, Marking the Text, SIFT, Visualizing

## My Notes

## Short Story

## ABOUT THE AUTHOR

Eugenia Collier (b. 1928) grew up and continues to live in Baltimore. Retired now, she taught English at several universities. She has published two collections of short stories, a play, and many scholarly works. Her noteworthy and award-winning story “Marigolds” powerfully captures the moment of the narrator’s coming of age.

# Marigolds

by Eugenia W. Collier

When I think of the home town of my youth, all that I seem to remember is dust—the brown, crumbly dust of late summer—arid, sterile dust that gets into the eyes and makes them water, gets into the throat and between the toes of bare brown feet. I don’t know why I should remember only the dust. Surely there must have been lush green lawns and paved streets under leafy shade trees somewhere in town; but memory is an abstract painting—it does not present things as they are, but rather as they *feel*. And so, when I think of that time and that place, I remember only the dry September of the dirt roads and grassless yards of the shantytown where I lived. And one other thing I remember, another incongruity<sup>1</sup> of memory—a brilliant splash of sunny yellow against the dust—Miss Lottie’s marigolds.

Whenever the memory of those marigolds flashes across my mind, a strange nostalgia comes with it and remains long after the picture has faded. I feel again the chaotic emotions of adolescence, illusive as smoke, yet as real as the potted geranium before me now. Joy and rage and wild animal gladness and shame become tangled together in the multicolored skein of fourteen-going-on-fifteen as I recall that devastating moment when I was suddenly more woman than child, years ago in Miss Lottie’s yard. I think of those marigolds at the strangest times; I remember them vividly now as I desperately pass away the time.

<sup>1</sup> **incongruity**: something that is not appropriate or fitting



## WORD CONNECTIONS

The word **amorphous** has the Greek root *-morph-*, meaning “shape” or “form.” The root comes from Morpheus, the god of sleep—or shaper of dreams.

The Greek prefix *a-* means “not” or “without.”

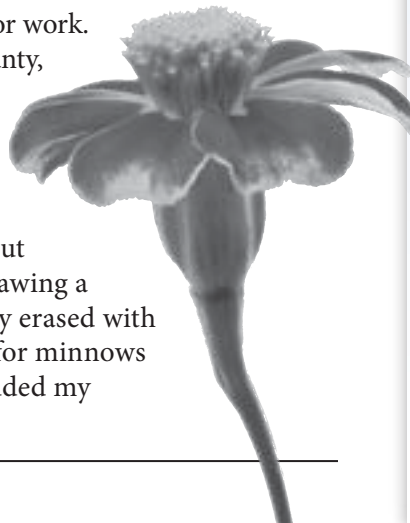
I suppose that futile waiting was the sorrowful background music of our impoverished little community when I was young. The Depression that gripped the nation was no new thing to us, for the black workers of rural Maryland had always been depressed. I don't know what it was that we were waiting for; certainly not for the prosperity that was "just around the corner," for those were white folks' words, which we never believed. Nor did we wait for hard work and thrift to pay off in shining success, as the American Dream promised, for we knew better than that, too. Perhaps we waited for a miracle, amorphous<sup>2</sup> in concept but necessary if one were to have the grit to rise before dawn each day and labor in the white man's vineyard until after dark, or to wander about in the September dust offering some meager share of bread. But God was chary<sup>3</sup> with miracles in those days, and so we waited—and waited.

We children, of course, were only vaguely aware of the extent of our poverty. Having no radios, few newspapers, and no magazines, we were somewhat unaware of the world outside our community. Nowadays we would be called culturally deprived and people would write books and hold conferences about us. In those days everybody we knew was just as hungry and ill clad as we were. Poverty was the cage in which we all were trapped, and our hatred of it was still the vague, undirected restlessness of the zoo-bred flamingo who knows that nature created him to fly free.

As I think of those days I feel most poignantly the tag end of summer, the bright, dry times when we began to have a sense of shortening days and the imminence of the cold.

By the time I was fourteen, my brother Joey and I were the only children left at our house, the older ones having left home for early marriage or the lure of the city, and the two babies having been sent to relatives who might care for them better than we. Joey was three years younger than I, and a boy, and therefore vastly inferior. Each morning our mother and father trudged wearily down the dirt road and around the bend, she to her domestic job, he to his daily unsuccessful quest for work. After our few chores around the tumbledown shanty, Joey and I were free to run wild in the sun with other children similarly situated.

For the most part, those days are ill-defined in my memory, running together and combining like a fresh watercolor painting left out in the rain. I remember squatting in the road drawing a picture in the dust, a picture which Joey gleefully erased with one sweep of his dirty foot. I remember fishing for minnows in a muddy creek and watching sadly as they eluded my



## GRAMMAR & USAGE

Formal diction sometimes requires the use of the **subjunctive** form of the verb to express a doubt, a wish, a possibility, or a situation contrary to fact.

The narrator in "Marigolds" uses the subjunctive to express a wish or possibility in this clause:

... if one **were** to have the grit to rise before dawn each day....

## My Notes

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<sup>2</sup> **amorphous**: without shape or form

<sup>3</sup> **chary**: ungenerous, wary

## SIFTing through “Marigolds”

## My Notes

cupped hands, while Joey laughed uproariously. And I remember, that year, a strange restlessness of body and of spirit, a feeling that something old and familiar was ending, and something unknown and therefore terrifying was beginning.

One day returns to me with special clarity for some reason, perhaps because it was the beginning of the experience that in some inexplicable<sup>4</sup> way marked the end of innocence. I was loafing under the great oak tree in our yard, deep in some reverie which I have now forgotten, except that it involved some secret, secret thoughts of one of the Harris boys across the yard. Joey and a bunch of kids were bored now with the old tire suspended from an oak limb, which had kept them entertained for a while.

“Hey, Lizabeth,” Joey yelled. He never talked when he could yell. “Hey, Lizabeth, let’s go somewhere.”

I came reluctantly from my private world. “Where you want to go? What you want to do?”

The truth was that we were becoming tired of the formlessness of our summer days. The idleness whose prospect had seemed so beautiful during the busy days of spring now had degenerated to an almost desperate effort to fill up the empty midday hours.

“Let’s go see can we find some locusts on the hill,” someone suggested.

Joey was scornful. “Ain’t no more locusts there. Y’all got ‘em all while they was still green.”

The argument that followed was brief and not really worth the effort. Hunting locust trees wasn’t fun anymore by now.

“Tell you what,” said Joey finally, his eyes sparkling. “Let’s us go over to Miss Lottie’s.”

The idea caught on at once, for annoying Miss Lottie was always fun. I was still child enough to scamper along with the group over rickety fences and through bushes that tore our already raggedy clothes, back to where Miss Lottie lived. I think now that we must have made a tragicomic spectacle, five or six kids of different ages, each of us clad in only one garment—the girls in faded dresses that were too long or too short, the boys in patchy pants, their sweaty brown chests gleaming in the hot sun. A little cloud of dust followed our thin legs and bare feet as we tramped over the barren land.

<sup>4</sup> **inexplicable**: unable to be explained or understood



When Miss Lottie’s house came into view we stopped, ostensibly<sup>5</sup> to plan our strategy, but actually to reinforce our courage. Miss Lottie’s house was the most ramshackle of all our ramshackle homes. The sun and rain had long since faded its rickety frame siding from white to a sullen gray. The boards themselves seemed to remain upright not from being nailed together but rather from leaning together, like a house that a child might have constructed from cards. A brisk wind might have blown it down, and the fact that it was still standing implied a kind of enchantment that was stronger than the elements. There it stood and as far as I know is standing yet—a gray, rotting thing with no porch, no shutters, no steps, set on a cramped lot with no grass, not even any weeds—a monument to decay.

In front of the house in a squeaky rocking chair sat Miss Lottie’s son, John Burke, completing the impression of decay. John Burke was what was known as queer-headed. Black and ageless, he sat rocking day in and day out in a mindless stupor, lulled by the monotonous squeak-squawk of the chair. A battered hat atop his shaggy head shaded him from the sun. Usually John Burke was totally unaware of everything outside his quiet dream world. But if you disturbed him, if you intruded upon his fantasies, he would become enraged, strike out at you, and curse at you in some strange enchanted language which only he could understand. We children made a game of thinking of ways to disturb John Burke and then to elude his violent retribution.

But our real fun and our real fear lay in Miss Lottie herself. Miss Lottie seemed to be at least a hundred years old. Her big frame still held traces of the tall, powerful woman she must have been in youth, although it was now bent and drawn. Her smooth skin was a dark reddish brown, and her face had Indian-like features and the stern stoicism that one associates with Indian faces. Miss Lottie didn’t like intruders either, especially children. She never left her yard, and nobody ever visited her. We never knew how she managed those necessities which depend on human interaction—how she ate, for example, or even whether she ate. When we were tiny children, we thought Miss Lottie was a witch and we made up tales that we half believed ourselves about her exploits. We were far too sophisticated now, of course, to believe the witch nonsense. But old fears have a way of clinging like cobwebs, and so when we sighted the tumbledown shack, we had to stop to reinforce our nerves.

“Look, there she is,” I whispered, forgetting that Miss Lottie could not possibly have heard me from that distance. “She’s fooling with them crazy flowers.”

## My Notes

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<sup>5</sup> *ostensibly*: for the pretended reason

## SIFTing through “Marigolds”

## My Notes

“Yeh, look at ’er.”

Miss Lottie’s marigolds were perhaps the strangest part of the picture. Certainly they did not fit in with the crumbling decay of the rest of her yard. Beyond the dusty brown yard, in front of the sorry gray house, rose suddenly and shockingly a dazzling strip of bright blossoms, clumped together in enormous mounds, warm and passionate and sun-golden. The old black witch-woman worked on them all summer, every summer, down on her creaky knees, weeding and cultivating and arranging, while the house crumbled and John Burke rocked. For some perverse reason, we children hated those marigolds. They interfered with the perfect ugliness of the place; they were too beautiful; they said too much that we could not understand; they did not make sense. There was something in the vigor with which the old woman destroyed the weeds that intimidated us. It should have been a comical sight—the old woman with the man’s hat on her cropped white head, leaning over the bright mounds, her big backside in the air—but it wasn’t comical, it was something we could not name. We had to annoy her by whizzing a pebble into her flowers or by yelling a dirty word, then dancing away from her rage, reveling in our youth and mocking her age. Actually, I think it was the flowers we wanted to destroy, but nobody had the nerve to try it, not even Joey, who was usually fool enough to try anything.

“Y’all git some stones,” commanded Joey now and was met with instant giggling obedience as everyone except me began to gather pebbles from the dusty ground. “Come on, Lizabeth.”

I just stood there peering through the bushes, torn between wanting to join the fun and feeling that it was all a bit silly.

“You scared, Lizabeth?”

I cursed and spat on the ground—my favorite gesture of phony bravado. “Y’all children get the stones, I’ll show you how to use ’em.”

I said before that we children were not consciously aware of how thick were the bars of our cage. I wonder now, though, whether we were not more aware of it than I thought. Perhaps we had some dim notion of what we were, and how little chance we had of being anything else. Otherwise, why would we have been so preoccupied with destruction? Anyway, the pebbles were collected quickly, and everybody looked at me to begin the fun.

“Come on, y’all.”



We crept to the edge of the bushes that bordered the narrow road in front of Miss Lottie's place. She was working placidly, kneeling over the flowers, her dark hand plunged into the golden mound. Suddenly *zing*—an expertly aimed stone cut the head off one of the blossoms.

“Who out there?” Miss Lottie's backside came down and her head came up as her sharp eyes searched the bushes. “You better git!”

We had crouched down out of sight in the bushes, where we stifled the giggles that insisted on coming. Miss Lottie gazed warily across the road for a moment, then cautiously returned to her weeding. *Zing*—Joey sent a pebble into the blooms, and another marigold was beheaded.

Miss Lottie was enraged now. She began struggling to her feet, leaning on a rickety cane and shouting. “Y'all git! Go on home!” Then the rest of the kids let loose with their pebbles, storming the flowers and laughing wildly and senselessly at Miss Lottie's impotent rage. She shook her stick at us and started shakily toward the road crying, “Git 'long! John Burke! John Burke, come help!”

Then I lost my head entirely, mad with the power of inciting such rage, and ran out of the bushes in the storm of pebbles, straight toward Miss Lottie, changing madly, “Old witch, fell in a ditch, picked up a penny and thought she was rich!” The children screamed with delight, dropped their pebbles, and joined the crazy dance, swarming around Miss Lottie like bees and changing, “Old lady witch!” while she screamed curses at us. The madness lasted only a moment, for John Burke, startled at last, lurched out of his chair, and we dashed for the bushes just as Miss Lottie's cane went whizzing at my head.

I did not join the merriment when the kids gathered again under the oak in our bare yard. Suddenly I was ashamed, and I did not like being ashamed. The child in me sulked and said it was all in fun, but the woman in me flinched at the thought of the malicious attack that I had led. The mood lasted all afternoon. When we ate the beans and rice that was supper that night, I did not notice my father's silence, for he was always silent these days, nor did I notice my mother's absence, for she always worked until well into evening. Joey and I had a particularly bitter argument after supper; his exuberance<sup>6</sup> got on my nerves. Finally I stretched out upon the pallet in the room we shared and fell into a fitful doze. When I awoke, somewhere in the middle of the night, my mother had returned, and I vaguely listened to the conversation that was audible through the thin walls that separated our

## My Notes

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<sup>6</sup> **exuberance:** extreme good cheer or high spirits

## SIFTing through “Marigolds”

## My Notes

rooms. At first I heard no words, only voices. My mother’s voice was like a cool, dark room in summer—peaceful, soothing, quiet. I loved to listen to it; it made things seem all right somehow. But my father’s voice cut through hers, shattering the peace.

“Twenty-two years, Maybelle, twenty-two years,” he was saying, “and I got nothing for you, nothing, nothing.”

“It’s all right, honey, you’ll get something. Everybody out of work now, you know that.”

“It ain’t right. Ain’t no man ought to eat his woman’s food year in and year out, and see his children running wild. Ain’t nothing right about that.”

“Honey, you took good care of us when you had it. Ain’t nobody got nothing nowadays.”

“I ain’t talking about nobody else, I’m talking about *me*. God knows I try.” My mother said something I could not hear, and my father cried out louder, “What must a man do, tell me that?”

“Look, we ain’t starving. I get paid every week, and Mrs. Ellis is real nice about giving me things. She gonna let me have Mr. Ellis’s old coat for you this winter—“

“Damn Mr. Ellis’s coat! And damn his money! You think I want white folks’ leavings? Damn, Maybelle”—and suddenly he sobbed, loudly and painfully, and cried helplessly and hopelessly in the dark night. I had never heard a man cry before. I did not know men ever cried. I covered my ears with my hand but could not cut off the sound of my father’s harsh, painful, despairing sobs. My father was a strong man who could whisk a child upon his shoulders and go singing through the house. My father whittled toys for us, and laughed so loud that the great oak seemed to laugh with him, and taught us how to fish and hunt rabbits. How could it be that my father was crying? But the sobs went on, unstifled, finally quieting until I could hear my mother’s voice, deep and rich, humming softly as she used to hum to a frightened child.

The world had lost its boundary lines. My mother, who was small and soft, was now the strength of the family; my father, who was the rock on which the family had been built, was sobbing like the tiniest child. Everything was suddenly out of tune, like a broken accordion. Where did I fit into this crazy picture? I do not now remember my thoughts, only a feeling of great bewilderment and fear.

Long after the sobbing and humming had stopped, I lay on the pallet, still as stone with my hands over my ears, wishing that I too could cry and be comforted. The night was silent now except for the sound of the crickets and of Joey's soft breathing. But the room was too crowded with fear to allow me to sleep, and finally, feeling the terrible aloneness of 4 A.M., I decided to awaken Joey.

"Ouch! What's the matter with you? What you want?" he demanded disagreeably when I had pinched and slapped him awake.

"Come on, wake up."

"What for? Go 'way."

I was lost for a reasonable reply. I could not say, "I'm scared and I don't want to be alone," so I merely said, "I'm going out. If you want to come, come on."

The promise of adventure awoke him. "Going out now? Where to, Lizabeth? What you going to do?"

I was pulling my dress over my head. Until now I had not thought of going out. "Just come on," I replied tersely

I was out the window and halfway down the road before Joey caught up with me.

"Wait, Lizabeth, where you going?"

I was running as if the Furies<sup>7</sup> were after me, as perhaps they were—running silently and furiously until I came to where I had half known I was headed: to Miss Lottie's yard.

The half-dawn light was more eerie than complete darkness, and in it the old house was like the ruin that my world had become—foul and crumbling, a grotesque caricature. It looked haunted, but I was not afraid, because I was haunted too.

"Lizabeth, you lost your mind?" panted Joey.

I had indeed lost my mind, for all the smoldering emotions of that summer swelled in me and burst—the great need for my mother who was never there, the hopelessness of our poverty and degradation, the bewilderment of being neither child nor woman and yet both at once, the fear

## My Notes

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<sup>7</sup> **Furies:** in classical mythology, three spirits of revenge who pursued and punished wrongdoers.

## SIFTing through “Marigolds”

## My Notes

unleashed by my father’s tears. And these feelings combined in one great impulse toward destruction.

“Lizabeth!”

I leaped furiously into the mounds of marigolds and pulled madly, trampling and pulling and destroying the perfect yellow blooms. The fresh smell of early morning and of dew-soaked marigolds spurred me on as I went gearing and mangling and sobbing while Joey tugged my dress or my waist crying, “Lizabeth, stop, please stop!”

And then I was sitting in the ruined little garden among the uprooted and ruined flowers, crying and crying, and it was too late to undo what I had done. Joey was sitting beside me, silent and frightened, not knowing what to say. Then, “Lizabeth, look.”

I opened my swollen eyes and saw in front of me a pair of large, calloused feet; my gaze lifted to the swollen legs, the age-distorted body clad in a tight cotton nightdress, and then the shadowed Indian face surrounded by stubby white hair. And there was no rage in the face now, now that the garden was destroyed and there was nothing any longer to be protected.

“M-miss Lottie!” I scrambled to my feet and just stood there and stared at here, and that was the moment when childhood faded and womanhood began. That violent, crazy act was the last act of childhood. For as I gazed at the immobile face with the sad, weary eyes, I gazed upon a kind of reality which is hidden to childhood. The witch was no longer a witch but only a broken old woman who had dared to create beauty in the midst of ugliness and sterility. She had been born in squalor and lived in it all her life. Now at the end of that life she had nothing except a falling-down hut, a wrecked body, and John Burke, the mindless son of her passion. Whatever verve there was left in her, whatever was of love and beauty and joy that had not been squeezed out by life, had been there in the marigolds she had so tenderly cared for.

Of course I could not express the things that I knew about Miss Lottie as I stood there awkward and ashamed. The years have put words to the things I knew in that moment, and as I look back upon it, I know that that moment marked the end of innocence. Innocence involves an unseeing acceptance of things at face value, an ignorance of the area below the surface. In that

humiliating moment I had looked beyond myself and into the depths of another person. This was the beginning of compassion, and one cannot have both compassion and innocence.

The years have taken me worlds away from that time and that place, from the dust and squalor of our lives, and from the bright thing that I destroyed in a blind, childish striking out at God knows what. Miss Lottie died long ago and many years have passed since I last saw her hut, completely barren at last, for despite my wild contrition<sup>8</sup> she never planted marigolds again. Yet, there are times when the image of those passionate yellow mounds returns with a painful poignancy. For one does not have to be ignorant and poor to find that his life is as barren as the dusty yards of our town. And I too have planted marigolds.



<sup>8</sup> **contrition**: sorrow or remorse for one's wrongs

## My Notes

# SIFTing through “Marigolds”

The acronym SIFT stands for Symbol, Images, Figurative Language, and Tone or Theme. You can use this strategy to “sift” through the parts of a story in order to explore how a writer uses literary elements and stylistic techniques to convey meaning or theme.

Record examples from “Marigolds” of each of the SIFT elements in the graphic organizer.

<b>S</b> ymbol:	
<b>I</b> magery:	
<b>F</b> igurative Language:	
<b>T</b> one/Theme:	



“Marigolds” is a story that examines the coming of age of a young girl, Lizabeth. In order to truly understand the story, as well as Lizabeth’s transformation, you must clearly articulate the choices that she makes along the way, both within her own mind and between forces from the outside world. On the following chart, examine the internal and external conflicts Lizabeth faces.

**LITERARY TERMS**

An **internal conflict** occurs when a character struggles between opposing needs or desires or emotions within his or her own mind.

An **external conflict** occurs when a character struggles against an outside force. This force may be another character, a societal expectation, or something in the physical world.

**Internal Conflicts**

One side of the conflict	The other side of the conflict

**External Conflicts**

One side of the conflict	The other side of the conflict

# Working with Cinematic Techniques: Part 1

SUGGESTED LEARNING STRATEGIES: Marking the Text, Visualizing, Word Map

## ACADEMIC VOCABULARY

**Cinematic techniques** are the methods a director uses to communicate meaning and to evoke particular emotional responses in viewers.

You have spent a good deal of time visualizing three short stories. In Embedded Assessment 1, you will address film. One of the first steps in filmmaking is visualizing, in the form of storyboarding. To prepare to make a storyboard, examine these **cinematic techniques**.

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### Shots and Framing

**Shot:** a single piece of film uninterrupted by cuts.

**Establishing Shot:** often a long shot or a series of shots that sets the scene. It is used to establish setting and to show transitions between locations.

**Long Shot (LS):** a shot from some distance. If filming a person, the full body is shown. It may show the isolation or vulnerability of the character (also called a Full Shot).

**Medium Shot (MS):** the most common shot. The camera seems to be a medium distance from the object being filmed. A medium shot shows the person from the waist up. The effect is to ground the story.

**Close Up (CU):** the image takes up at least 80 percent of the frame.

**Extreme Close Up:** the image being shot is a part of a whole, such as an eye or a hand.

**Two Shot:** a scene between two people shot exclusively from an angle that includes both characters more or less equally. It is used in love scenes where interaction between the two characters is important.

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### Camera Angles

**Eye Level:** a shot taken from a normal height; that is, the character's eye level. Ninety to ninety-five percent of the shots seen are eye level, because it is the most natural angle.

**High Angle:** the camera is above the subject. This usually has the effect of making the subject look smaller than normal, giving him or her the appearance of being weak, powerless, and trapped.

**Low Angle:** the camera films subject from below. This usually has the effect of making the subject look larger than normal, and therefore strong, powerful, and threatening.

## Camera Movements

**Pan:** a stationary camera moves from side to side on a horizontal axis.

**Tilt:** a stationary camera moves up or down along a vertical axis.

**Zoom:** a stationary camera where the lens moves to make an object seem to move closer to or further away from the camera. With this technique, moving into a character is often a personal or revealing movement, while moving away distances or separates the audience from the character.

**Dolly/Tracking:** the camera is on a track that allows it to move with the action. The term also refers to any camera mounted on a car, truck, or helicopter.

**Boom/Crane:** the camera is on a crane over the action. This is used to create overhead shots.

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## Lighting

**High Key:** the scene is flooded with light, creating a bright and open-looking scene.

**Low Key:** the scene is flooded with shadows and darkness, creating suspense or suspicion.

**Bottom or Side Lighting:** direct lighting from below or the side, which often makes the subject appear dangerous or evil.

**Front or Back Lighting:** soft lighting on the actor's face or from behind gives the appearance of innocence or goodness, or a halo effect.

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## Editing Techniques

**Cut:** most common editing technique. Two pieces of film are spliced together to “cut” to another image.

**Fade:** can be to or from black or white. A fade can begin in darkness and gradually assume full brightness (fade-in) or the image may gradually get darker (fade-out). A fade often implies that time has passed or may signify the end of a scene.

**Dissolve:** a kind of fade in which one image is slowly replaced by another. It can create a connection between images.

**Wipe:** a new image wipes off the previous image. A wipe is more fluid than a cut and quicker than a dissolve.

**Flashback:** cut or dissolve to action that happened in the past.

**Shot-Reverse-Shot:** a shot of one subject, then another, then back to the first. It is often used for conversation or reaction shots.

# Working with Cinematic Techniques: Part 1

**Cross Cutting:** cut into action that is happening simultaneously. This technique is also called parallel editing. It can create tension or suspense and can form a connection between scenes.

**Eye-Line Match:** cut to an object, then to a person. This technique shows what a person seems to be looking at and can reveal a character's thoughts.

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## Sound

**Diegetic:** sound that could logically be heard by the characters in the film.

**Non-Diegetic:** sound that cannot be heard by the characters but is designed for audience reaction only. An example might be ominous music for foreshadowing.

# Applying Cinematic Techniques

SUGGESTED LEARNING STRATEGIES: Close Reading, Graphic Organizer

Shots and Framing	Camera Angles	Camera Movements	Lighting	Editing	Music/Sound

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**Analysis:** Choose the most significant cinematic technique from your notes above, and write an interpretive statement that explains the effect of this cinematic technique in the commercial.

# Applying Cinematic Techniques

Storyboarding allows filmmakers to plan the details of the film, shot by shot, in advance, saving time and money. You have visualized a moment in several texts in this unit, beginning with the poem “A Poison Tree” (Activity 2.3). Take a moment to review the sketches you created. Think now about how you might expand that visualization of a single image into a sequence of five or six shots. Describe those shots in the storyboard below.

**SHOT #**

**Describe the Music/Sound:**

**Dialogue:**

**Framing:** \_\_\_\_\_

**Lighting:**

**SHOT #**

**Describe the Music/Sound:**

**Dialogue:**

**Framing:** \_\_\_\_\_

**Lighting:**

**SHOT #**

**Describe the Music/Sound:**

**Dialogue:**

**Framing:** \_\_\_\_\_

**Lighting:**

**SHOT #**

**Describe the Music/Sound:**

**Dialogue:**

**Framing:** \_\_\_\_\_

**Lighting:**

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**Reflection:** Why did you choose the framing, lighting, and music that you did? What words or phrases from the poem made you picture this? Explain.

## Creating a Storyboard

SUGGESTED LEARNING STRATEGIES: **Graphic Organizer, Sharing And Responding**

### Assignment

Your assignment is to work collaboratively to transform a section of a printed text into a storyboard. You will also include a written explanation of the intended effects of your cinematic choices.

### Steps

#### Planning

1. Revisit a short story from this unit that you could imagine as a film. As a group, select a small passage to transform into a storyboard of at least 20 shots. You will not be able to capture the entire story in your storyboard; choose a compelling section that contains many visual elements.
2. As director, decide how you would like to show your version of this text and the effect you want it to have on your audience. Present your ideas to your group, and reach a consensus about your focus.

#### Drafting

3. Brainstorm a sequence of shots. Consider framing, camera movement, lighting, sound, and editing in each shot. Use sticky notes to sketch out or describe each shot on the Storyboard Graphic Organizer. Be sure to consider the effect you are trying to create with each shot and the words or phrases that communicate your vision. Share this draft within your small group. Even if you plan photographs for your final draft, you should sketch what your photos will look like for this first draft. Decide how to share the responsibilities of producing each element of the storyboard. Create a draft.

#### Refining

4. As a group, share your ideas with another group. Solicit feedback on
  - ▶ Clear sequence of ideas
  - ▶ Effective use of cinematic techniques in relation to the story
  - ▶ Accurate identification and application of cinematic techniques

Use the notes generated during the peer group discussion, and revise your storyboard. Add an explanation of the intended effect of your choices. Be specific in terms of your framing, lighting, sound, and other choices, and be sure that your effect is consistent with your cinematic choices. Support your explanation with textual evidence from the short story.

#### Revising and Editing for Publication

5. Prepare your final draft. Choose a presentation method, such as mounting your frames onto poster board or creating a slide show. Label each frame with all the information required (shot type, angle, lighting, and sound), including intended effect of each shot.

 **TECHNOLOGY TIP** Consider designing and publishing your work using a graphics or presentation software program.



## SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging
<b>Storyboard</b> <b>Display of Cinematic Elements</b>	<p>A compelling section of the selected story is vividly demonstrated through a clear sequence of ideas.</p> <p>The storyboard contains visually appealing frames that skillfully use images to convey a variety of cinematic elements.</p> <p>Each frame is completely and precisely labeled with information about shot type, angle, lighting, and sound.</p>	<p>An appropriate section of the selected story is demonstrated through an organized sequence of ideas.</p> <p>The storyboard contains frames that adequately use images to convey several cinematic elements.</p> <p>Each frame is accurately labeled with information about shot type, angle, lighting, and sound.</p>	<p>The selected section of the story may be inappropriate or may not demonstrate a logical sequence of ideas.</p> <p>The frames of the storyboard are insufficient. Images convey a limited number of cinematic elements.</p> <p>Frames may be labeled inconsistently and/or inaccurately.</p>
<b>Story Board</b> <b>Explanatory Text</b>	<p>The written explanation provides a clear and detailed explanation that uses precise textual evidence to insightfully connect the cinematic choices to short story elements and intended effects.</p>	<p>The written explanation demonstrates a logical understanding of the effect of cinematic elements in relationship to short story elements; cinematic choices are supported by textual evidence.</p>	<p>The written explanation demonstrates a limited understanding of the effect of cinematic choices in relationship to short story elements. Textual support is lacking.</p>
<b>Evidence of Collaboration</b>	<p>The product demonstrates extensive evidence of successful planning and collaboration.</p>	<p>The product shows evidence of adequate planning and collaboration.</p>	<p>Inadequate planning and collaboration are evident.</p>
<b>Additional Criteria</b>			

Comments:

# Learning Focus:

## What Is Your Style?

Whether it is the clothes you wear, how you walk and talk, or the way you decorate your room, you have your own unique **style**. How you choose to present yourself in a variety of situations reflects your individual style. This concept of style is similar in literary works.

Style in a written text can be investigated from a number of vantage points. It may be seen, for instance, in the way in which an author's **diction**, **imagery**, and **rhetorical devices** create a particular effect.

But what about film? In past units, you have viewed film much like a narrative, with plot, characters, conflicts, etc. Now, you will expand your view of film by approaching this visual medium through the lens of the director as author. Thus, you will begin to see the explicit connections between an author's choices of literary techniques and a director's choices of cinematic techniques. You can see some of these comparisons below.

- ▶ Tone/Mood      may be represented by      Lighting and Sound
- ▶ Diction          may be represented by      Dialogue
- ▶ Imagery          may be represented by      Symbolism, Costuming, Setting
- ▶ Organization    may be represented by      Storyboarding
- ▶ Syntax           may be represented by      Editing
- ▶ Point of view    may be represented by      Framing, Shot Type, and Camera Movement

Just as you analyze a short story to understand how its literary elements work together, so too you can analyze a film and how its cinematic elements work together to tell a story. Analyzing style takes this analysis one step further in that it allows you to understand and appreciate the creative craft of the author or director. Authors and directors choose to include certain elements to create certain effects, and these choices in turn reflect the style of the creator. Understanding style in literature is to have a larger understanding of not just the story, but also the craftsmanship of creation.

The imaginative and unusual worlds created by the director Tim Burton in his feature films provide the viewer with clear examples of a unique approach to telling a story. You may already enjoy the films of Tim Burton, and perhaps even appreciate them for their distinctive style of storytelling. Identifying and analyzing the elements of style will give you a vocabulary for explaining your understanding and appreciation of a contemporary, nonprint, literary text.

SUGGESTED LEARNING STRATEGIES: Close Reading, Graphic Organizer

In the remainder of this unit, you will be viewing film as text. Consider your history of viewing film, and complete the following survey citing specific examples and experiences.

1. Approximately how many movies do you watch a month (on DVD or cable or in a theater)?

2. What are your favorite types of movies? Explain.

3. What are your least favorite types of movies? Explain.

4. List in order the top five best films ever made, in your opinion.



## WORD CONNECTIONS

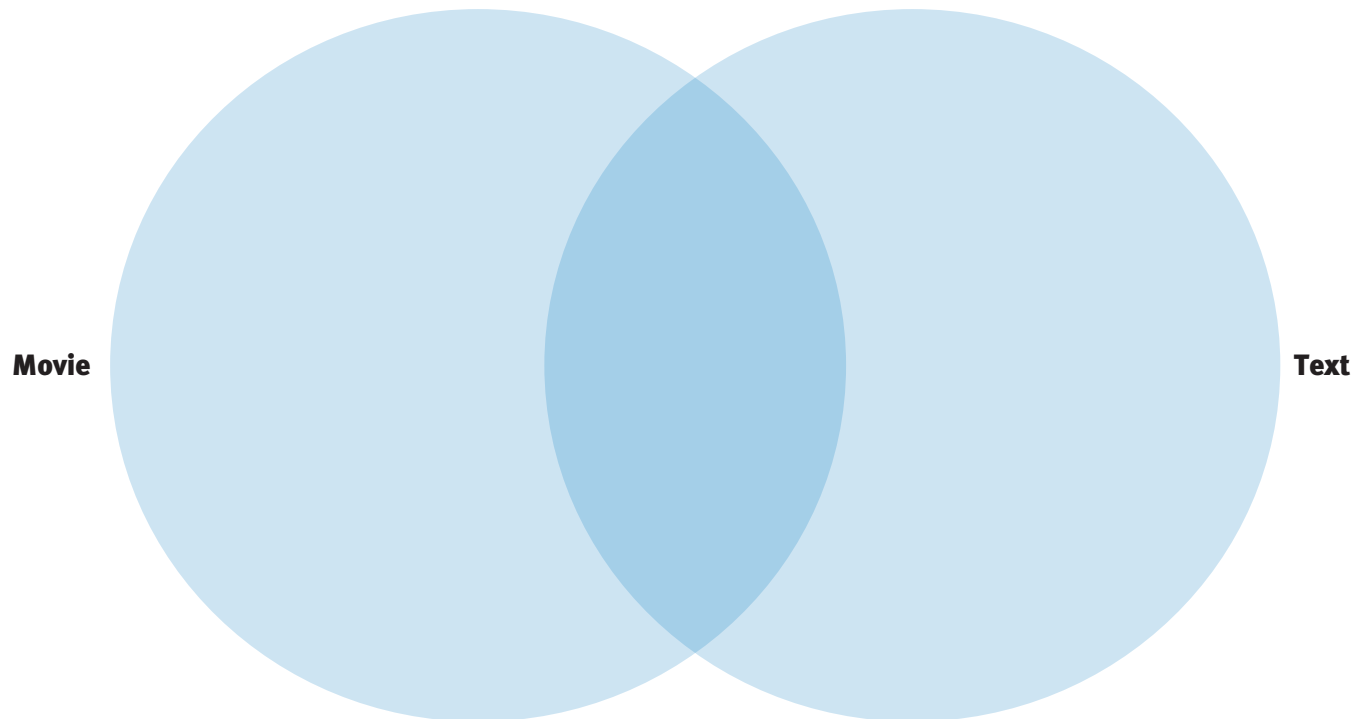
The relationship in an analogy may show an object and its description; for example, film : award-winning. Complete the following analogy.

film : award-winning ::  
\_\_\_\_\_ : best-selling.

5. What kind of movies do your parents or guardians like to watch? How often do you watch movies with them?
6. What are the differences between watching a movie at home and watching in a theater?
7. What kind of movies do you watch in school?
8. What are you normally asked by the teacher to do while or after watching a film?

Reading a text and viewing a film have similarities and differences. In addition, the author of a text or the director of a film can affect his/her audience through common and/or dissimilar tools, strategies, and methods. Consider the roles of both creator and audience member and fill out the following graphic organizer. You might consider the following prompts to focus your answers:

- What can a director do that an author cannot, and vice versa?
- What tools and strategies do authors and directors share? What tools and strategies are different?
- Are you more entertained by reading books or by watching movies? Why?
- Why might a teacher ask you to read a book rather than watch a movie?
- Is the suggestion that one “should always read the book before they watch the movie” valid? Why?



# Film in Context: An Authorial Study

SUGGESTED LEARNING STRATEGIES: Graphic Organizer, Marking the Text, Notetaking, Summarizing

## LITERARY TERMS

**Theme** is the central message of a literary work.

Director Tim Burton’s life is as unique as his filming style. With an understanding of what has influenced him, we can begin to understand the directorial choices he has made. However, before we venture into the wild and fantastic world of Tim Burton, we must first review a key term: theme.

**Theme** is not the same as a **subject**, which can be expressed in a word or two: courage, survival, war, pride, etc. The theme is the idea the author wishes to convey about that subject. It is expressed as a sentence or general statement about life or human nature. A literary work may have more than one theme, and most themes are not directly stated but rather are implied. The reader must think about all the elements of the work and use them to make inferences, or reasonable guesses, about themes in a work. An example of a theme on the subject of pride might be that pride often precedes a fall.

Read carefully the short article entitled “Hollywood Outsider Tim Burton” from CBS News (March 5, 2006). While you read, record two or three possible subjects that might arise in Burton’s films that reflect some of his beliefs and experiences.

### SUBJECTS:

- 1.
- 2.
- 3.

Once you have created a class list, choose one of the subjects and turn it into a theme statement. Remember that themes must be inferred. You must think about what you have read and make a reasonable guess as to what Burton might believe.

### THEME STATEMENT:

# Hollywood Outsider

## TIM BURTON

from cbsnews.com

*The Corpse Bride* is a ghoulish animated glee about a shy boy who marries a dead girl by mistake. It's full of crumbling bones, and dead people stealing the show. It all may sound strange, but not to those who know Tim Burton, the director who earned an Oscar nomination for best animated feature.

"Tim's bottled something magical, and I'm drinking it," said Johnny Depp, the voice of Victor, the groom.

"I've always been interested in the juxtaposition of what people say is fantasy versus reality or what's normal versus abnormal," said Burton. "They always seem different to me."

It's a vision that's as dark and oddly appealing as Burton himself is when you sit down with him, as Mika Brzezinski did for a rare interview.

"I did have somebody say their dog liked my work once," he recalled. "I thought it was quite interesting."

"That's weird. I was watching *Corpse Bride* this morning and my dog kept going up to the TV," said Mika.

"That's amazing," Burton replied. "Because somebody's dog says they liked *Nightmare Before Christmas*, too. To me, those are the best compliments because you know they're pure."

Film critic Roger Ebert has been following Burton's career ever since Burton made a very big splash 20 years ago as a very young filmmaker. Burton made such cult favorites as *Edward Scissorhands*, *Beetlejuice*, and *Big Fish*.

"If you go back through all his pictures you find nothing that is conventional," said Ebert. "You find worlds that come completely out of his imagination, as in *Big Fish*, or *Pee Wee's Big Adventure*, one of his early films. His *Batman* pictures have a very distinctive look and feel."

Not to mention successful. *Batman* is well up there on the list of Hollywood's top grossing films.

"Tim is visually astounding, in the way he approaches material," said Danny DeVito, who played the Penguin in *Batman Returns* and also the ringmaster in Burton's 2004 movie *Big Fish*.

"Even when you read the script of *Big Fish*, which is really a terrific script, you don't really get into the world that he's creating until you take that step with him, that first step into a world he's created in his mind," said DeVito.

### GRAMMAR & USAGE

In the first paragraph, the writer uses the phrase "but not to those who know Tim Burton." This phrase contrasts with the statement just before it: "It may all sound strange."

A **contrasting expression**, which is set off with commas, gives emphasis to both points.

### My Notes

### LITERARY TERMS

A **biography** is a description or account of someone else's life or significant events from that person's life. In contrast, an **autobiography** is an account written by a person about his or her own life.

# Film in Context: An Authorial Study

## My Notes

DeVito even cast Burton in one of his own movies, *Hoffa*. Burton was, where else, in the coffin.

“His sort of interests, which are more than slightly off center, and a little outside, his interpretation of them does appeal to the masses, which ultimately I think is a very good sign,” said Depp.

Burton’s creative, quirky, fantastical world, along with his outsider take on life, has won him many fans.

Fans love Burton’s creative, quirky, fantastical world, along with his outsider take on life. Among young adults who’ve grown up with his movies, Burton is a cult hero with a celebrity rare for a director.

In a way, Burton’s drawings tell his story. By his own account, he was an odd and solitary kid growing up in Burbank, California, with little use for school or parents. He lived with his grandmother as a teenager, and spent his days drawing and dreaming and watching old monster movies. He even lived near a cemetery.

“I did grow up watching monster movies and I did enjoy playing (in the cemetery), but I thought most kids did. It didn’t seem that strange to me.”

Are you lashing back from being a tortured child?

“Of course. That’s part of what’s great about having drawing or writing as an outlet. It’s a good way to exorcise those things.”

Burton’s preoccupation with death and monsters was evident from the start. His drawing talent won him a scholarship to nearby CalArts, founded by Walt and Roy Disney. After that, he landed a job as an animator, working on Disney classics like *The Fox and the Hounds*.

At age 26, he made a short film for Disney called *Frankenweenie*, about a little boy’s efforts to revive his dead dog. The Disney folks felt it was too scary to release, but its unique style opened doors.

Next came *Pee Wee’s Big Adventure*, which became a cult classic, and that led to *Beetlejuice*, a sleeper hit that received critical raves and earned tons of money for Warner Brothers.

And that led to his first really big budget movie, *Batman*. It was a smash. Suddenly, Tim Burton had Hollywood clout.

The movie he chose to make next was *Edward Scissorhands*, probably Burton’s most personal film. It’s about a creative misfit in a world that oddly mirrors the one Burton grew up in. But it almost didn’t get made.



Despite the clout he garnered, movie executive still had trouble giving control to a guy who didn't even comb his hair.

"What they like about you they fear about you," said Burton. "They think you're a somewhat strange person, so they're always a little bit worried."

To play Edward Scissorhands, Burton chose Johnny Depp, who's now shooting Disney's sequel to *Pirates of the Caribbean* in the Bahamas.

"We connected on a number of levels," said Depp. "And it was the beginning of that interesting shorthand that exists between Tim and me."

For Burton, the connection with Depp was immediate and deep.

"He's just somebody who likes to transform," Burton said of his friend. "He's more like an old fashioned Boris Karloff- or Lon Chaney-style actor than he is like a leading man. I enjoy people like that. They're always surprising."

Depp and Burton have gone on to make many movies together, including *Ed Wood*, Burton's loving tribute to the man considered by many Hollywood insiders to be the worst director of all time.

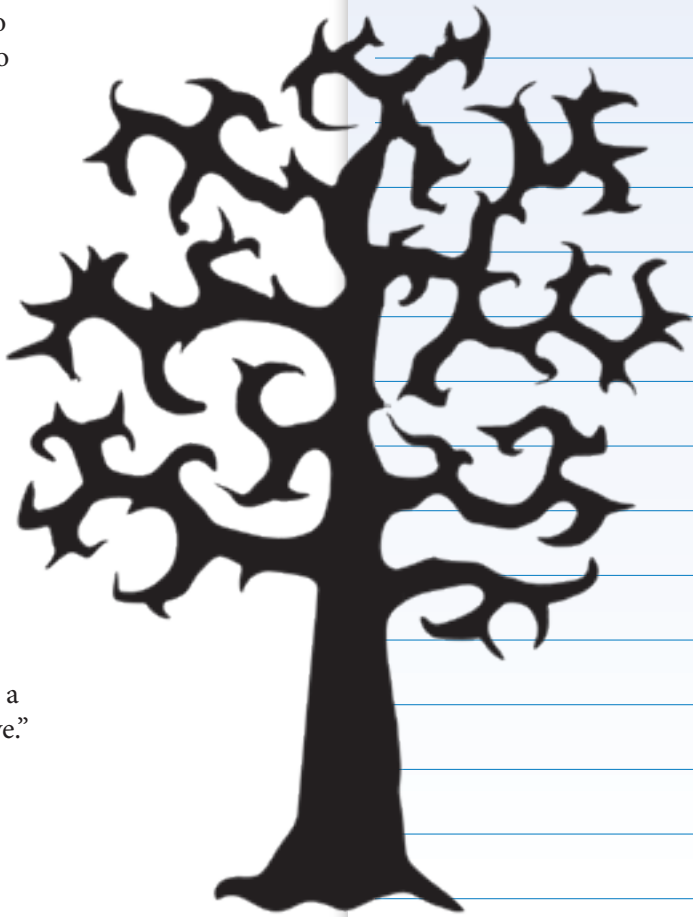
"He deserves to be loved, there's a kind of purity to Ed Wood, which, in terms of intent, is not dissimilar to Tim," said Depp.

"I definitely identified with him," Burton said of Ed Wood. "I grew up seeing his movies and seeing how special they were. Just being in the industry you think there's a real fine line between success and failure, and what makes an artist or not."

Ed Wood may or may not have been an artist, but he was obsessed with movie making. One of his more famous stunts took place in his movie *Plan 9 from Outer Space*, which featured a very old and very ill Bela Lugosi, who died while the movie was being made. Wood got his dentist to fill in for Lugosi.

"The reason (Burton) wanted to make *Ed Wood* is that Ed Wood had so much fun making movies," said Ebert. "And that's where Ed Wood and Tim Burton connect. Tim Burton makes films that are a lot better, but he doesn't make them with any more love."

## My Notes



# Film in Context: An Authorial Study

## My Notes

Burton's real life these days seems almost, dare we say it, normal. He lives in England with actress Helena Bonham Carter, and their young son, Billy.

The two often work together. She played a witch in *Big Fish*, Charlie Bucket's mother in *Charlie and the Chocolate Factory*, and she's the voice of the "Corpse Bride."

"It's actually quite nice," said Burton. "She knows what it's all about so there's no ego, no problem whatsoever."

One could argue Burton's life is almost like a fairy tale.

"I'm going to turn into a frog and jump off the stage now," said Burton.

With your classmates, identify and discuss the essential features of a biography that are present in this article.



You will now be assigned one of the following topics:

- Johnny Depp
- Vincent Price
- Edgar Allan Poe
- Gothic Literature

For your investigation, you must research your assigned topic, using a minimum of three Internet sources. You will become an expert on your topic and be responsible for teaching your peers what you have learned. Be sure to create a bibliography of your sources. When conducting research, use text features such as captions, illustrations, headings, sidebar information, and footnotes to help you identify information to include in your notes. When you have compiled enough information, respond to the following two questions in preparation for your presentation. You may use the graphic organizer for help.

1. Summarize what you know about the individual/subject you were asked to research
2. Draw connections between your individual/subject and the ideas your class uncovered regarding Tim Burton (hint: this might take some additional research!)

### Summary of Topic

### Connections to Tim Burton

### Bibliography of Sources

Source 1:

Source 2:

**Reflection:** Evaluate your research process. What did you learn about research, and how will you apply that knowledge to future research tasks?

# Film in Context: An Authorial Study

Take notes while you listen to your classmates report on their research.

Subject 1: \_\_\_\_\_

Subject 2: \_\_\_\_\_

Subject 3: \_\_\_\_\_

**Writing Prompt:** Summarize the influence of these individuals and genres on the contemporary works of Tim Burton.

# Setting the Mood: Wonka Two Ways

SUGGESTED LEARNING STRATEGIES: Close Reading, Graphic Organizer, Notetaking, Think-Pair-Share, Word Map

You have uncovered and presented a variety of influences on Tim Burton's unique **style**. You will now have an opportunity to see that style in action through a comparative study between text and film. Both authors and directors thoughtfully consider the **mood** and **tone** they create. Therefore it is important to understand these terms.

By carefully considering the author's choice of words and detail to create a mood, a reader can often uncover the tone of a piece. Similarly, a director can make choices to create a mood and tone. Complete the following steps to compare a written text with a film text.

In passage 1 from *Charlie and the Chocolate Factory*, you will examine the mood. Annotate words and phrases that help to identify the atmosphere or predominant emotion in the text. List those words in the space provided. After you have completed your list of words and phrases, come up with one or two words to describe the mood of the passage.

## LITERARY TERMS

**Mood** is the atmosphere or predominant emotion in a literary work.

**Tone** is the writer's or speaker's attitude toward a subject, character, or audience. Tone can be serious, humorous, sarcastic, indignant, objective, etc.

Words/Phrases	Mood

## My Notes

## Novel Excerpt

From **CHARLIE** and the  
**CHOCOLATE FACTORY**

by Roald Dahl

## PASSAGE 1

The whole of this family—the six grownups (count them) and little Charlie Bucket—live together in a small wooden house on the edge of a great town.

The house wasn't nearly large enough for so many people, and life was extremely uncomfortable for them all. There were only two rooms in the place altogether, and there was only one bed. The bed was given to the four old grandparents because they were so old and tired. They were so tired, they never got out of it.

Grandpa Joe and Grandma Josephine on this side, Grandpa George and Grandma Georgina on this side.

Mr. and Mrs. Bucket and little Charlie Bucket slept in the other room, upon mattresses on the floor.

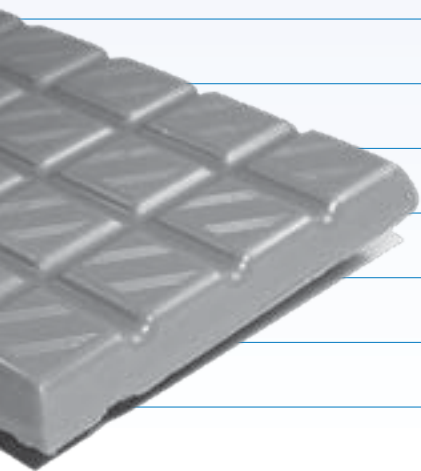
In the summertime, this wasn't too bad, but in the winter, freezing cold drafts blew across the floor all night long, and it was awful.

There wasn't any question of them being able to buy a better house—or even one more bed to sleep in. They were far too poor for that.

Mr. Bucket was the only person in the family with a job. He worked in a toothpaste factory, where he sat all day long at a bench and screwed the little caps onto the tops of the tubes of toothpaste after the tubes had been filled. But a toothpaste cap-screw is never paid very much money, and poor Mr. Bucket, however hard he worked, and however fast he screwed on the caps, was never able to make enough to buy one-half of the things that so large a family needed. There wasn't even enough money to buy proper food for them all. The only meals they could afford were bread and margarine for breakfast, boiled potatoes and cabbage for lunch, and cabbage soup for supper. Sundays were a bit better. They all looked forward to Sundays because then, although they had exactly the same, everyone was allowed a second helping.

The Buckets, of course, didn't starve, but every one of them—the two old grandfathers, the two old grandmothers, Charlie's father, Charlie's mother, and especially little Charlie himself—went about from morning till night with a horrible empty feeling in their tummies.

Charlie felt it worst of all. And although his father and mother often went without their own share of lunch or supper so that they could give it to him, it still wasn't nearly enough for a growing boy. He desperately wanted something more filling and satisfying than cabbage and cabbage soup. The one thing he longed for more than anything else was . . . CHOCOLATE.



In passage 2, you will consider tone. Highlight words that help to identify the author’s attitude toward the children he describes. List those words in the space provided. Then, come up with one or two words that describe the tone of the passage.

<b>Words/Phrases</b>	<b>Tone</b>

# Setting the Mood: Wonka Two Ways

## My Notes

## Novel Excerpt

### ABOUT THE AUTHOR

Roald Dahl (1916 – 1990) was born in Wales to Norwegian parents. The stories he heard as a child greatly influenced his love of stories and books. Dahl wrote stories for adults and children. Many of his children’s stories came about from the bedtime stories he made up for his daughters. *James and the Giant Peach* was his first book, followed by *Charlie and the Chocolate Factory*, both of which enjoyed huge success in the United Kingdom and the United States.

From **CHARLIE** and the  
**CHOCOLATE FACTORY**  
by Roald Dahl

### PASSAGE 2

The very next day, the first Golden Ticket was found. The finder was a boy called Augustus Gloop, and Mr. Bucket’s evening newspaper carried a large picture of him on the front page. The picture showed a nine-year-old boy who was so enormously fat he looked as though he had been blown up with a powerful pump. Great flabby folds of fat bulged out from every part of his body, and his face was like a monstrous ball of dough with two small greedy curranty eyes peering out upon the world. The town in which Augustus Gloop lived, the newspaper said, had gone wild with excitement over their hero. Flags were flying from all the windows, children had been given a holiday from school, and a parade was being organized in honor of the famous youth.

“I just *knew* Augustus would find a Golden Ticket,” his mother had told the newspapermen. “He eats so *many* candy bars a day that it was almost *impossible* for him *not* to find one. Eating is his hobby, you know. That’s *all* he’s interested in. But still, that’s better than being a *hooligan* and shooting off *zip guns* and things like that in his spare time, isn’t it? And what I always say is, he wouldn’t go on eating like he does unless he *needed* nourishment, would he? It’s all *vitamins*, anyway. What a *thrill* it will be for him to visit Mr. Wonka’s Marvelous factory! We’re just as *proud* as can be!”





“What a revolting woman,” said Grandma Josephine.

“And what a repulsive boy,” said Grandma Georgina.

... Suddenly, on the day before Charlie Bucket’s birthday, the newspapers announced that the second Golden Ticket had been found. The lucky person was a small girl called Veruca Salt who lived with her rich parents in a great city far away. Once again, Mr. Bucket’s evening newspaper carried a big picture of the finder. She was sitting between her beaming father and mother in the living room of their house, waving the Golden Ticket above her head, and grinning from ear to ear.

Veruca’s father, Mr. Salt, had eagerly explained to the newspapermen exactly how the ticket was found. “You see, fellers,” he had said, “as soon as my little girl told me that she simply *had* to have one of those Golden Tickets, I want out into the town and started buying up all the Wonka candy bars I could lay my hands on. *Thousands* of them, I must have bought. *Hundreds* of thousands! Then I had them loaded onto trucks and sent directly to my *own* factory. I’m in the peanut business, you see, and I’ve got about a hundred women working for me over at my joint, shelling peanuts for roasting and salting. That’s what they do all day long, those women, they sit there shelling peanuts. So I says to them, ‘Okay, girls,’ I says, ‘from now on, you can stop shelling peanuts and start shelling the wrappers off these crazy candy bars instead!’ And they did. I had every worker in the place yanking the paper off those bars of chocolate full speed ahead from morning till night.

“But three days went by, and we had no luck. Oh, it was terrible! My little Veruca got more and more upset each day, and every time I went home she would scream at me, “*Where’s my Golden Ticket! I want my Golden Ticket!*” And she would lie for hours on the floor, kicking and yelling in the most disturbing way. Well, sir, I just hated to see my little girl feeling unhappy like that, so I vowed I would keep up the search until I’d got her what she wanted. Then suddenly . . . on the evening of the fourth day, one of my women workers yelled, ‘I’ve got it! A Golden Ticket!’ And I said, ‘Give it to me, quick!’ and she did, and I rushed it home and gave it to my darling Veruca, and now she’s all smiles, and we have a happy home once again.”

“That’s even worse than the fat boy,” said Grandma Josephine.

“She needs a real good spanking,” said Grandma Georgina.

## My Notes

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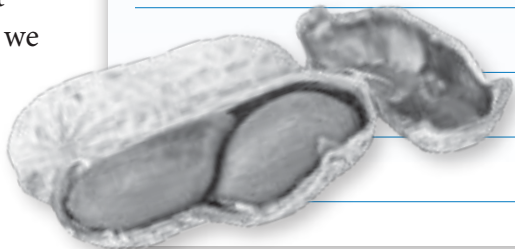
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# Setting the Mood: Wonka Two Ways

You will now watch the beginning of Tim Burton's *Charlie and the Chocolate Factory*. While viewing, pay special attention to the ways in which a director's ability to create various moods leads to the shifting tone of the film. Consider these two questions as you watch the film:

1. How does Burton create mood and tone? What does a director have at his disposal that an author does not? (In addition to dialogue/text, a director can use lighting, costuming, sound, color, etc.)
2. In terms of mood and tone, is the film version similar to the written version? What specific instances contribute to the mood/tone?

## FILM NOTES:

	MOOD	TONE
LIGHTING		
COSTUMES		
COLOR		
SOUND		

# Revisiting “Wonka”: Application of Film Terms

SUGGESTED LEARNING STRATEGIES: Close Reading, Drafting, Graphic Organizer, Quickwrite, Role Playing

Your teacher will give your group an index card with cinematic terms on it. In your group, take on the role of director, cameraman, or actors and create a scenario in which you apply the terms.

1. Describe the scene you and your group plan to demonstrate using your assigned cinematic techniques.
2. After you have presented your scene and viewed a clip from *Charlie and the Chocolate Factory*, draft a **quickwrite** in which you respond to the following questions:
  - In your scenario, what effect did you want to have on your audience?
  - What effect do you think Burton wants to have in this scene in the film?
  - What choices did you make in your direction to achieve your desired effect?
  - What choices does Burton make?
3. To elaborate on the concept of cinematic techniques, create a graphic organizer in your Vocabulary Notebook, with one section identifying film techniques and another describing the intended and actual effect of that technique.

# Working with Cinematic Techniques: Part 2

SUGGESTED LEARNING STRATEGIES: Close Reading, Graphic Organizer, Questioning the Text, Think-Pair-Share

Use the graphic organizer to take notes as you view the film clip.

<i>Charlie and the Chocolate Factory</i>	<b>Observations:</b> Note what you observe in this scene — camera movement, angles, shots, sound, lighting, setting, characters, etc.	<b>Interpretation:</b> What can you infer from your observations?
<b>First viewing — without sound</b>		
<b>Second viewing — with sound</b>		
<b>Final viewing (Optional)</b>		

1. How does the director use sound (diegetic and non-diegetic) to enhance this scene?

2. What is the effect of dialogue on the scene?

3. Why does the author use a flashback scene? What does the director accomplish in doing so?

# Reading Film: *Edward Scissorhands*

SUGGESTED LEARNING STRATEGIES: Close Reading, Graphic Organizer, Making Predictions, Notetaking

Segment of Film	Observations: What is happening in this scene?	Interpretation: What can you infer or predict based on your observations?
<p>The Opening Credits: Images, Shapes, Music</p>		
<p>The Frame Story: Grandmother with Granddaughter</p>		

## Segment One: Opening Titles

1. Describe the **tone** in this scene. What type of movie does it remind you of?
2. How does the lighting help create the mood of this opening?

**Segment Two: Frame Story — Grandmother with Granddaughter**

1. How has the music changed between the opening credits and this scene? Why?
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
2. What does the camera do when it leaves the room where the story is being told? Why do you think the director does this?
  
  
  
  
  
  
  
  
  
  
  
  
  
  
  
3. What do you think this film will be about? On what do you base your prediction?

# Reading Film: Screening Day A

SUGGESTED LEARNING STRATEGIES: Close Reading, Discussion Groups, Graphic Organizer, Rereading, Word Map, Notetaking

## Discussion Questions for the Home Base Group

1. What do you know about Peg from this segment?
2. How has the director already established a connection between Edward and Kim?
3. How do you feel about Edward? What do you think will happen to him?
4. How do you feel about the town? Why do you feel this way?

## Notes for Jigsaw Discussion of Key Sequence

In the graphic organizer below, note the places where you see particularly interesting or effective examples of your assigned cinematic element. You may need to put your notes on a separate sheet of paper.

Framing/Angles	Lighting	Camera Movement	Music/Sound	Editing



**Analytical Statement with Textual Support**

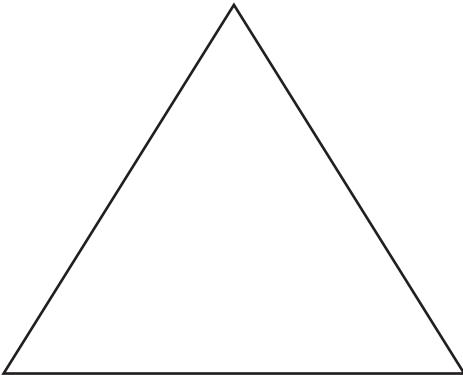
As you develop your analytical statement, it is important to understand the following terms:

**Author’s Purpose:** The intended effect or meaning created or suggested by the use of a device (literary, rhetorical, or cinematic)

**Effect:** The result or influence of using a specific device

Take notes on the graphic organizer about the specific cinematic technique you studied, its effect, and an example from the film.

**Purpose of the cinematic element**



**Example(s) of this cinematic element**

**Effect(s) of this cinematic choice**

One way to pull your observations together for an analytical statement is to follow the model below:

Tim Burton, in *Edward Scissorhands*, uses \_\_\_\_\_  
*(cinematic element)* in order to \_\_\_\_\_  
*(achieve what purpose)*. For example, \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

*(evidence from the text to support the topic sentence).*

# Reading Film: Screening Day B

SUGGESTED LEARNING STRATEGIES: Close Reading, Discussion Groups, Graphic Organizer, Making Predictions, Word Map, Notetaking

## Discussion Questions for the Home Base Group

1. Why do the townspeople welcome Edward so quickly into their lives?
2. How does the town seem to change after Edward's arrival?
3. Kim's reaction to Edward is played for humor, but in what way is hers the most natural or realistic response?
4. What hints in this segment indicate that all will not work out well?

## Notes for Jigsaw Discussion of Key Sequence

Today, you will become an expert on a different cinematic technique. While re-viewing the key sequence of the text, note the places where you see particularly interesting or effective examples of your assigned cinematic element. Keep in mind that you must have a clear understanding of all of the cinematic techniques, so take good notes during the jigsaw discussion that will follow this viewing.

Framing/Angles	Lighting	Camera Movement	Music/Sound	Editing

### Analytical Statement with Textual Support and Reflective Commentary

In this writing exercise, you will add reflective **commentary** to your analytical statement. Remember that the reflective commentary comes after the example on purpose! The job of the commentary is to show your understanding of the relationship between your example and your original claim. You can make a comment, explain the connection, illustrate the point you made, or perhaps prompt a realization in the mind of the reader. In other words, if your example is the “what,” then the reflective commentary is the “so what.”

#### ACADEMIC VOCABULARY

**Commentary** is your explanation of the importance or relevance of your example and the way your example supports your analysis.

To make your analysis, complete this statement:

Tim Burton, in *Edward Scissorhands*, uses \_\_\_\_\_ in order  
(cinematic element)

to \_\_\_\_\_  
(achieve what purpose)

For example, \_\_\_\_\_  
(Provide evidence from the text to support the topic sentence.)

\_\_\_\_\_  
\_\_\_\_\_  
(reflective commentary)

SUGGESTED LEARNING STRATEGIES: Close Reading, Making Predictions, Rereading

## Dialogue from *Edward Scissorhands*

KIM

You're here. They didn't hurt you, did they? Were you scared? I tried to make Jim go back, but you can't make Jim do anything. Thank you for not telling them about me.

EDWARD

You are welcome.

KIM

It must have been awful when they told you whose house it was.

EDWARD

I knew it was Jim's house.

KIM

You did?

EDWARD

Yes.

KIM

Well, then why did you do it?

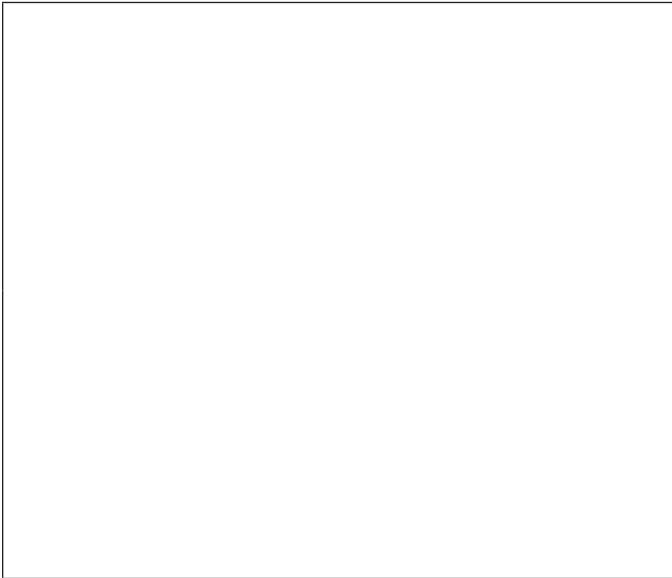
EDWARD

Because you asked me to.

*(Jim calls out for Kim, who runs outside to see him. Edward watches them together and then stalks off down the hallway, tearing the wallpaper with his hands.)*

Imagine how the preceding scene might be filmed by Tim Burton. Predict how he might sequence the shots, and craft a storyboard that will capture the essence of the sequence.

**SHOT #**



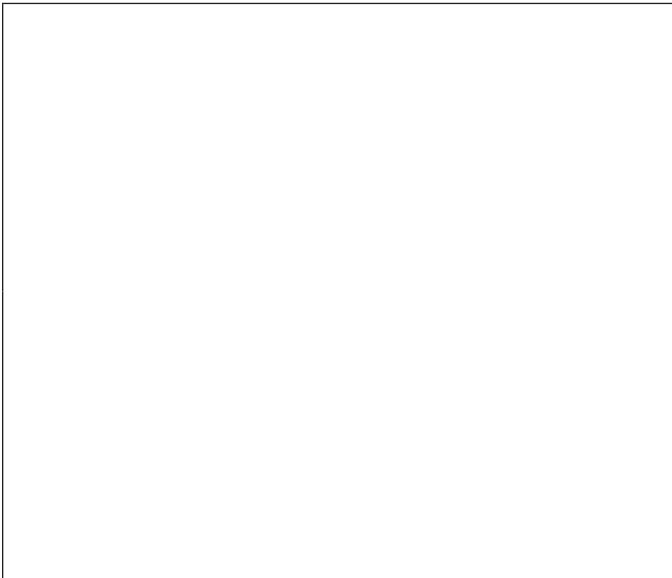
**Describe the Music/Sound:**

**Dialogue:**

**Framing:**

**Lighting:**

**SHOT #**



**Describe the Music/Sound:**

**Dialogue:**

**Framing:**

**Lighting:**

# Director's Chair: Visualizing a Scene

**SHOT #**

**Describe the Music/Sound:**

**Dialogue:**

**Framing:**

**Lighting:**

**SHOT #**

**Describe the Music/Sound:**

**Dialogue:**

**Framing:**

**Lighting:**

**SHOT #**

**Describe the Music/Sound:**

**Dialogue:**

**Framing:**

**Lighting:**

**SHOT #**

**Describe the Music/Sound:**

**Dialogue:**

**Framing:**

**Lighting:**

**Reflection Questions:**

Look back through your shots and, on separate paper, answer these questions.

- Why did you choose the framing, lighting, and music that you did?
- What words or phrases from the screenplay made you picture the scene as you did?
- How did the scenes you have already seen in the movie help you make your choices?
- How does this scene in Burton’s film compare to the one that you envisioned? Explain.

SUGGESTED LEARNING STRATEGIES: Close Reading, Discussion Groups, Graphic Organizer, Notetaking

## GRAMMAR & USAGE

When you write your paragraph of analysis, it is important to use **parallel structure**, that is, to express similar ideas in the same grammatical form. In the following examples, the parallel structures are in boldface type.

The speaker **cajoled**, **remonstrated**, and **threatened**, but the audience remained unmoved.

Lincoln stressed “...a government **of the people, by the people, and for the people** shall not perish from the earth.” Gettysburg Address

“**I came, I saw, I conquered**,” wrote Julius Caesar.

### Discussion Questions for the Home Base Group

1. Is Edward behaving any differently now than he did before? What is different about the town’s treatment of him?
2. What is the effect of the scene with Kim dancing in the ice crystals? How have her feelings about Edward changed? Why?
3. How has Edward tried to fit in? Why has he failed? What does the “ethics lesson” reveal about Edward?

### Notes for Jigsaw Discussion of Key Sequence

Note the places where you see particularly interesting or effective uses of your assigned cinematic element. Again, keep in mind that you must have a clear understanding of all of the cinematic techniques, so take good notes during the jigsaw discussion.

Framing/Angles	Lighting	Camera Movement	Music/Sound	Editing



**Analytical Statement with Textual Support, Reflective Commentary and Closure**

Tim Burton, in *Edward Scissorhands*, uses \_\_\_\_\_ in order  
*(cinematic element)*

to \_\_\_\_\_  
*(achieve what purpose)*

For example, \_\_\_\_\_  
*(Provide evidence from the text to support the topic sentence.)*

\_\_\_\_\_

\_\_\_\_\_ *(reflective commentary)*

\_\_\_\_\_ *(sentence of closure)*

**Writing Prompt:** With your writing group, create a well-developed paragraph analyzing the element that you focused on for the film segment. Remember to use parallel structure in your writing.

# Reading Film: Screening Day D

SUGGESTED LEARNING STRATEGIES: Close Reading, Discussion Groups, Graphic Organizer, Notetaking, Sharing And Responding

## Discussion Questions for the Home Base Group

1. Does Edward’s action seem justified?
  
2. How does Edward appear to feel about Jim’s death? How does Kim appear to feel?
  
3. Why do you think Edward cuts his clothes off?
  
4. Most fairy tales have a lesson or a moral to teach. What do you think Kim wants her granddaughter to learn from her story?

## Notes for Jigsaw Discussion of the Key Sequence

Note the places where you see particularly interesting or effective uses of your assigned cinematic element. Again, keep in mind that you must have a clear understanding of all of the cinematic techniques, so take good notes during the jigsaw discussion.

Framing/Angles	Lighting	Camera Movement	Music/Sound	Editing

**Writing Prompt:** Write a well-developed paragraph analyzing Burton’s use of a cinematic element in *Edward Scissorhands*. Include all the features that you have practiced, including analytical statements with textual support, reflective commentary, and closure.

# Independent Viewing

SUGGESTED LEARNING STRATEGIES: Close Reading, Double-Entry Journal, Graphic Organizer, Notetaking

Use the following double-entry journal individually to identify film techniques and their intended effects. You will use these examples in your final writing assessment, so try to identify as many examples as you can.

<b>Film Technique and Example:</b> (Framing/Angles, Lighting, Camera Movement, Music/Sound, and Editing)	<b>Intended Effect</b>
<p>1. <b>Dolly/Tracking:</b> We see the movement of the fish through its own eyes rather than an omniscient (all-seeing) observer.</p>	<p>1. Establishes a first person point of view and helps the viewer to understand the perspective of the animal as a character rather than an object.</p>

# Independent Viewing

<b>Film Technique and Example:</b> (Framing/Angles, Lighting, Camera Movement, Music/Sound, and Editing)	<b>Intended Effect</b>

**Closing Question:** After viewing the film(s), what similarities in style and/or theme did you notice in relation to the other films you watched? Record your ideas on a separate piece of paper for a class discussion.

# Portfolio Activity: Film Style

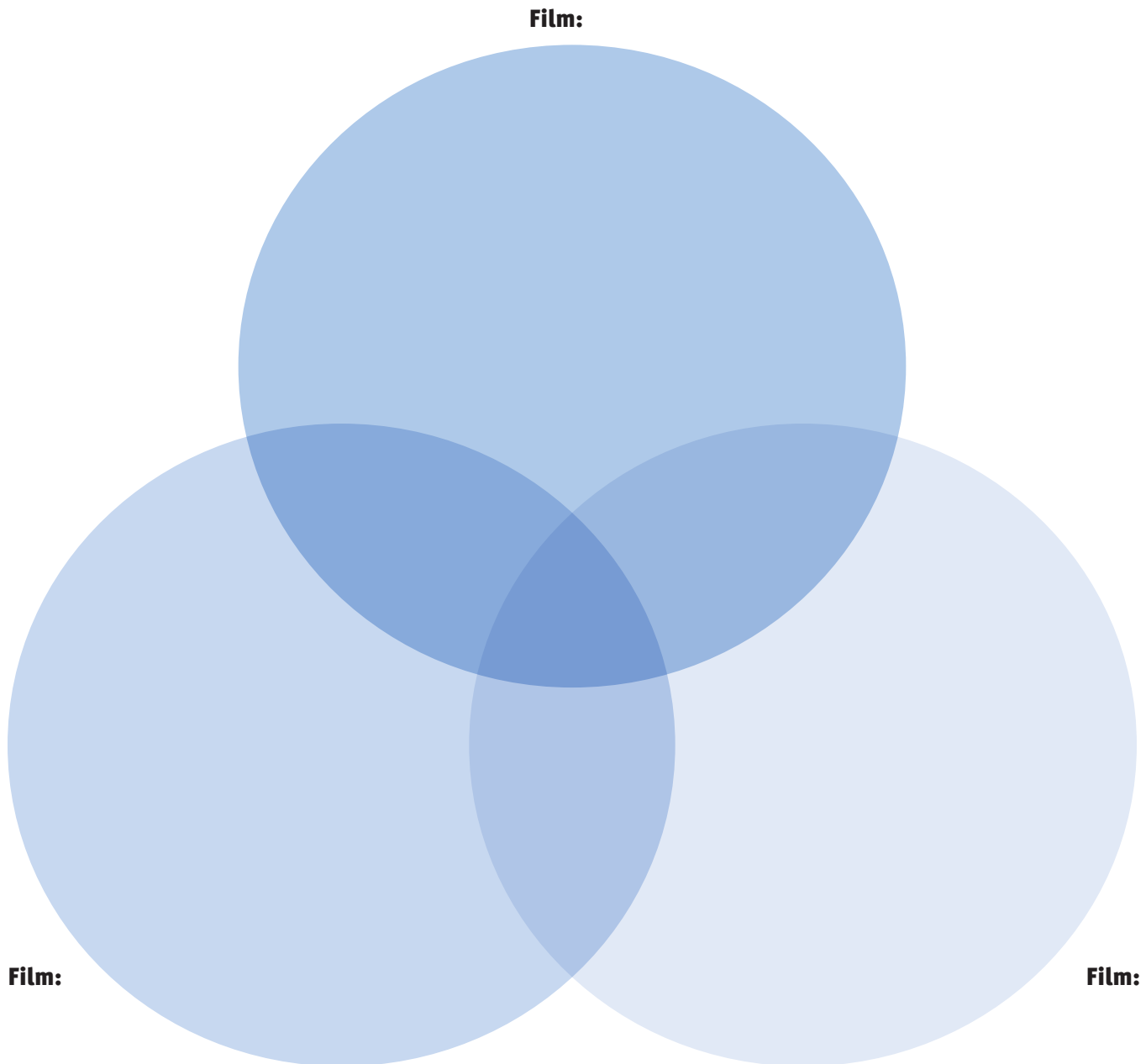
SUGGESTED LEARNING STRATEGIES: Graphic Organizer, Prewriting

There are six common literary elements to consider when examining an author's **style** in a text: tone, diction, imagery, syntax, organization, and point of view. Some of these terms will be familiar to you from previous years, some were introduced this year, and some might be brand new. Consider what you already know about these elements, and read the definitions provided. Then fill in the right side of the chart with an example from your viewing that is used for the same purpose. Hint: The first one is from a lesson in this unit.

Style Device	Cinematic Technique
<p><b>Tone:</b> The writer's or speaker's attitude toward a subject, character, or audience; it is conveyed through the author's choice of words and detail.</p> <p><b>Mood:</b> The atmosphere or predominant emotion in a literary work.</p>	
<p><b>Diction:</b> Word choice intended to convey a certain effect.</p>	
<p><b>Imagery:</b> The descriptive words or phrases a writer uses to represent persons, objects, actions, feelings, and ideas by appealing to the senses.</p>	
<p><b>Organization:</b> The narrative structure of a piece—how a text begins and ends, is sequenced, paced, or arranged.</p>	
<p><b>Syntax:</b> The arrangement of words and the order of grammatical elements in a sentence.</p>	
<p><b>Point of View:</b> The perspective from which a narrative is told.</p>	

# Portfolio Activity: Film Style

Now consider all of the films you have viewed in class. Fill in the graphic organizer below with similarities and differences in character, theme, and, especially, cinematic techniques. You might want to enlarge the Venn diagram or create your own organizer on a separate page.



SUGGESTED LEARNING STRATEGIES: Close Reading, Marking the Draft, Sharing and Responding, Revising

Use the following outline to guide you as you craft your first draft of a multiple-paragraph analytical essay. Use the space in the outline for your notes.

## Introduction

Should contain a lead or hook that grabs the reader's attention.

Should provide a context for the reader (theme) of the movies you will discuss, connecting to two cinematic elements.

Should provide a thesis that interprets Burton's use of your two specified elements.

Should connect to larger themes.

## Body Paragraph 1

Focus on one cinematic element and explore its effect in multiple films.

### GRAMMAR & USAGE

Consider creating a **compound sentence** by joining independent clauses with a **conjunctive adverb**. A conjunctive adverb joins the clauses and also indicates the relationship between them.

These are some common conjunctive adverbs: *consequently, however, instead, otherwise, therefore, in addition, nevertheless.*

Notice the punctuation and the placement of the conjunctive adverb in the following examples:

He was an accomplished speaker; **however**, he did not impress the audience.

He was an accomplished speaker; he did not, **however**, impress the audience.

# Creating a Draft

## Body Paragraph 2

Focus on another cinematic element and explore its effect in multiple films.

## Conclusion

Let the following questions shape your concluding thoughts:

- What did you say in regard to Burton's style in this essay?
- Do the cinematic elements you discuss connect to a larger theme?
- What does this interpretive analysis mean?
- Why does it matter?



# Writing a Style Analysis Essay

**SUGGESTED LEARNING STRATEGIES:** Graphic Organizer, Prewriting, Marking The Draft, Outlining, Sharing and Responding, Self Editing

## Assignment

Your assignment is to write an essay analyzing the cinematic style of director Tim Burton. Your essay will focus on the ways in which the director uses stylistic techniques across films to achieve a desired effect.

## Steps

### Prewriting

1. Review the graphic organizers and double-entry journals you have completed throughout the unit, and consider the multiple examples of Tim Burton's stylistic choices. Make a list of the stylistic elements you can incorporate into your essay. Narrow your list to include only three or four stylistic techniques for which you have clear examples.
2. Create a thesis statement in which you identify the stylistic techniques you will discuss. Then, use a prewriting strategy (e.g., mapping, webbing, or outlining) to develop the details and examples you can include to support each topic. You might consider talking to your Writing Group to refine your thinking about the examples you can include for each stylistic element.

### Drafting

3. Draft your essay. Consult your mapping plan and outline. Use ample support for each of your topics. Continue to refer to your graphic organizers and double-entry journal for assistance.

### Revising

4. Create manipulative cards on which you write your thesis statement, topics, and supporting details. Consider the relationship between your thesis and topics, and experiment with rearranging the order of your topics or details by shifting the position of the cards.
5. Next, share your draft with your Writing Group. Your peers should consult the Scoring Guide to guide their responses and suggestions with a focus on your essay's ideas, organization, and use of language.
6. Consider the results of your manipulative exercise and writing group discussion, and incorporate desired changes into your new draft.

### Editing for Publication

7. Use your available resources (e.g., spell check, dictionaries, Editor's Checklist) to edit for correctness of grammar and conventions and prepare your essay for publication.
8. If you are handwriting your essay, remember to write clearly and legibly.

## SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging
<b>Ideas</b>	<p>The writer insightfully identifies and analyzes Burton’s stylistic techniques employing textual support from multiple films.</p> <p>The analysis displays an in-depth understanding of how Burton achieves his intended effect on the audience.</p>	<p>The writer clearly identifies and describes Burton’s stylistic techniques using support from more than one film.</p> <p>The analysis displays a clear understanding of how Burton achieves his intended effect on the audience.</p>	<p>The writer demonstrates a limited understanding of Burton’s stylistic techniques; support is insufficient or inaccurate.</p> <p>The analysis displays a misunderstanding of how Burton achieves the intended effect on the audience and/or may be replaced with plot summary.</p>
<b>Organization</b>	<p>The essay is multi-paragraphed and logically organized to enhance the reader’s understanding.</p> <p>It includes an innovative introduction with an insightful lead or hook and strong thesis, coherent body paragraphs, and a perceptive conclusion.</p> <p>Effective transitions exist throughout and add to the essay’s coherence.</p>	<p>The essay is multi-paragraphed and organized.</p> <p>It includes an introduction with a lead or hook and clear thesis, detailed body paragraphs, and a conclusion</p> <p>Transitions create coherence.</p>	<p>Organization is attempted, but key components are lacking.</p> <p>It may include an introduction with an unfocused thesis, undeveloped body paragraphs, and/or inadequate conclusion.</p> <p>Transitions, if attempted, do little to create coherence.</p>
<b>Use of Language</b>	<p>Diction is appropriate for an academic audience.</p> <p>The essay demonstrates a sophisticated use of terminology to knowledgeably discuss film.</p>	<p>Diction is mostly appropriate for an academic essay. The essay demonstrates a basic use of terminology to discuss film.</p>	<p>Diction is informal or inappropriate for an academic essay. The essay may demonstrate limited or inaccurate use of terminology to discuss film.</p>
<b>Conventions</b>	<p>Writing is virtually error-free</p>	<p>Writing is generally error-free.</p>	<p>Writing contains errors that distract from meaning.</p>

**SCORING GUIDE**

<b>Scoring Criteria</b>	<b>Exemplary</b>	<b>Proficient</b>	<b>Emerging</b>
<b>Evidence of Writing Process</b>	There is extensive evidence that the essay reflects the various stages of the writing process.	There is evidence that the essay reflects stages of the writing process.	There is little or no evidence that the essay has undergone stages of the writing process.
<b>Additional Criteria</b>			

**Comments:**

## Reflection

An important aspect of growing as a learner is to reflect on where you have been, what you have accomplished, what helped you to learn, and how you will apply your new knowledge in the future. Use the following questions to guide your thinking and to identify evidence of your learning. Use separate notebook paper.

### Thinking about Concepts

1. Using specific examples from this unit, respond to the Essential Questions:
  - How do authors and directors use specific techniques to achieve a desired effect?
  - What are the essential features of an effective style analysis?
2. Consider the new academic vocabulary from this unit (**Point of View, Style, Cinematic Techniques, Effect, Commentary**) as well as academic vocabulary from previous units, and select 3-4 terms of which your understanding has grown. For each term, answer the following questions:
  - What was your understanding of the term before you completed this unit?
  - How has your understanding of the term evolved throughout the unit?
  - How will you apply your understanding in the future?

### Thinking about Connections

3. Review the activities and products (artifacts) you created. Choose those that most reflect your growth or increase in understanding.
4. For each artifact that you choose, record, respond to, and reflect on your thinking and understanding, using the following questions as a guide:
  - a. What skill/knowledge does this artifact reflect, and how did you learn this skill/knowledge?
  - b. How did your understanding of the power of language expand through your engagement with this artifact?
  - c. How will you apply this skill or knowledge in the future?
5. Create this reflection as Portfolio pages—one for each artifact you choose. Use the model in the box for your headings and commentary on questions.

### Thinking About Thinking

#### Portfolio Entry

Concept:

Description of Artifact:

Commentary on Questions: