



# Defining Style

**Visual Prompt:** What kind of story might this photograph inspire?

## Unit Overview

Through the ages, stories were passed from generation to generation, sometimes orally and sometimes in writing. Sometime between 1830 and 1835, Edgar Allan Poe began to write structured stories for magazines. His story structure provided the format that characterizes the short story genre today. Poe believed 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, build to a climactic moment, and then quickly reach resolution. Poe's influence on storytelling is still felt today.

**GOALS:**

- To identify specific elements of an author’s style
- To review and analyze elements of fiction and write a short story
- To analyze syntactical structure and use clauses to achieve specific effects
- To develop close reading skills
- To identify cinematic techniques and analyze their effects

**ACADEMIC VOCABULARY**

- verify
- commentary
- textual commentary
- textual evidence

**Literary Terms**

- style
- symbol
- figurative language
- literal language
- tone
- irony
- allusions
- imagery
- cinematic techniques
- main idea
- theme
- biography
- autobiography
- mood

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### Language and Writer’s Craft

- Writer’s Style (2.4)
- Sentence Types (2.7)
- Combining Sentences (2.14)
- Transitions (2.20)

\*Texts not included in these materials.





# Genre Study: Reviewing the Elements of a Story

## ACADEMIC VOCABULARY

To **verify** is to prove or confirm that something is true.



## WORD CONNECTIONS

### Roots and Affixes

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

## My Notes

You may have brainstormed these additional elements of short stories. With your partner, discuss and then **verify** definitions using appropriate references, such as a dictionary.

**Characters—**

**Main character or protagonist—**

**Minor characters—**

**Theme—**

## Literary elements:

- **Point of View—**
- **Irony—**
- **Imagery—**
- **Figurative Language—**
- **Symbol—**
- **Allusion—**

## Planning a Story

In preparation for writing your own short story, brainstorm what you might include in a short story. Your ideas could become the basis of your short story for Embedded Assessment 1.

1. Think about a character for your short story. Create a name and two important characteristics of your character's personality.
2. An essential element of a short story's plot is conflict. Think about possible conflicts that you could use to develop a plot and use the following prompts to think about both an internal and external conflict for your character.

Character Name:

Characteristic 1:

Characteristic 2:

External conflict: \_\_\_\_\_ versus \_\_\_\_\_

Internal conflict: \_\_\_\_\_



# Experimenting with Point of View

## My Notes

### Excerpt 1

**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.

**First Person:**

**Third-Person Omniscient:**

### Excerpt 2

**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.

**First Person:**

**Third-Person Limited:**







# The Meaning of Imagery and Symbols

## LEARNING STRATEGIES:

Close Reading, Marking the Text, Diffusing, Summarizing, Oral Reading, Quickwrite, Peer Editing

## Literary Terms

A **symbol** is anything (any object, animal, event, person, or place) that represents itself but also stands for something else on a figurative level.

## Literary Terms

**Figurative language** refers to the use of words to describe one thing in terms of another. In contrast to figurative language, **literal language** uses the exact meanings, or *denotations*, of words. For example, “ice” and “fire” have specific literal meanings, but Frost also uses these words figuratively, or *connotatively*.

## My Notes

## Learning Targets

- Identify the imagery and symbols that writers use as a way to infer a writer’s purpose and interpret meaning.
- Write an interpretive statement about meaning in a text by analyzing and synthesizing information.

## Before Reading

In your review of literary elements in Activity 2.2, you discussed imagery and **symbol**. Think about those words as you answer these questions.

1. When you see the words “fire” and “ice,” what *literal images* come to mind? Brainstorm with your class a list of the ideas, objects, or events that you associate with these two words.
2. Now, with a partner, make meaning of the common *figurative associations* as presented in the sentences below:
  - “Her icy stare let me know just how she felt.”
  - “He acted so cold to me that I knew he was still angry.”
  - “His face was red and flushed with the heat of his anger.”
  - “The fierce fire in her eyes made her attitude clear.”

When images are used figuratively rather than literally, they are being used symbolically, that is, the image represents itself but also stands for something more abstract. What do the images of fire and ice represent or symbolize in the sentences above?

## During Reading

3. Writers may use symbols to help readers recognize a theme. Now that you have discussed the literal associations and figurative associations of the words *fire* and *ice*, consider the title of the poem “Fire and Ice.” Think of the literal and figurative associations of these words, and predict what the poem will be about.
4. First, read the poem silently. Pay close attention to the punctuation marks that signal ends of sentences.
5. With a partner, take turns reading the poem aloud to each other. Read the poem so that you stop only at the end of each sentence, not each line.
6. As your partner reads the poem to you, circle the words associated with the two major images.

**ABOUT THE AUTHOR**

Robert Frost (1874–1963) was one of America’s most popular twentieth-century poets. For much of his life, he lived on a farm in New Hampshire and wrote poems about farm life and the New England landscape. His apparently simple poems, however, have many layers of meaning.

# Fire and Ice

by Robert Frost

Some say the world will end in fire,  
Some say in ice.  
From what I’ve tasted of desire  
I hold with those who favor fire.

But if it had to perish twice,  
I think I know enough of hate  
To know that for destruction ice  
Is also great  
And would suffice.

**After Reading**

7. Using the words and phrases that you circled, discuss and analyze the purpose of the imagery and symbols in the poem with your partner. Annotate the text in the My Notes space.

**Check Your Understanding**

Learning to write an interpretive statement is an important step toward learning how to communicate your understandings. As you analyze and synthesize information, you must learn how to put the ideas of text into your own words. In one sentence, state what the poem is about by answering this question: What is Robert Frost saying about human emotions in “Fire and Ice”? You might use this sentence frame to guide your writing:

In \_\_\_\_\_, \_\_\_\_\_ suggests that \_\_\_\_\_  
*(title of text) (author) (purpose/meaning/main idea)*

My Notes

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**KEY IDEAS AND DETAILS**

In Line 3, the speaker says “I’ve tasted of desire.” Is this statement **literal** or **figurative**? Why?

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**WORD CONNECTIONS**

**Multiple Meanings**

Many words have multiple meanings, and alert readers must determine a word’s meaning by its context. Several meanings of “hold” as a verb include “to have or keep,” “to support,” “to detain,” “to agree,” “to resist.”

Which definition best matches Frost’s use of “hold” in the context of Line 4, “I hold with those who favor fire”?

**LEARNING STRATEGIES:**

Quickwrite, Close Reading, Marking the Text, Diffusing, Predicting, Skimming/ Scanning, SIFT, Drafting, Writer’s Checklist, Sharing and Responding

**Literary Terms**

**Tone** is a writer’s (or speaker’s) attitude toward a subject, character, or audience. Tone can be serious, humorous, sarcastic, indignant, objective, etc. **Irony** occurs when something turns out to be quite different from what is expected.

**My Notes**

**Literary Terms**

**Allusions** are references that writers make to a well-known person, event, or place from history, music, art, or another literary work. Writers make these references to draw comparisons, create imagery, establish humor, or reinforce emotions. The three main categories of allusions are biblical, mythological, and historical/topical.

**Learning Targets**

- Explain how images signify the literal and symbolic importance of objects to the development of characters.
- Explain how situational irony contributes to the theme of “The Gift of the Magi.”

**Before Reading**

1. Review all you know about the elements of short stories, including point of view, character, theme, imagery, and symbolism. You should already be familiar with these terms. In addition, think about what you know about the following terms:
  - **Tone:** A writer’s diction and imagery help create the tone. Irony is one common literary tone. To be able to recognize an author’s tone, especially if the author is using an ironic tone, is a key factor in understanding an author’s purpose or meaning. If you miss the irony, you miss the meaning.
  - **Irony:** This occurs when what is expected turns out to be quite different from what actually happens; one common form of irony is called *situational irony*. Writers use situational irony as a way to contradict the expectations of the characters or the reader.

**Introducing the Strategy: Diffusing**

To diffuse a text means to read a passage, note unfamiliar words, and then use context clues, dictionaries, or other resources to discover meaning for the unfamiliar words.

**During Reading**

2. Read the first four paragraphs of the story, and highlight any words you do not know. Try to figure out the meaning by using the context or by checking reference works. Write synonyms above the words you have highlighted. Notice that definitions for some words are footnoted for you. Practice diffusing by writing the definition or a synonym above the highlighted word.
3. Words you do not know might be references to people, places, or events in the Bible, mythology, or history. These **allusions** might be important to understanding the story. Highlight words that you think are allusions to the Bible or to historical people, places, or events. Be prepared to discuss the significance of these allusions to the meaning of the story.
4. As you read “The Gift of the Magi,” you will see guided reading questions labeled **Key Ideas and Details**. As you read each chunk of the story, use the My Notes space to respond to the questions and cite textual details to support your answers.

**ABOUT THE AUTHOR**

O. Henry (1862–1910) was born William Sydney Porter in Greensboro, North Carolina. Porter left school at the age of 15 and moved to Texas, where he wrote a humorous weekly paper. When that failed, he worked as a reporter and columnist for the *Houston Post*. He was later convicted of embezzling money (although there was some doubt about his guilt) and was sentenced to jail. While in jail, he started writing short stories. After serving his sentence, Porter changed his name to O. Henry and moved to New York City, where he wrote for the magazine *New York World*. O. Henry became a prolific writer, publishing more than 600 short stories.

**Short Story**

# The Gift of the Magi

(published in 1905)

by O. Henry

**1** One dollar and eighty-seven cents. That was all. And sixty cents of it was in pennies. Pennies saved one and two at a time by bulldozing the grocer and the vegetable man and the butcher until one's cheeks burned with the silent imputation of parsimony<sup>1</sup> that such close dealing implied. Three times Della counted it. One dollar and eighty-seven cents. And the next day would be Christmas.

**2** There was clearly nothing to do but flop down on the shabby little couch and howl. So Della did it. Which instigates the moral reflection that life is made up of sobs, sniffles, and smiles, with sniffles predominating.

**3** While the mistress of the home is gradually subsiding from the first stage to the second, take a look at the home. A furnished flat at \$8 per week. It did not exactly beggar description, but it certainly had that word on the lookout for the mendicancy<sup>2</sup> squad.

**4** In the vestibule<sup>3</sup> below was a letter-box into which no letter would go, and an electric button from which no mortal finger could coax a ring. Also appertaining thereunto was a card bearing the name "Mr. James Dillingham Young."

<sup>1</sup> **parsimony:** extreme thriftiness or unwillingness to spend money

<sup>2</sup> **mendicancy:** making a living by begging

<sup>3</sup> **vestibule:** entrance hall; foyer

**My Notes****KEY IDEAS AND DETAILS**

How does understanding the allusion to the Magi help with understanding O. Henry's purpose in writing this story?

**KEY IDEAS AND DETAILS**

What details of character and setting has O. Henry included to show the conflict and the character's reactions to the conflict?

# Shared Gifts: Introducing Irony

## KEY IDEAS AND DETAILS

What are the two valuable possessions?  
Reread the scene in which Della lets her hair loose in front of the mirror. Highlight the diction in paragraph 10 that creates a sense of tension.

## My Notes

**5** The “Dillingham” had been flung to the breeze during a former period of prosperity when its possessor was being paid \$30 per week. Now, when the income was shrunk to 20, the letters of “Dillingham” looked blurred, as though they were thinking seriously of contracting to a modest and unassuming D. But whenever Mr. James Dillingham Young came home and reached his flat above he was called “Jim” and greatly hugged by Mrs. James Dillingham Young, already introduced to you as Della. Which is all very good.

**6** Della finished her cry and attended to her cheeks with the powder rag. She stood by the window and looked out dully at a gray cat walking a gray fence in a gray backyard. Tomorrow would be Christmas Day, and she had only \$1.87 with which to buy Jim a present. She had been saving every penny she could for months, with this result. Twenty dollars a week doesn’t go far. Expenses had been greater than she had calculated. They always are. Only \$1.87 to buy a present for Jim. Her Jim. Many a happy hour she had spent planning for something nice for him. Something fine and rare and sterling—something just a little bit near to being worthy of the honor of being owned by Jim.

**7** There was a pier-glass between the windows of the room. Perhaps you have seen a pier-glass in an \$8 flat. A very thin and very agile person may, by observing his reflection in a rapid sequence of longitudinal strips, obtain a fairly accurate conception of his looks. Della, being slender, had mastered the art.

**8** Suddenly she whirled from the window and stood before the glass. Her eyes were shining brilliantly, but her face had lost its color within twenty seconds. Rapidly she pulled down her hair and let it fall to its full length.

**9** Now, there were two possessions of the James Dillingham Youngs in which they both took a mighty pride. One was Jim’s gold watch that had been his father’s and his grandfather’s. The other was Della’s hair. Had the Queen of Sheba lived in the flat across the airshaft, Della would have let her hair hang out the window some day to dry just to depreciate Her Majesty’s jewels and gifts. Had King Solomon been the janitor, with all his treasures piled up in the basement, Jim would have pulled out his watch every time he passed, just to see him pluck at his beard from envy.

**10** So now Della’s beautiful hair fell about her rippling and shining like a cascade of brown waters. It reached below her knee and made itself almost a garment for her. And then she did it up again nervously and quickly. Once she faltered for a minute and stood still while a tear or two splashed on the worn red carpet.

**11** On went her old brown jacket; on went her old brown hat. With a whirl of skirts and with the brilliant sparkle still in her eyes, she fluttered out the door and down the stairs to the street.

**12** Where she stopped the sign read: “Mme. Sofronie. Hair Goods of All Kinds.” One flight up Della ran, and collected herself, panting. Madame, large, too white, chilly, hardly looked the “Sofronie.”

**13** “Will you buy my hair?” asked Della.



# Shared Gifts: Introducing Irony

## My Notes

### KEY IDEAS AND DETAILS

In the third sentence of paragraph 32, the narrator refers to “us.” To whom is he referring, and how does this detail show a slight alteration in the point of view? How does this change affect the telling of the story?

26 “Jim, darling,” she cried, “don’t look at me that way. I had my hair cut off and sold it because I couldn’t have lived through Christmas without giving you a present. It’ll grow out again—you won’t mind, will you? I just had to do it. My hair grows awfully fast. Say ‘Merry Christmas!’ Jim, and let’s be happy. You don’t know what a nice—what a beautiful, nice gift I’ve got for you.”

27 “You’ve cut off your hair?” asked Jim, laboriously, as if he had not arrived at that patent fact yet even after the hardest mental labor.

28 “Cut it off and sold it,” said Della. “Don’t you like me just as well, anyhow? I’m me without my hair, ain’t I?”

29 Jim looked about the room curiously.

30 “You say your hair is gone?” he said, with an air almost of idiocy.

31 “You needn’t look for it,” said Della. “It’s sold, I tell you—sold and gone, too. It’s Christmas Eve, boy. Be good to me, for it went for you. Maybe the hairs of my head were numbered,” she went on with a sudden serious sweetness, “but nobody could ever count my love for you. Shall I put the chops on, Jim?”

32 Out of his trance Jim seemed quickly to wake. He enfolded his Della. For ten seconds let us regard with discreet scrutiny some inconsequential object in the other direction. Eight dollars a week or a million a year—what is the difference? A mathematician or a wit would give you the wrong answer. The magi brought valuable gifts, but that was not among them. This dark assertion will be illuminated later on.

33 Jim drew a package from his overcoat pocket and threw it upon the table.

34 “Don’t make any mistake, Dell,” he said, “about me. I don’t think there’s anything in the way of a haircut or a shave or a shampoo that could make me like my girl any less. But if you’ll unwrap that package you may see why you had me going a while at first.”

35 White fingers and nimble tore at the string and paper. And then an ecstatic scream of joy; and then, alas! a quick feminine change to hysterical tears and wails, necessitating the immediate employment of all the comforting powers of the lord of the flat.

36 For there lay The Combs—the set of combs, side and back, that Della had worshipped for long in a Broadway window. Beautiful combs, pure tortoise shell, with jeweled rims—just the shade to wear in the beautiful vanished hair. They were expensive combs, she knew, and her heart had simply craved and yearned over them without the least hope of possession. And now, they were hers, but the tresses that should have adorned the coveted adornments were gone.

37 But she hugged them to her bosom, and at length she was able to look up with dim eyes and a smile and say: “My hair grows so fast, Jim!”

38 And then Della leaped up like a little singed cat and cried, “Oh, oh!”

39 Jim had not yet seen his beautiful present. She held it out to him eagerly upon her open palm. The dull precious metal seemed to flash with a reflection of her bright and ardent spirit.

40 “Isn’t it a dandy, Jim? I hunted all over town to find it. You’ll have to look at the time a hundred times a day now. Give me your watch. I want to see how it looks on it.”



# Shared Gifts: Introducing Irony

## ACADEMIC VOCABULARY

**Commentary** refers to the expression of opinions or explanations about an event or situation. **Textual commentary** in an essay refers to explanations about the significance or importance of supporting details or examples in an analysis.

## Introducing the Strategy: SIFT

The acronym SIFT stands for Symbol, Imagery, 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. Identifying these elements is the key to helping you understand the author’s purpose and commentary on life—the story’s theme.

## After Reading

4. After reading the story, go back and scan for examples of symbols, imagery, figurative language, and tone/theme, and complete the SIFT graphic organizer below. Record examples from “The Gift of the Magi” of each of the SIFT elements.

Literary Element	Text Details	Effects or Meanings of Details
Symbol:		
Imagery:		
Figurative Language:		
Tone/Theme:		



# Close Reading of a Short Story

## LEARNING STRATEGIES:

Rereading, Diffusing, Close Reading, Marking the Text, Visualizing, Drafting, Discussion Groups

## My Notes

## Learning Targets

- Analyze the stylistic elements of foreshadowing, point of view, and imagery to interpret author’s purpose.
- Apply the stylistic use of foreshadowing, point of view, and imagery in my own writing.

## Before Reading

1. One technique that writers use to create suspense and anticipate the events of the story is **foreshadowing**. Writers use foreshadowing to give hints to the reader. As readers pay close attention to details and make connections to events and characters, they develop the ability to recognize these hints and how they create a sense of tension in the story. Sometimes, though, these hints are easy to spot only after reading the complete narrative and then rereading it.

Describe your understanding of foreshadowing, and give one or two examples from texts you have read.

## Introducing the Strategy: Questioning the Text

Another complex skill that successful readers practice is asking questions about the text. Readers can actively involve themselves with the text by asking three levels of questions:

- **Level 1, Literal**—Literal questions can be answered by referring back to the text or consulting references.  
**EXAMPLE:** *What is “Coney Island”?*
- **Level 2, Interpretive**—Interpretive questions call for inferences; answers cannot be found directly in the text; however textual evidence points to and supports your answers.  
**EXAMPLE:** *Why does the narrator call this young couple “the wisest”?*
- **Level 3, Universal**—Universal questions go beyond the text. What are the larger issues or ideas raised by the text?  
**EXAMPLE:** *Why are some people motivated to make sacrifices for others?*

## During Reading

2. As you read the short story “The Stolen Party,” which starts on the next page, think about how your expectations for an event may not be the same as what actually happens.
3. As you read each chunk of “The Stolen Party,” use the My Notes space (1) to identify the level of each question and (2) to respond to the questions and cite **textual evidence**, or details, to support your answers.

## ACADEMIC VOCABULARY

**Textual evidence** consists of details, quotations, and examples from a text that support the analysis or argument presented. It is the information that supports or proves an interpretation or claim.



# Close Reading of a Short Story

## KEY IDEAS AND DETAILS

After reading Chunk 1, explain why Rosaura's mother seems so negative about her attending the birthday party. What textual details point to an answer?

## KEY IDEAS AND DETAILS

How is it that Rosaura feels special at Luciana's birthday party?

## KEY IDEAS AND DETAILS

After reading Chunks 1 and 2, can you identify the **point of view** of this story? Give specific details that help you define the point of view. In My Notes, write a brief explanation that defines the point of view of this story.

## KEY IDEAS AND DETAILS

What is the attitude of the girl with the bow toward Rosaura?

## My Notes

*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.

### Chunk 2

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.

Senora 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. Senora 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 Senora Ines had said: "Are you sure you can 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.

<sup>4</sup> Señora Ines (se nyōrã ē nes')



# Close Reading of a Short Story

## KEY IDEAS AND DETAILS

So far, what is the effect of the point of view the author has chosen for this story? How is this point of view limited?

## GRAMMAR & USAGE

### Clauses

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

## KEY IDEAS AND DETAILS

What does Rosaura expect at the end of the party?  
Why does she expect this?  
How is this an example of situational irony?

## My Notes

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“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.

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>

#### Chunk 6

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.

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.



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

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

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

#### My Notes

#### KEY IDEAS AND DETAILS

Looking back at the events of the story, what incidents foreshadow Señora's Ines's final action?

#### KEY IDEAS AND DETAILS

Think about the tone of this story. How is the ironic tone similar to the tone of "The Gift of the Magi"? How is it different?

# Close Reading of a Short Story

## My Notes

### Literary Terms

**Imagery** is the descriptive or figurative language used to create **images** or pictures in a reader's mind.

## After Reading

4. Before proceeding, review your responses to the “Key Ideas and Details” questions within your group. Compare your labeling of the level of each question. Notice that these questions get at the meaning of the story.
5. Like the **images** of the combs and watch in “The Gift of the Magi,” this story has a central image that may be used symbolically. Identify the image that is introduced at the beginning, appears in the middle, and ends the story.
6. Respond to this interpretive question: How can this image be interpreted as symbolic?

## Check Your Understanding

After you have studied the plot, point of view, imagery, and symbols in “The Stolen Party,” write a theme statement for this story. After each group member reads his or her theme statement to the group, give feedback to each group member by considering these points:

- Is the theme statement a complete statement?
- Does the statement avoid merely summarizing the story?
- Does the statement avoid making a moral out of the story?

**Quickwrite:** Now that you have read two short stories, think about the essential question “What makes a good story?” Write a brief definition of “a good story.” Pair with a partner and share your definitions.



# Introducing a Story of Revenge

**LEARNING STRATEGIES:**  
Drafting, Graphic Organizer,  
Sharing and Responding

## Learning Targets

- Interpret meaning by identifying how writers use imagery to create style.
- Identify and cite textual evidence to support understanding of meaning.

## Interpreting Meaning

1. Read and interpret the following quotations by writing the meaning of each in your own words.

Quotation	Interpretation of Quotation	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>			

## Check Your Understanding

After reading and interpreting the quotations about revenge, note which have striking imagery, and consider how the imagery helps you understand the meaning of the quote. Next, choose your favorite quote from above and explain how you might use it as the basis for the conflict of a story between two characters.

In the next activity, you will read “The Cask of Amontillado,” which takes place in an unnamed Italian city. As you will see when you read the informational text that follows, Poe had a specific reason to set his story in Italy at Carnival time.

### Practice with Diffusing Unfamiliar Vocabulary

In the informational text that follows, notice how context provides clues to the meaning of unfamiliar words. Circle all the words in italics; then diffuse the meaning by underlining the words and phrases that suggest meanings. Use a dictionary to find the meanings of any words you do not know after diffusing the text.

#### Informational Text

# 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. *Nitre*, a crystalized salt growth, lined the dark, cool underground chambers, or *vaults*. 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).

Edgar Allan Poe’s story “The Cask of Amontillado” 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.

### Check Your Understanding

Based on the information in this text, predict three elements that will probably be part of the setting of “The Cask of Amontillado.”

**Writing Prompt:** Imagine that you are setting a story in a catacomb. Write a story starter describing the setting and introduce a character. Be sure to:

- Use figurative language and imagery to create a mood of suspense, fear, or terror.
- Use sentence structures effectively to create the mood you want.
- Use specific details to describe the setting and the character.

#### My Notes

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#### KEY IDEAS AND DETAILS

Why might casks and catacombs exist in the same underground vault?

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#### WORD CONNECTIONS

##### Foreign Words

*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.

# Irony in the Vaults

**LEARNING STRATEGIES:**

Quickwrite, Graphic Organizer, Rereading, Diffusing, Predicting, Marking the Text, Think-Pair-Share, TWIST, Drafting

My Notes

## Learning Targets

- Identify how irony is conveyed through the words, actions, and situations in a story.
- Acquire an understanding of challenging vocabulary by diffusing unknown words.
- Demonstrate effective syntax by using parallel structure in writing.

## Before Reading

1. Think about the **situational irony** in the two short stories by O. Henry and Heker. This situational irony leads to an understanding of the theme or major idea of each story. What was ironic about the situation in each of the stories?

2. You have seen how writers such as O. Henry and Heker use situational irony. Writers also use other types of irony to create an effect. Predict why they might use these types of irony.

- Writers use **verbal irony** by having a speaker or narrator say one thing while meaning another.
- Writers use **dramatic irony** when the reader knows more about what is to happen than the main characters know.

## During Reading

3. As you read “The Cask of Amontillado,” highlight areas of the text where Poe uses irony. Also, use the My Notes space to respond to the questions in “Key Ideas and Details.”

**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.

## Short Story

# The Cask of Amontillado

by Edgar Allan Poe

**1** 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.<sup>1</sup> A wrong is *unredressed*<sup>2</sup> when retribution<sup>3</sup> 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.<sup>4</sup>

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.

## Chunk 1

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.

**5** I said to him, “My dear Fortunato, you are luckily met. How remarkably well you are looking today! 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.”

<sup>1</sup> **impunity:** without consequences

<sup>2</sup> **unredressed:** not corrected or set right

<sup>3</sup> **retribution:** punishment, revenge

<sup>4</sup> **immolation:** destroying or killing, often by fire



## WORD CONNECTIONS

### Roots and Affixes

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.

## KEY IDEAS AND DETAILS

In Activity 2.8, you paraphrased or interpreted quotations about revenge. What is the narrator’s opinion of revenge stated in the last two sentences of Paragraph 1? What does his explanation reveal about his character?

## KEY IDEAS AND DETAILS

From the beginning, the narrator lets us, the readers, know he has plans. Based on the title and the first three paragraphs, predict what the narrator plans to do.

## My Notes

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# Irony in the Vaults



## WORD CONNECTIONS

### Multiple Meaning Words

The word *match* has several 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.”

### KEY IDEAS AND DETAILS

The narrator’s ironic point of view is clear from his comment about his “attendants” or servants. How is the situation he speaks of ironic?

### KEY IDEAS AND DETAILS

For Chunk 2, write two Level 1 and Level 2 questions for which you may not know the answer but think the answer may be important to understanding the story. Turn to a partner, share your questions, and answer each other’s questions.

### My Notes

“Amontillado!”

“I have my doubts.”

10 “Amontillado!”

“And I must satisfy them.”

“Amontillado!”

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

“Luchesi cannot tell Amontillado from sherry.”

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

“Come, let us go.”

“Whither?”

“To your vaults.”

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

20 “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.

25 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.



# Irony in the Vaults

## GRAMMAR & USAGE Syntax

Consider the word order of this sentence: “Its termination the feeble light did not enable us to see.” What are the subject and verb? What effect does the inverted word order create? Why has Poe chosen to order the sentence in this manner?

## My Notes

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## KEY IDEAS AND DETAILS

Chunk 4 is the climax of the story, when Montresor’s intentions become clear. What is one thing he does that makes you understand what he intends to do?

## KEY IDEAS AND DETAILS

What is the one clear example of verbal irony in this chunk? Explain how Montresor is being ironic.

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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.

55 “You do not comprehend?” he said.

“Not I,” I replied.

“Then you are not of the brotherhood.”

“How?”

“You are not of the Masons.”

60 “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.

65 “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.

## Chunk 4

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—”

70 “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.”

### Chunk 5

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.

**75** 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 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 mason work, 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.

**80** “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 of Fortunato and the rest? Let us be gone.”

“Yes,” I said, “let us be gone!”

## GRAMMAR & USAGE

### Parallel Structure

Writers create parallel structure by presenting ideas, descriptions, or actions of equal importance in the same grammatical forms. Use of parallel structure helps writers emphasize important ideas or create a rhythmic feel to text.

When joining words or phrases of equal importance, be sure to use the same grammatical form.

**Incorrect:** He often enjoyed **walking and to eat**.

**Correct:** He often enjoyed **walking and eating**.

How does Poe effectively use parallel structure as he describes the building of the wall? What is the effect on the reader?

## KEY IDEAS AND DETAILS

What do you learn about the narrator in Chunk 5? Cite textual details to support your understanding.

## KEY IDEAS AND DETAILS

What textual evidence helps you determine whether Poe tells this story from a limited or omniscient point of view? Why might Poe have chosen to write in this point of view?

# Irony in the Vaults

## WORD CONNECTIONS

### Foreign Phrases

Writers sometimes use words or phrases from another language for effect. The words “*In pace requiescat*” are Latin and mean “Rest in peace.”

## GRAMMAR & USAGE

### Verbals

A **verbal** is 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.

## INDEPENDENT READING LINK

With a partner, share a plot summary of one of the stories that you have read independently. Explain to your partner the most prominent literary element in that story. Is it point of view? Imagery? Figurative language? Symbolism? Irony? Dialogue? Why does this element catch your attention and help to make “a good story”?

“*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—

85 “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!*

## After Reading

4. Scan “The Cask of Amontillado” and highlight examples of each type of irony Poe uses. Try to find at least three examples of each type. Record your examples in the graphic organizer on the next page. Then respond to the following writing prompt.

**Writing Prompt:** In a well-supported paragraph, explain how Poe uses verbal irony in “The Cask of Amontillado” to emphasize the evil intentions of Montresor. Be sure to:

- Create a topic sentence that introduces your topic.
- Cite textual examples of verbal irony.
- Include commentary sentences that explain the importance or the effect of the irony.
- Use appropriate parallel structure of multiple ideas within a sentence.

## Check Your Understanding

Look back at the various attempts you have made at creating a story. Discuss with your writing group how irony creates mystery and surprise in your reading audience. Why would you as a writer want to include irony in your story? How might you incorporate **situational**, **dramatic**, and/or **verbal irony** into your story?











## SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
<b>Ideas</b>	<p>The narrative</p> <ul style="list-style-type: none"> <li>• sustains focus on setting, character, events, and/or ideas to strengthen the unity of the story</li> <li>• presents thought-provoking details, conflict, and resolution to heighten reader interest</li> <li>• develops engaging and authentic characters that grow in complexity throughout the story.</li> </ul>	<p>The narrative</p> <ul style="list-style-type: none"> <li>• generally focuses on setting, character, events, and/or ideas to maintain the unity of the story</li> <li>• includes well-developed conflict and resolution with appropriate details to sustain reader interest</li> <li>• develops believable characters that grow in depth throughout the story.</li> </ul>	<p>The narrative</p> <ul style="list-style-type: none"> <li>• does not sustain a focus on setting, character, events, and/or ideas, limiting the unity of the story</li> <li>• contains unfocused conflict and resolution</li> <li>• contains characters that are not developed or are not believable.</li> </ul>	<p>The narrative</p> <ul style="list-style-type: none"> <li>• does not contain essential details to establish setting, character(s), events, and/or ideas</li> <li>• does not contain believable characters</li> <li>• does not provide a conflict or resolution.</li> </ul>
<b>Structure</b>	<p>The narrative</p> <ul style="list-style-type: none"> <li>• follows the structure of the genre</li> <li>• engages the reader and uses a variety of techniques to sequence events and create a coherent whole</li> <li>• provides an insightful conclusion with a clear and reasonable resolution.</li> </ul>	<p>The narrative</p> <ul style="list-style-type: none"> <li>• follows the structure of the genre</li> <li>• orients the reader and includes a sequence of events that create a coherent whole</li> <li>• provides a conclusion and clear resolution.</li> </ul>	<p>The narrative</p> <ul style="list-style-type: none"> <li>• may follow only parts of the structure of the genre</li> <li>• presents disconnected events with limited coherence</li> <li>• contains an underdeveloped conclusion with little or no resolution.</li> </ul>	<p>The narrative</p> <ul style="list-style-type: none"> <li>• does not follow the structure of the genre</li> <li>• includes few if any events and no coherence</li> <li>• does not contain a conclusion or does not provide a resolution.</li> </ul>
<b>Use of Language</b>	<p>The narrative</p> <ul style="list-style-type: none"> <li>• purposefully uses precise language, telling details, and sensory language to enhance mood or tone</li> <li>• effectively uses a range of narrative techniques and literary devices to enhance the plot</li> <li>• demonstrates technical command of spelling and standard English conventions.</li> </ul>	<p>The narrative</p> <ul style="list-style-type: none"> <li>• uses precise language and sensory details to define the mood or tone</li> <li>• uses a range of narrative techniques and literary devices to establish the plot</li> <li>• demonstrates general command of conventions and spelling; minor errors do not interfere with meaning.</li> </ul>	<p>The narrative</p> <ul style="list-style-type: none"> <li>• uses limited sensory details resulting in an unfocused or vague mood or tone</li> <li>• contains few or no narrative techniques and devices</li> <li>• demonstrates limited command of conventions and spelling; errors interfere with meaning.</li> </ul>	<p>The narrative</p> <ul style="list-style-type: none"> <li>• uses no sensory details to create mood or tone</li> <li>• contains few or no narrative techniques and devices</li> <li>• contains numerous errors in grammar and conventions that interfere with meaning.</li> </ul>

# Previewing Embedded Assessment 2: Thinking About Style

## LEARNING STRATEGIES:

QHT, Graphic Organizer, Summarize, Marking the Text, Note-taking, Drafting

## My Notes

### Learning Targets

- Identify the knowledge and skills that I will need to complete Embedded Assessment 2 successfully and reflect on prior learning that supports the knowledge and skills needed.
- Expand my understanding of the elements that contribute to a writer’s style.

### Making Connections

In the first part of this unit, you have read short stories and studied elements that help create a writer’s style. By writing story starters and a short story, you also started developing your own writing style. In this last part of the unit, you will continue looking at style, but this time through the lens of film. By viewing a specific director’s films, you will make connections between the choices that writer’s make with words and the choices that directors make with film techniques.

### Essential Questions

Now that you have analyzed several short stories, how would you change your answer to the first essential question: What makes a good story?

### Developing Vocabulary

Look at your Reader/Writer Notebook and review the academic vocabulary, literary terms, and language and writer’s craft terms you have studied so far in this unit. Which terms can you now move to a new category on a QHT chart? Which could you now teach to others that you were unfamiliar with at the beginning of the unit?

### Unpacking Embedded Assessment 2

Read the assignment for Embedded Assessment 2: Writing a Style Analysis Essay.

Think about the Tim Burton films that you have viewed and analyzed. Choose three or four stylistic devices (cinematic techniques) that are common to these films. Write an essay analyzing the cinematic style of director Tim Burton. Your essay should focus on the ways in which the director uses stylistic techniques across films to achieve a desired effect.

In your own words, summarize what you will need to know to complete this assessment successfully. With your class, create a graphic organizer to represent the skills and knowledge you will need to complete the tasks identified in the embedded assessment.

## INDEPENDENT READING LINK

Make a plan for reading additional stories and viewing film versions of those stories. You might also consider reading biographies or articles about filmmakers, as well as articles about Tim Burton. Viewing other Tim Burton films would also help you with the style analysis you will do in this unit.



# Previewing Embedded Assessment 2: Thinking About Style

## My Notes

### After Reading

3. Based on the text above and your summary of the content, what do you think are the stylistic characteristics of the work of Edgar Allan Poe?

4. Explain how the structure of Poe's language (syntax) contributes to his style.

### Check Your Understanding

**Expository Writing Prompt:** Write a brief summary of the literary and syntactical elements that contribute to a writer's style. Be sure to:

- Create a topic sentence that clearly introduces the topic.
- Explain and organize the basic elements of style.
- Use at least one example of a style or syntactical element to illustrate your topic.

## Learning Targets

- Identify cinematic techniques and explain the effects of these techniques in visual text.
- Compare key stylistic elements in written and filmed texts and make connections between style in a writer’s and a film director’s texts.

## Analyzing Film

Film can be analyzed by understanding both literary elements and **cinematic techniques** that create effects for the audience. To learn to “read” a film, you must understand how film and written text are similar and different. Style in film has to do with how the visual images of the story are presented to create a certain effect. There are explicit connections between an author’s choices of literary techniques and a director’s choices of cinematic techniques.

1. In your Reader/Writer Notebook, draw a large Venn diagram with Film in one circle and Text in the other circle. At the top, label the middle overlapping section “Similarities.” Above the “Text” circle write “Literary Techniques,” and above the “Film” circle write “Cinematic Techniques.”
2. With a partner, using the middle section, brainstorm elements shared by short stories, novels, and filmed stories.
3. Next, in the Text circle write all the terms you know that relate to stylistic elements in written literary texts.

## Cinematic Techniques

The chart below provides an overview of cinematic elements used in creating film texts. Use the chart to review these elements by brainstorming terms you and your classmates may already know that refer to techniques used in the creation of film.

Shots and Framing	Camera Angles	Camera Movements	Lighting	Editing	Music/Sound
Shot	Eye level	Pan	High key	Cut	Diegetic
Establishing shot	High angle	Tilt	Low key	Fade	Non-diegetic
Long shot	Low angle	Zoom	Bottom or side lighting	Dissolve/Wipe	
Medium shot		Dolly/tracking	Front or back lighting	Flashback	
Close-up		Boom/crane		Shot-reverse-shot	
Extreme close-up				Cross cutting	
Two shot				Eye-Line Match	

### LEARNING STRATEGIES:

Marking the Text, Visualizing, Note-taking, Drafting, Graphic Organizer, Discussion Groups

### Literary Terms

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

### WORD CONNECTIONS

#### Analogy

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

film : visual images :: \_\_\_\_\_ : words on a page.

# Working with Cinematic Techniques

## My Notes

4. You will now view a television commercial or film clip. Choose one of the cinematic techniques listed on the previous page, and take notes on how the clip uses that technique to create an effect. After viewing the film clip, form an expert group with others who chose techniques from the same category (e.g., lighting), and together write a paragraph that explains the effects created in the clip by the techniques in your category. Each group member will write one sentence to develop the explanation. Continue around the table until your group has written a well-supported paragraph.

Your paragraph organization might follow this outline:

Topic sentence that introduces the category of techniques

1. Detail

a. Explanation of the importance of this detail

2. Another Detail

a. Explanation of the importance of this detail

3. Another detail

a. Explanation of the importance of this detail

Concluding sentence

5. After writing, select a spokesperson for your group to read your paragraph to the class. As you listen to other groups present their explanation, take notes to help you understand how all cinematic techniques work together to create an effect.

## Check Your Understanding

**Writing Prompt:** From your notes, choose what you consider the three most significant and/or effective cinematic techniques used in the commercial or film clip you watched, and write a paragraph that explains the effect of the cinematic techniques in the film text. Be sure to:

- Include a well-stated topic sentence.
- Cite the best details from the film text to prove your opinion.

## Learning Targets

- Identify the subject and important details in a main-idea statement.
- Write main-idea statements.

## Before Reading

You will next read an essay about film director Tim Burton whose unique style you are about to explore. With an understanding of what has influenced his life and his work, you can begin to understand how the directorial choices he has made have defined his style.

A statement of a **main idea** is not the same as a text’s subject or the **theme** of a literary work. For instance, the biographical essay below has a specific subject: Tim Burton’s style as a film maker. The main-idea statement summarizes the important points of a text, usually informational in nature. Identifying the main idea of a text should begin with identifying the key points, or subjects, within the text. After you read the following information, you will be responsible for identifying the main idea of the text by summarizing its key points.

## Biographical Essay

### Tim Burton: Wickedly Funny, Grotesquely Humorous

“There’s a naughtiness in Tim that’s similar to Roald Dahl. A little bit of wickedness, a little bit of teasing, a subversiveness. Both of them never lost the gift of knowing what it’s like to be a child—a very rare gift . . .”—Felicity ‘Liccy’ Dahl<sup>1</sup>

**1** Stories written for children haven’t always been as tame as the stories created by Walt Disney. Grimm’s fairy tales are notoriously violent and grisly, especially considering the sheer number of abandoned and mistreated children that populate the lore of fairy tales. Roald Dahl, who wrote the classic children’s book, *James and the Giant Peach*, is as famous for his cruelly ironic adult short stories as he is for his popular and dark stories like *Charlie and the Chocolate Factory*, written for and about children. These are just two of the direct sources and inspirations for Tim Burton’s films that have influenced his imagination and cinematic style.

**2** Tim Burton’s style is clearly influenced by his fascination with fairy tales and children’s stories. Whether bringing to life his own literary creations such as *Frankenweenie* (2012) or *The Nightmare Before Christmas* (1993), or adapting popular works such as *Charlie and the Chocolate Factory* (2005) or *Alice in Wonderland* (2010), Burton offers a dark and delightful revisioning of childhood stories. Like fairy tales, Burton’s stories encourage escapism into worlds of fantasy and the supernatural while often reminding his audience of traditional morals and lessons. Some of Burton’s most important and recurring inspirations have come from children’s books.

<sup>1</sup> Liccy Dahl was the executive producer of *Charlie and the Chocolate Factory* (2005) and is the widow of author Roald Dahl. This quote is from Leah Gallo, *The Art of Tim Burton*, Los Angeles: Steeles Publishing, 2009.

### LEARNING STRATEGIES:

Close Reading, Marking the Text, Note-taking, Summarizing, Graphic Organizer, Oral Reading

### Literary Terms

A **main idea** is a statement (often one sentence) that summarizes the key details of a text.

A **theme** is the central message of a literary work.

### 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.

### KEY IDEAS AND DETAILS

Summarize the writer’s topic and opinion as presented in the first two paragraphs. Underline the thesis.

### My Notes







## During Reading

- To practice identifying mood and tone and the way they are created, you will now compare written text with film text. Give each a close reading by focusing on the details that the narrator or director chooses to share with the audience.
- In Passage 1 from *Charlie and the Chocolate Factory*, you will examine the mood. Highlight diction, imagery, and details that help you to identify the atmosphere or predominant emotion in the text. You are highlighting textual evidence that will lead you to identify the mood of the passage.

### 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.

### 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.

### My Notes

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### KEY IDEAS AND DETAILS

What is the mood established in Paragraphs 1–5? Try to identify five details that help create this mood.

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# Setting the Mood and Understanding Tone: Wonka Two Ways

## My Notes

### KEY IDEAS AND DETAILS

Evaluate the family's relationship as described in Passage 1. Using one word, describe the Buckets' relationships. Find three details in the text that led you to make this inference.

6 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.

7 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.

8 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.

9 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.

Diction, Imagery, Details/ Textual Evidence	Adjectives Describing Mood



# Setting the Mood and Understanding Tone: Wonka Two Ways

## My Notes

### KEY IDEAS AND DETAILS

Read the interview with Mr. Salt. What does the interview tell readers about him as a parent?

6 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.

7 “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.”

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

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

Words/Phrases/Textual Evidence	Adjectives for Tone



# Setting the Mood and Understanding Tone: Wonka Two Ways

## Comparing Texts

Just as you did a close reading of passages from *Charlie and the Chocolate Factory*, now you will do a close “reading” of the beginning of Tim Burton’s film version of that text. While viewing, pay special attention to the ways in which a director creates mood and tone through cinematic techniques such as lighting, sound, angles, framing and shots, editing, and camera movement.

As you watch this first segment, you might jigsaw this task with members of your viewing group so that each of you focuses on one technique and watches closely to understand Burton’s manipulation of this technique.

Consider these 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?
2. In terms of mood and tone, how is the film version similar to and different from the written version? What specific elements contribute to the mood/tone?

### Film Notes on Burton’s Style

Cinematic Technique	Textual Evidence	Mood/Tone
Framing or Camera Angles		
Setting		
Sound		
Other		



# Revisiting Wonka: Thinking About Effect

**LEARNING STRATEGIES:**

Close Reading, Drafting, Graphic Organizer, Quickwrite, Role Playing

My Notes

## Learning Targets

- Apply cinematic techniques to design a scene that creates an intended effect.
- Interpret the effect of a director’s cinematic choices.

You have seen examples of how Burton translated Roald Dahl’s writing style into his own unique cinematic style by making cinematic choices in what and how he filmed the story. In this activity, you will study two more scenes from *Charlie and the Chocolate Factory* and take notes.

## Viewing the Film Clips

As you watch these scenes, identify as many film techniques as you can. Using the information from the chart in Activity 2.12, your group may want to divide up the cinematic techniques in order to take better notes.

1. **Quickwrite:** After viewing the film clips, draft responses to the following questions:

a. What effect do you think Burton wants to create in the scene at home and in the scene in front of the factory?

b. What choices does Burton make to create these effects?

2. Now you will consolidate your understanding of cinematic techniques by taking on the role of director. With your group, you will create a scene and then apply five cinematic techniques to that scene. Describe the scene you and your group plan to demonstrate using the cinematic techniques either assigned to you or chosen by you.

Present this scene to your class and explain your directorial choices.

a. In your scene, what effect did you want to have on your audience?

b. What choices did you make in your direction to achieve your desired effect?

## Check Your Understanding

To elaborate on the concept of cinematic techniques, create a graphic organizer in your Reader/Writer Notebook. In one section, identify film techniques; in another, describe the intended and actual effect of each technique. Discuss with your classmates and refer to your notes as you describe each effect.

## Learning Targets

- Create meaningful interpretive questions about stylistic elements.
- Make interpretive inferences about the effect of cinematic techniques

## Analyzing Style in Film

You will first view a segment of *Charlie and the Chocolate Factory* for its visual effects without hearing the sound track. In this first viewing, pay close attention to the following shots and lighting:

- **long shots** to establish the setting
  - **medium shots** to display the body language of the characters
  - **close-up shots** to display facial expressions of the characters
  - **shot-reverse-shot** to show a conversation between characters and to build tension
  - **lighting** to establish mood
1. As you view the film clip without sound, take notes in second column (“Observations”) of the graphic organizer on next page. Then, share your observations with your class. If another class member identifies a detail that you missed, add it to your notes.
  2. Next, you will view the film for its visual effects combined with the sound track. As you view the film this time, pay close attention to any shots or lighting that you might have missed. Also, listen closely to the sound track and distinguish between the following:
    - **diegetic sound**, which could logically be heard by the characters (including dialogue and background noises)
    - **non-diegetic sound**, which only the audience can hear (includes the film’s musical track)

Note also the use of this visual plot device:

- **flashbacks**—A shift in a narrative to an earlier event that interrupts the normal chronological development of the story

**LEARNING STRATEGIES:**  
Close Reading, Graphic Organizer, Levels of Questions, Think-Pair-Share

## My Notes

# More About Stylistic Effect

*Charlie and the Chocolate Factory*

**Observations:** Note what you observe in this scene—camera movement, angles, shots, sound, lighting, setting, characters, etc.

**Interpretation:** What can you infer about the intended effect from your observations?

**First viewing, without sound**

**Scenes 14–16**

**40:24–49:40**

**Second viewing, with sound**

**Final viewing (optional)**







# Analyzing Burton's Style: Supporting with Textual Evidence

**LEARNING STRATEGIES:**

Close Reading, Discussion Groups, Graphic Organizer, Rereading, Sharing and Responding

My Notes

## Learning Targets

- Determine a director's purpose for his choice of cinematic techniques.
- Write an analytical statement that includes textual evidence for a claim.

## First Viewing—Cinematic and Story Elements

You will now view the first chunk of *Edward Scissorhands*, Scenes 3–5. Give this segment a close reading and focus on the camera angles, dialogue, and lighting to understand character development and plot. To study this segment, you will work in discussion groups. The first group will be your “home base” and the second group the “expert” group.

1. Study this segment closely for character, setting, and plot development, as well as cinematic techniques. Then, respond to the questions that follow.

## Discussion Questions for the Home Base Group

2. In your home base group, conduct a discussion of the five questions below. Be sure to cite textual details to support your responses. As group members share responses, decide what is relevant and accurate support and record information in your Reader/Writer Notebook.
  - a. How does Burton use color and costuming to create character?
  - b. What do you know about Peg from this segment?
  - c. How is Edward developed as a character? What conflict is being set up?
  - d. How has the director established a connection between Edward and Kim?
  - e. How is the neighborhood portrayed? How is the audience supposed to feel about it?

## Second Viewing

You will now form expert groups to analyze cinematic techniques. You will become an expert on one of the five techniques listed as column heads in the graphic organizer below.

As you watch the key sequence in this segment, closely read the text and record your observations on the graphic organizer so you can be prepared for discussion. Pay attention to the changing music and the use of specific kinds of shots in the castle.

### Notes for Jigsaw Discussion of Key Sequence

3. In the graphic organizer below, note particularly interesting or effective examples of your assigned cinematic technique. You may need to put additional notes on a separate sheet of paper.

Framing/Angles	Lighting	Camera Movement	Music/Sound	Editing

# Analyzing Burton's Style: Supporting with Textual Evidence

## My Notes

4. After you have completed your individual notes for this segment, share your thoughts with your group. As part of a collaborative discussion, all members should participate by presenting examples of their observations about cinematic techniques and the inferences they made. As a group, consider the accuracy and insights as everyone shares, and record notes when the group has agreed on what to record. Add any new details or ideas to your own list; these will help you with writing an analytical statement.

### Writing an Analytical Statement with Textual Support

You will now practice the first step in writing a style analysis paper by writing an analytical statement. Writing an analytical statement requires you to understand and identify style and effect, so review these terms with your group members. As you develop your analytical statement, keep the following in mind:

**Author's Purpose:** The use of a device (literary, rhetorical, or cinematic) to create an intended effect or suggest an intended meaning

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

5. In the space below, describe the specific cinematic technique you studied, its effect, and an example from the film.

**Cinematic technique:**

**Example(s) of this cinematic technique:**

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

6. One way to pull your observations together for an analytical statement is to follow the model below. Complete these sentences using your cinematic technique and example.

Tim Burton, in *Edward Scissorhands*, uses \_\_\_\_\_

(cinematic element)

to \_\_\_\_\_. For example,

(achieve what purpose)

\_\_\_\_\_  
(evidence from the text to support the topic sentence)



# Analyzing Burton's Style: Explaining with Commentary

**LEARNING STRATEGIES:**

Close Reading, Discussion Groups, Graphic Organizer, Predicting

My Notes

## Learning Targets

- Demonstrate understanding of the effect of specific cinematic techniques in film.
- Write an analytical statement, including reflective commentary explaining the supporting textual evidence

## First Viewing

You will now view the second chunk of *Edward Scissorhands*, Scenes 5–13. Give this segment a close reading and focus on the camera angles, dialogue, and lighting to understand character development and plot. For a study of this segment, you will continue to work in groups.

1. Study this segment closely for character and plot development and cinematic techniques. Make notes as needed.

## Discussion Questions for the Home Base Group

2. In your home base group, conduct a discussion of the five questions below. Be sure to come to the discussion prepared to cite textual details to support your response. As group members share their responses, record answers in your Reader/Writer Notebook.
  - a. Why does the neighborhood welcome Edward into their lives so quickly?
  - b. How does the neighborhood seem to change after Edward's arrival?
  - c. Kim's reaction to Edward is played for humor, but in what way is hers the most natural or realistic response?
  - d. What hints in this segment indicate that all will not work out well?
  - e. What did you notice in the plot sequence that was a purposeful editing decision by Burton?

## Second Viewing

After forming expert groups, choose a new cinematic technique to watch for.

3. Using a graphic organizer like the one in Activity 2.18, note particularly interesting or effective examples of your chosen or 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.



# Analyzing Burton's Style: Explaining with Commentary

## My Notes

6. Rotate around your group, reading each sentence. Respond to your peers by answering these questions for each statement:
  - a. Does the statement identify the cinematic technique assigned to your group?
  - b. Does the statement clearly present an accurate effect?
  - c. Does the evidence accurately support the statement of effect?
  - d. Does the statement include a reflective commentary that logically extends the explanation of the effect?
  
7. Now, return to your home base group to share your expertise and analytical statements, with textual support, from your expert group. As each group member presents, make notes so that you get a full picture of all of the cinematic techniques present in this segment.

### Check Your Understanding

Write an explanation of how Burton used a specific cinematic technique effectively. Cite examples and evidence to support your opinion.

# Analyzing Burton's Style: Bringing to Closure

ACTIVITY  
2.20

## Learning Targets

- Analyze cinematic techniques for character and plot development.
- Create a complete analytical statement with textual evidence, commentary, and closure that demonstrates an understanding of cinematic techniques in film.

## First Viewing

You will now view and study the third chunk of *Edward Scissorhands*, Scenes 13–19. Give this segment a close reading and focus on the camera angles, dialogue, and lighting to understand character development and plot. For a study of this segment, you will continue to work in groups. In your home base group, review what you have learned about cinematic techniques from the first two viewings of *Edward Scissorhands*.

1. Study this segment closely for character and plot development and cinematic techniques. Make notes to help you remember specific techniques, examples, and effects.

## Discussion Questions for the Home Base Group

2. After viewing this segment, with your home base group, conduct a discussion of the five questions below. Be sure to cite textual details to support your responses. As group members share responses, record answers in your Reader/Writer Notebook.
  - How would you describe Edward's personality and attitude toward others?
  - What is different about the neighborhood's treatment of Edward?
  - What is the effect of the scene with Kim dancing in the ice crystals? How have her feelings about Edward changed? Why?
  - How has Edward tried to fit in? Why has he failed?
  - What does the "ethics lesson" reveal about Edward?

## Second Viewing

3. In your expert groups, choose a different cinematic technique to watch for. Read this segment closely and record your observations using a note-taking graphic organizer like the one in Activity 2.18. Listen closely to the music and watch the framing of each scene. Note particularly interesting or effective uses of your assigned cinematic technique. 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.
4. After you have completed your notes for this segment, share your discoveries with your group. Each person in the group should read one example that he or she has found. Continue around your group until everyone has shared lists. Add any new details or ideas to your list.

**LEARNING STRATEGIES:**  
Close Reading, Discussion Groups, Graphic Organizer, Drafting, Sharing and Responding, Oral Reading

## My Notes

# Analyzing Burton's Style: Bringing to Closure

## GRAMMAR & USAGE Parallel Structure

**Parallel Structure** When you write, 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,"** said Julius Caesar.

### My Notes

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

5. In this writing exercise, you will add a sentence of closure to your analytical statement. The closure sentence is the last part of a well-organized analytical statement. The job of the closure is to make clear the relationship between your example and your original claim. You can summarize, highlight key examples in your statement, or remind readers of your claim. The important point is not to repeat the claim sentence that begins your analytical statement. Use the sentence frame below to write an analytical statement that includes all of these parts:

- claim statement that includes cinematic element and explanation of purpose
- evidence from the text
- reflective commentary
- statement of closure that summarizes the key idea without repeating the claim sentence

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

\_\_\_\_\_  
(Provide evidence from the text to support the topic sentence)

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

\_\_\_\_\_  
sentence of closure



# Analyzing Burton's Style: Writing the Analytical Paragraph

**LEARNING STRATEGIES:**

Close Reading, Discussion Groups, Graphic Organizer, Note-taking, Sharing and Responding

My Notes

## Learning Targets

- Understand the director's purpose for cinematic choices in order to interpret visual text.
- Write an extended paragraph of analysis.

## First Reading

You will now view the last chunk of *Edward Scissorhands*, Scenes 19–24. Give this segment a close reading and focus on the camera angles, dialogue, and lighting to understand character development and plot. For a study of this segment, you will continue to work in groups.

1. In your home base group, review what you have learned about cinematic techniques from the first three viewings of *Edward Scissorhands*.
2. Read this segment closely for character and plot development and cinematic techniques. Make notes as needed to support your group discussions.

## Discussion Questions for Home Base Group

3. After viewing this segment, with your home base group conduct a discussion of the five questions that follow. Be sure to cite textual details to support your response. As group members share their responses, record answers in your Reader/Writer Notebook.
  - Does Edward's action seem justified?
  - How does Edward appear to feel about Jim's death?
  - How does Kim appear to feel?
  - Why do you think Edward cuts his clothes off?
  - Most fairy tales have a lesson or a moral to teach. What do you think Kim wants her granddaughter to learn from her story?

## Second Reading

4. In your expert groups, choose a different cinematic technique to watch for. By this time you should have taken expert notes on three other cinematic techniques used in the film. Listen closely to the music and watch the framing of each scene. Closely read and record your observations using a graphic organizer. Note the scenes in which you see particularly interesting or effective uses of your chosen 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.
5. After you have completed your notes for this segment, share your discoveries with your group. Continue around your group until each member has shared one example. Add any new details or ideas to your list. Your detailed list will help as you write an extended analytical statement about the purpose and effect of Burton's use of specific cinematic techniques.



# Independent Viewing

**LEARNING STRATEGIES:**

Close Reading, Double-Entry Journal, Note-taking

My Notes

## Learning Targets

- Discover connections between cinematic techniques and their effects in multiple texts by the same director.
- Explain the effects of cinematic techniques on the audience.

You have viewed two Tim Burton movies and analyzed them for their overall effect on the audience. You will now view another Tim Burton film and work individually to identify film techniques and their effects, in order to:

- ensure that you can recognize film techniques and their effects
- ensure that you understand how these techniques influence the audience
- prepare you for success by ensuring that you have knowledge of three films by Burton to complete Embedded Assessment 2

Use the following double-entry journal or create your own for your individual notes, identifying film techniques and their effects in the next Tim Burton film. You will use these examples in your final writing assessment, so identify as many examples as you can. Use notebook paper if you need additional space.

<b>Film Technique and Example</b> (Framing/Angles, Lighting, Camera Movement, Music/Sound, and Editing)	<b>Effect</b>
1. In <i>Big Fish</i> , a dolly/tracking shot allows viewers to see the movement of the fish through its own eyes rather than those of an omniscient (all-seeing) observer.  2. In <i>Edward Scissorhands</i> , a tracking shot follows movement out the window with a boom/crane shot over the neighborhood to the mansion on the hill.	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



**LEARNING STRATEGIES:**

Graphic Organizer,  
Prewriting

## Learning Targets

- Draft a thesis statement.
- Plan a well-organized style analysis essay by completing a content frame for comparison of text.

1. Consider all of the films you have viewed in class. Fill in the content frame below with details that help you understand how each element is used in each film. You will use this content frame organizer to synthesize similarities and differences among the films that you have studied. You can refer to your notes from Activities 2.14–2.22 to help you cite details.

Cinematic Technique	<i>Charlie and the Chocolate Factory</i>	<i>Edward Scissorhands</i>	Independent Film Title:
Framing			
Lighting			
Camera Movements			
Music/Sound			
Editing			

2. How does Tim Burton use cinematic techniques to achieve a particular effect? Cite examples from at least two films. Review Activities 2.14 through 2.22 to help you formulate your thesis statement.

3. Return to the comparison of the analytical statement and the paragraph. Just as the analytical statement is a “mini” paragraph in organization, so is the paragraph a “mini” essay in organizational pattern. Study the chart below to identify the differences and the similar components among the three types of organization.

Analytical Statement	Analytical Paragraph	Analytical Essay
Sentence that makes a claim about a cinematic technique	Topic sentence that introduces the main idea of the paragraph	Thesis sentence that summarizes the main idea of the essay; the thesis sentence is usually in the essay’s first paragraph.
Textual Evidence	Support by example or textual evidence (often introduced by transitional devices)	Body paragraphs in which each idea is organized in the manner described in the “Paragraph” column. These paragraphs are linked with effective transitional devices.
Reflective commentary	Elaboration, discussion, or explanation of the significance of the support (often connected by transitional devices)	
Closure statement	Closure, clincher, or summarizing sentence that draws the paragraph to an end	Conclusion that summarizes the main idea and often answers these three questions: What did you say? (Literal) What does it mean? (Interpretive) Why does it matter? (Universal)

### Check Your Understanding

Draft an analytical thesis statement that makes a claim about Tim Burton’s style as represented by the effective use of specific cinematic techniques. From your completed content frame graphic organizer, select three or four of the cinematic techniques for which you have clear, relevant, and effective examples.

Thesis Statement:

# Planning a Draft

## My Notes

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

### Body Paragraph: Topic Outline

Focus on one cinematic technique for each paragraph, and outline its effect in multiple films. For the topic sentence, think about the transition you could use to focus the reader's attention. You do not need to write complete sentences for your planning; include idea statements only.

Topic sentence:

Evidence:

Commentary:

Evidence:

Commentary:

Evidence:

Commentary:

Statement of closure:

For each body paragraph, develop your ideas following this organizational pattern. You should plan to write as many paragraphs as you need to prove the claim in your thesis statement.



# Writing a Style Analysis Essay

## SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
<b>Ideas</b>	<p>The essay</p> <ul style="list-style-type: none"> <li>clearly identifies and analyzes Burton’s style, uses evidence from multiple films, and provides insightful commentary</li> <li>displays in-depth understanding of cinematic techniques and how they create specific effects.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>clearly identifies and describes the director’s style, using support from more than one film</li> <li>displays a clear understanding of the effect of the director’s cinematic choices.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>shows limited understanding of the director’s style; support is insufficient or inaccurate</li> <li>confuses how the director achieves an intended effect and/or may include a plot summary rather than an analysis.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>summarizes the plot with little attention to elements of style</li> <li>does not show an understanding of the director’s cinematic choices and their intended effect.</li> </ul>
<b>Structure</b>	<p>The essay</p> <ul style="list-style-type: none"> <li>is logically organized</li> <li>introduces the topic clearly and develops a strong thesis; body paragraphs develop the topic with examples and details leading to a perceptive conclusion</li> <li>uses transitions effectively to clarify ideas and create cohesion.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>is well-organized</li> <li>introduces a clear thesis, uses detailed body paragraphs, and provides a conclusion that supports the explanation</li> <li>uses transitions to create clarity and cohesion.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>is not well-organized</li> <li>may have an unfocused thesis, undeveloped body paragraphs, and/or inadequate conclusion</li> <li>uses few, if any, transitions to create clarity or cohesion.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>is confusing and/or missing key parts</li> <li>omits the thesis or does not develop it</li> <li>uses no transitions to create clarity or cohesion.</li> </ul>
<b>Use of Language</b>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses a formal style and demonstrates a precise and sophisticated use of terminology to knowledgeably discuss cinematic style</li> <li>has few or no errors in standard English usage.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>maintains a formal style and demonstrates correct use of film and literary vocabulary to discuss style</li> <li>is generally error free.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses informal or inappropriate diction and demonstrates limited use of film vocabulary to discuss style</li> <li>contains errors that distract from meaning.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>shows little use of the vocabulary of literary and style analysis</li> <li>contains multiple errors in language and conventions that interfere with meaning.</li> </ul>