



# 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 stories fascinated and terrified readers. Poe's suspenseful writing style and distinct voice set his stories apart from other writers of his time. His works continue to influence artists today, including filmmaker Tim Burton. Burton's grotesque yet charming films are examples of unique style. In this unit, you will study how authors and a filmmaker develop their style using specific techniques.

**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**

- commentary
- textual commentary

**Literary Terms**

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

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# Previewing the Unit

### LEARNING STRATEGIES:

Close Reading, KWHL, Marking the Text, Skimming/Scanning, Summarizing

### My Notes

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## Learning Targets

- Connect prior knowledge to the genre of short story.
- Analyze the skills and knowledge needed to complete Embedded Assessment 1 successfully.
- Make a plan for independent reading during this unit.

## Making Connections

In this unit, you will build on your experiences reading and writing short stories. You will study elements of short stories not only to write your own original stories, but also to understand how to analyze and write about literature. As you study poetry, short stories, and film, you will analyze the elements that make up a writer’s or director’s style. You will also examine the ways in which directors of visual media manipulate their audience’s reactions through the unique stylistic choices they make in creating their products.

## Essential Questions

Based on your current knowledge, write your answers to these questions.

1. What makes a good story?
2. How does an artist define his or her style?

## Developing Vocabulary

Look at the list of Academic Vocabulary and Literary Terms on the Contents page. Use a QHT or other strategy to analyze and evaluate your knowledge of those words. Use your Reader/Writer Notebook to make notes about meanings you know already. Add to your notes as you study this unit and gain greater understanding of each of these words.

## Unpacking Embedded Assessment 1

Read the following assignment for Embedded Assessment 1:

Your assignment is to write an original narrative from real or imagined experiences or events. Your story must include a variety of narrative techniques—such as foreshadowing, point of view, figurative language, imagery, symbolism, and/or irony—as well as effective details and a well-structured sequence of events.

With your class, create a graphic organizer to identify the skills and knowledge you will need to accomplish this task and plan how you will acquire them to complete the assignment. To help you complete your graphic organizer, be sure to review the criteria in the Scoring Guide.



### INDEPENDENT READING LINK

#### Read and Discuss

The focus of this unit is on short stories. As you begin your study of the unit, discuss with peers effective ways to locate and select short stories. Browsing short story anthologies or reviewing collected works of short story authors are two examples of ways to find short stories. Choose three to four short stories to read independently. Make a plan for reading in which you decide which authors and kinds of stories you like, as well as a regular time you will set aside for reading.



# Reviewing the Elements of a Story

## My Notes

### 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. 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 an external conflict for your character.
2. Think about a character for your short story. Create a name and two important characteristics of your character's personality.

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

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

Character Name:

Characteristic 1:

Characteristic 2:



# Reviewing the Elements of a Story

## My Notes

4. What are the advantages and disadvantages of each? Work in pairs to create a list.
  - a. First Person
  - b. Third-Person Limited
  - c. Third-Person Omniscient
5. Examine and discuss the differences among the three points of view.
6. Think about what point of view you might use in your short story. Briefly explain why you chose that point of view.

### Check Your Understanding

Why would an author choose to tell a story in the first person, third-person limited, or third-person omniscient point of view?

### Narrative Writing Prompt

Return to the conflicts and characters that you created earlier in Activity 2.2. Write an opening to a story that presents the character, the conflict(s), and/or the setting using the point of view that you think would be best to narrate the story. Be sure to:

- Provide an introduction to the main character through description of appearance, actions, and voice.
- Include a central conflict that will drive the events of the story and develop the character.
- Include an internal or external conflict for the main character.
- Use a consistent point of view.



## Learning Targets

- Make inferences about the effect a writer achieves by using specific sentence types and patterns.
- Emulate an author's style by writing a story opener in that style.

## Writer's Style

You learned in Unit 1 that a writer's **style** or voice is created by elements such as *diction*, *syntax*, and *imagery*, as well as *point of view*. Review these elements to be sure you understand and can define them.

Certain stories grab the reader's attention and never let go until the story ends. Read the opening paragraph of "The Gift of the Magi" by O. Henry which you will read in this unit.

- Circle the **images** that stand out in the passage.
- Underline the **sentence fragments**, and annotate the text to describe what effect the author creates with these fragments.

"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 that such close dealing implied. Three times Della counted it. One dollar and eighty-seven cents. And the next day would be Christmas."

In contrast, examine the opening of the short story "The Cask of Amontillado," by Edgar Allan Poe, which you will also be reading in this unit. After reading this passage, think about the effect of the **diction**, the **syntax**, and the **point of view**. What impression of the narrator does Poe create?

"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."

Notice how the syntax affects the pacing of the action. Which story seems to set a faster pace or seems to set the action of the story in motion more quickly?

Poe uses long compound and complex sentences, while O. Henry uses sentence fragments for effect. A **sentence fragment** is a group of words that is grammatically incomplete and cannot stand alone. Writers change their sentence structure—their use of phrases, clauses, and different types of sentences—to create certain effects.

**LEARNING STRATEGIES:**  
Marking the Text, Drafting

## Literary Terms

**Style** refers to the distinctive way a writer uses language, characterized by elements of diction, syntax, imagery, organization, and so on.

## GRAMMAR & USAGE Semicolons

A **semicolon** joins two independent clauses that could be written as separate sentences. Writers often use a semicolon in this way to suggest a close relationship between the two clauses—a closer relationship than would be implied if they stood as separate sentences—and to create a longer sentence. Notice the semicolon in the third sentence of Poe's opening. The first independent clause is short and to the point, yet Poe allows his narrator to expand upon the point in a lengthy second clause. Think about how this longer sentence sets the pace of the narrator's voice.

## My Notes

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# The Meaning of Imagery and Symbols

ACTIVITY  
2.4

## 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.

## Figurative and Literal Language

Think about imagery and **symbols** 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?

## Preview

In this activity, you will read a poem and think about how the author uses symbols for effect.

## Setting a Purpose for Reading

- Underline and annotate any examples of figurative and literal language.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

### 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.

**LEARNING STRATEGIES:**  
Close Reading, Marking the Text, Oral Reading,

### 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

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# The Meaning of Imagery and Symbols

## My Notes

**perish:** die

**suffice:** be enough

## Poetry

# 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.

5 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**.

## Second Read

- Reread the poem to answer these text-dependent questions.
  - Write any additional questions you have about the text in your Reader/Writer Notebook.
3. **Key Ideas and Details:** What is the central idea of the poem? Which details convey the central idea?
4. **Craft and Structure:** What human emotions does the author associate with the natural elements of fire and ice? What impact do these associations have on the poem's tone?

5. **Craft and Structure:** In line 3, the speaker says, “I’ve tasted of desire.” Is this statement literal or figurative? Why?

**Working from the Text**

- 6. Read the poem again silently. Pay close attention to the punctuation marks that signal ends of sentences.
- 7. 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.
- 8. As your partner reads the poem to you, circle the words associated with the two major images.
- 9. 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**

What is Robert Frost saying about human emotions in “Fire and Ice?” Use this sentence frame to write a response:

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

**Writing to Sources: Explanatory Text**

Explain how the author uses imagery and symbolism to convey purpose and meaning in his writing. Use the interpretative statement you wrote as a starting point. Be sure to:

- Begin with a clear thesis that states your position.
- Include direct quotations from the text to support your claims. Introduce and punctuate all quotations correctly.
- Include transitions between points and a statement that provides a conclusion.

My Notes

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**LEARNING STRATEGIES:**

Close Reading, Marking the Text, Predicting, Skimming/Scanning, SIFT, Drafting

### Literary Terms

**Tone** is a writer's (or speaker's) attitude toward a subject, character, or audience. It can be serious, amused, sarcastic, indignant, objective, etc.

**Irony** occurs when something turns out to be quite different from what is expected.

**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.

### My Notes

## 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.”

## Identifying Tone, Irony, and Allusions

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. Reflect on 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.
- **Allusions:** These are references an author makes to people, places, or events in the Bible, classical mythology, or history. Allusions are deliberate choices by the author and are often significant and important to understanding the story.

## Preview

In this activity, you will read a short story and analyze how the author develops tone, creates irony, and uses allusions and symbols.

## Setting a Purpose for Reading

- Underline references or allusions.
- Highlight words or phrases that create tone.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

### ABOUT THE AUTHOR

William Sydney Porter (1862–1910), whose pen name was O. Henry, was born 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 moved to New York City, where he wrote under the pen name O. Henry for the magazine *New York World*. Porter became a prolific writer, publishing more than 600 short stories.

## Short Story

# The Gift of the Magi

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** 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 squad**.

**4** In the **vestibule** 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."

**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.

## My Notes

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**imputation:** accusation

**parsimony:** thriftiness

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**mendicancy squad:** a group of police who picked up beggars and homeless people

**vestibule:** hallway

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# Shared Gifts: Introducing Irony

## My Notes

**depreciate:** lessen the value of

**chaste:** pure, simple  
**meretricious ornamentation:**  
gaudy or flashy decoration

**truant:** absent from school

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.

14 "I buy hair," said Madame. "Take yer hat off and let's have a sight at the looks of it." Down rippled the brown cascade. "Twenty dollars," said Madame, lifting the mass with a practised hand.

15 "Give it to me quick," said Della.

16 Oh, and the next two hours tripped by on rosy wings. Forget the hashed metaphor. She was ransacking the stores for Jim's present.

17 She found it at last. It surely had been made for Jim and no one else. There was no other like it in any of the stores, and she had turned all of them inside out. It was a platinum fob chain simple and **chaste** in design, properly proclaiming its value by substance alone and not by **meretricious ornamentation**—as all good things should do. It was even worthy of The Watch. As soon as she saw it she knew that it must be Jim's. It was like him. Quietness and value—the description applied to both. Twenty-one dollars they took from her for it, and she hurried home with the 87 cents. With that chain on his watch Jim might be properly anxious about the time in any company. Grand as the watch was, he sometimes looked at it on the sly on account of the old leather strap that he used in place of a chain.

18 When Della reached home her intoxication gave way a little to prudence and reason. She got out her curling irons and lighted the gas and went to work repairing the ravages made by generosity added to love. Which is always a tremendous task, dear friends—a mammoth task.

19 Within forty minutes her head was covered with tiny, close-lying curls that made her look wonderfully like a **truant** schoolboy. She looked at her reflection in the mirror long, carefully, and critically.

20 "If Jim doesn't kill me," she said to herself, "before he takes a second look at me, he'll say I look like a Coney Island chorus girl. But what could I do—oh! what could I do with a dollar and eighty-seven cents?"



21 At 7 o'clock the coffee was made and the frying-pan was on the back of the stove hot and ready to cook the chops.

22 Jim was never late. Della doubled the fob chain in her hand and sat on the corner of the table near the door that he always entered. Then she heard his step on the stair away down on the first flight, and she turned white for just a moment. She had a habit of saying little silent prayers about the simplest everyday things, and now she whispered: "Please God, make him think I am still pretty."

23 The door opened and Jim stepped in and closed it. He looked thin and very serious. Poor fellow, he was only twenty-two—and to be burdened with a family! He needed a new overcoat and he was without gloves.

24 Jim stopped inside the door, as immovable as a **setter** at the scent of quail. His eyes were fixed upon Della, and there was an expression in them that she could not read, and it terrified her. It was not anger, nor surprise, nor disapproval, nor horror, nor any of the sentiments that she had been prepared for. He simply stared at her fixedly with that peculiar expression on his face.

25 Della wriggled off the table and went for him.

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.



**WORD CONNECTIONS**

**Content Connections**

A *fob chain* is a short chain used to hold a pocket watch. Pocket watches were a popular style in the early 1900s and came in many different styles. Having a gold chain, however plain, would have elevated Jim above his impoverished social status, if only in appearance.

**setter:** a hunting dog

**My Notes**

**laboriously:** with difficulty  
**patent:** obvious

**enfolded:** wrapped arms around  
**regard with discreet scrutiny:** look at closely but not in an obvious way  
**assertion:** a declaration or statement, often without proof

# Shared Gifts: Introducing Irony

## My Notes

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.”

41 Instead of obeying, Jim tumbled down on the couch and put his hands under the back of his head and smiled.

42 “Dell,” said he, “let’s put our Christmas presents away and keep ’em a while. They’re too nice to use just at present. I sold the watch to get the money to buy your combs. And now suppose you put the chops on.”

43 The magi, as you know, were wise men—wonderfully wise men—who brought gifts to the Babe in the manger. They invented the art of giving Christmas presents. Being wise, their gifts were no doubt wise ones, possibly bearing the privilege of exchange in case of duplication. And here I have lamely related to you the uneventful chronicle of two foolish children in a flat who most unwisely sacrificed for each other the greatest treasures of their house. But in a last word to the wise of these days let it be said that of all who give gifts these two were the wisest. Of all who give and receive gifts, such as they are wisest. Everywhere they are wisest. They are the magi.



**Visual Prompt:** The magi and their gifts were often the subject of fine art painters. Compare the symbolism in “The Gift of the Magi” to the symbolism in this painting.



# Shared Gifts: Introducing Irony

## My Notes

7. **Craft and Structure:** How does the author use irony to create a surprise ending?

8. **Integration of Knowledge and Ideas:** How is the last paragraph different from the rest of the story in terms of its perspective or point of view?

### 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.

## Working from the Text

### 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.

9. After reading the story, go back and scan for examples of symbols, imagery, figurative language, and tone/theme, and complete the SIFT graphic organizer. 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		

# Shared Gifts: Introducing Irony

## My Notes

### Determining Theme

To determine theme, you must consider how all elements work together within a story and what ideas about life these elements present. Also, keep these points in mind when writing the theme of a story:

#### A THEME IS NOT:

- A “topic” (such as love or sacrifice)
- A summary, such as “Two people sell their valuables to show their love for each other”
- A moral (e.g., “If you love someone, you will do anything for him or her”)

#### A THEME IS:

- A general statement about life (e.g., “People show their love for each other by making sacrifices”)

Based on these examples, why is the sentence above an appropriate general statement about, or theme of, “The Gift of the Magi”?

### Check Your Understanding

O. Henry develops the theme in “The Gift of the Magi” by creating an ironic situation. Remember that writers use situational irony as a way to contradict the expectations of the characters or the reader. Think about how the situational irony in this story contradicts expectations of the characters. Write a thematic statement that shows how irony is used to reinforce the theme of the story.

### Narrative Writing Prompt

Review paragraphs 12–15 of the short story, where Della goes to get her hair cut at Madame Sofronie’s. Use this “unseen scene” as an inspiration to write your own scene in which you imagine what the two characters might be doing and saying as the haircutting progresses. Or you may want to imagine the scene in which Jim sells his watch to buy the combs for Della. Be sure to:

- Use description and details to create a setting and situation.
- Set up the conflict, and introduce any new characters and their perspectives for the reader.
- Use dialogue to create a vivid picture of the characters and to develop tension regarding the conflict.
- Provide a smooth transition to the next part of the narrative.



#### INDEPENDENT READING LINK

##### Read and Respond

Create a SIFT graphic organizer, similar to the one used in this activity, to identify the elements and techniques used in a short story you have read independently. Below the chart, write a few sentences to explain how the use of these elements contributes to the meaning and theme of the short story you read on your own.

### Learning Targets

- Understand the purposes of punctuation within sentences.
- Properly use colons, semicolons, and dashes.
- Revise writing in order to improve and correct use of punctuation within sentences.

### Understanding Punctuation within Sentences

Punctuation within sentences makes ideas clearer. Varied—and correct—use of punctuation adds interest to your writing and helps readers follow your ideas.

Read the sentence below, from “The Gift of the Magi.”

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.

Reread the same sentence, this time without commas.

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.

1. Which version of the sentence is clearer? Why?

### Colons, Semicolons, and Dashes

Colons, semicolons, and dashes are, like commas, used to help organize information in sentences.

The **colon** is used to introduce an explanation, a list of items, or a quote.

The truth was clear: they had each hoped to surprise the other.

She moved quickly to pile on clothes for the weather: boots, sweater, overcoat, scarf, and knit cap.

She read a sign: “Mme. Sofronie. Hair Goods of All Kinds.”

The **semicolon** is used to join two independent clauses. An independent clause can stand on its own as a complete sentence. A semicolon is used only when the ideas in the independent clauses are closely related.

On went her old brown jacket; on went her old brown hat.

2. How are these two independent clauses related?

A **dash** is longer than a hyphen (—) and is used to emphasize or set off information.

He looked thin and very serious. Poor fellow, he was only twenty-two—and to be burdened with a family!

3. Why does O. Henry use a dash in this instance?

# Language Checkpoint: Using Punctuation Within Sentences

## Recognizing Punctuation within Sentences

4. For each sentence below, add a punctuation mark that makes the sentence clear.
- Della reveals her plan with a question \_\_\_\_\_ “Will you buy my hair?”
  - “But what could I do \_\_\_\_\_ oh! what could I do with a dollar and eighty-seven cents?”
  - Della and Jim each make a sacrifice for the other \_\_\_\_\_ she sells her hair, and he sells his watch.
  - It was a platinum fob chain simple and chaste in design, properly proclaiming its value by substance alone and not by meretricious ornamentation \_\_\_\_\_ as all good things should do.

## Practice

Assume the role of either Della or Jim from “The Gift of the Magi.” Write a one-paragraph summary of the story from his or her perspective. In your paragraph, use at least one of each: colon, semicolon, and dash.

## Check Your Understanding

**Quickwrite:** Imagine that a writer uses some kind of within-sentence punctuation in every sentence of a story. What would the effect be? What advice would you give the writer?

What questions can you ask yourself whenever you write to ensure that you are varying your punctuation? How can you remind yourself to use colons, semicolons, and dashes? Add the questions to your Editor’s Checklist.

## Revising

Reread the unseen scene you wrote in Activity 2.5 aloud. As you read, listen for where you naturally pause within your sentences. If you pause and there’s no punctuation on the page, consider whether adding punctuation within the sentence would make it clearer. Add colons, semicolons, and dashes to clarify your ideas.







11 The mother swung around to take a good look at her child, and **pompously** put her hands on her hips.

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

13 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.

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

**Chunk 2**

15 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.

16 Senora Ines<sup>3</sup> also seemed to notice. As soon as she saw her, she said: "How lovely you look today, Rosaura."

17 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."

18 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**

19 "And you? Who are you?"

20 "I'm a friend of Luciana," said Rosaura.

21 "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."

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

23 "You and your mother do your homework together?" asked the girl, laughing.

24 "I and Luciana do our homework together," said Rosaura, very seriously.

25 The girl with the bow shrugged her shoulders.

26 "That's not being friends," she said. "Do you go to school together?"

**pompously:** in a self-important way

**My Notes**

**boisterous:** energetic; rowdy

**butterfingers:** a clumsy person

<sup>3</sup> **Señora Ines** (se nyōr 'ã ē nes')

# Close Reading of a Short Story

## GRAMMAR & USAGE Punctuating Dialogue

Both commas and colons can be used to introduce quotations. Typically, a comma is used to introduce a shorter quotation, and a colon is used for a longer quotation. A colon also signals a more definite break between the introductory clause and the quotation. Notice that, in paragraph 31, the author uses a colon to introduce the instructions given by Rosaura's mother. Think about how the longer pause provided by the colon affects the way you read her mother's words.



## WORD CONNECTIONS

### Content Connections/ Multiple Meaning Words

*Charades* is a parlor game that was invented in France in the 18th century. It became extremely popular with the middle and upper classes in Great Britain during the Victorian era. Given this history, it is especially fitting that the game should be played at a party, highlighting the differences between social classes. It is also worth noting that *charade*, used as a noun, can be defined as “a deception intended to create a pleasant appearance.”

## My Notes

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- 27 “No.”
- 28 “So where do you know her from?” said the girl, getting impatient.
- 29 Rosaura remembered her mother's words perfectly. She took a deep breath.
- 30 “I'm the daughter of the employee,” she said.
- 31 Her mother had said very clearly: “If someone asks, you say you're the daughter of the employee; that's all.” She also told her to add “And proud of it.” But Rosaura thought that never in her life would she dare say something of the sort.
- 32 “What employee?” said the girl with the bow. “Employee in a shop?”
- 33 “No,” said Rosaura angrily. “My mother doesn't sell anything in any shop, so there.”
- 34 “So how come she's an employee?” said the girl with the bow.
- 35 Just then Señora Ines arrived saying shh shh, and asked Rosaura if she wouldn't mind helping serve out the hot dogs, as she knew the house so much better than the others.
- 36 “See?” said Rosaura to the girl with the bow, and when no one was looking she kicked her in the shin.

### Chunk 4

37 Apart from the girl with the bow, all the others were delightful. The one she liked best was Luciana, with her golden birthday crown; and then the boys. Rosaura won the sack race, and nobody managed to catch her when they played tag. When they split into two teams to play charades, all the boys wanted her for their side. Rosaura felt she had never been so happy in all her life.

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

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

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

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

42 “What, the boy?” they all shouted.

43 “No, the monkey!” shouted the magician.

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

45 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.



# Close Reading of a Short Story

## My Notes

**marvelous:** extraordinary

**rummaged:** searched thoroughly  
by moving things about

**instinctively:** naturally; from  
one's instincts

**infinitely:** extremely

**66** 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.

**67** 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:

**68** “What a **marvelous** daughter you have, Herminia.”<sup>4</sup>

### Chunk 6

**69** 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.

**70** Señora Ines didn't look in the pink bag. Nor did she look in the blue bag. Instead she **rummaged** in her purse. In her hand appeared two bills.

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

**72** 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.

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

## Second Read

- Reread the story to answer these text-dependent questions.
  - Write any additional questions you have about the text in your Reader/Writer Notebook.
2. **Key Ideas and Details:** What text evidence supports the idea that Rosaura's mother does not approve of her daughter attending the party? What inferences can you make about why the mother feels this way?
  3. **Key Ideas and Details:** What is the story's theme? How does the text in Chunk 2 help shape and develop the theme?

<sup>4</sup> Herminia (er mē nyā')



# Close Reading of a Short Story

## My Notes

### Working from the Text

9. Reread each text-dependent question. Label the level of each question. Notice that these questions get at the meaning of the story.
10. Just as “The Gift of the Magi,” has strong images of the comb and the watch, 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.
11. How can this image be interpreted as symbolic?

### Language and Writer’s Craft: Clauses

A clause is a group of words that has a subject and a verb.

An **independent clause** is a complete thought that can function as a sentence. Read this example of an independent clause from “The Stolen Party.”

“The final trick was wonderful.”

Two independent clauses can be joined by a comma and a **coordinating conjunction**, such as *and*, *but*, or *or*. Here is an example from the story.

“He could guess what cards were pulled out from a pack, and the monkey was his assistant.”

A **subordinate clause**, often called a **dependent clause**, does not express a complete thought and cannot function as a sentence. A subordinate clause is often introduced by a **subordinating conjunction** such as *after*, *when*, *while*, or *because*. Read this example from the story.

“When one of the girls was about to leave, Señora Ines would give her a bracelet.”

In this story, the author varies the order of clauses in sentences to create specific effects. Including a variety of clauses makes writing more interesting. Try to include a variety in your own writing.

**PRACTICE** Read the following sentences from the story. Then identify the independent clauses, the subordinate clauses, and any subordinating and coordinating conjunctions.

“Rosaura won the sack race, and nobody managed to catch her when they played tag. When they split into two teams to play charades, all the boys wanted her for their side.”



### Check Your Understanding

Write a theme statement for this story. Share your statement with a group. After each group member reads his or her theme statement, 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?

### Narrative Writing Prompt

Reread the final paragraphs of “The Stolen Party,” when Señora Ines tries to hand Rosaura money instead of a gift like all the other children. This is a powerful moment as all three characters appear to be frozen in time and space. Think about how point of view has created the surprise and disappointment in both the reader and the main character.

Using the story starter that follows, write a continuation of the narrative that shows Rosaura’s realizations, starting with Señora Ines’s final words. Use dialogue, point of view, and imagery, as well as deliberate sentence structure, to emulate the author’s style. You may want to devise an alternative resolution. Be sure to:

- Use dialogue to convey the experiences and attitudes of the characters.
- Include precise language, details, and imagery to engage the reader.
- Include clauses to add variety and interest to your writing.
- Maintain the limited point of view to show Rosaura’s new perspective.

Rosaura glanced at the caged monkey as she and her mother turned from Señora Ines and walked out of the room. She gripped her money and, turning to her mother, said, “\_\_\_\_\_.”

#### My Notes

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#### INDEPENDENT READING LINK

**Read and Discuss**  
Using a short story you have read independently, plot the sequence of events by visualizing the events in a storyboard. Then compare the sequence of events with a peer. What similarities do you find? What differences?

# Introducing a Story of Revenge

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

My Notes

## Learning Targets

- Read and analyze a text to understand the historical context of a short story.
- Identify and cite textual evidence to support understanding of meaning.

## Interpreting Meaning

1. Read the quotation assigned to your group. Discuss, and interpret the meaning of the quotation. What is this person’s interpretation of revenge? For the remaining quotations, write each group’s interpretation in the table.

Quotation	Interpretation of Quotation
<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>	

## Preview

In this activity, you will read an informational text that will provide important historical information for an upcoming short story.

## Setting a Purpose for Reading

- As you read the passage, underline any new information you learn or anything you find interesting.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

### Informational Text

# Catacombs and Carnival

**1** 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*.

**2** 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).

**3** 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.

### My Notes

**vintage:** representing the high quality of a past time

**penance:** punishment for a sin



### WORD CONNECTIONS

#### Etymology

The term *Mardi Gras* literally translates to "Fat Tuesday," referencing the Catholic tradition of slaughtering and feasting upon a fattened calf on the last day of Carnival. In modern practice, Fat Tuesday is a day of gluttony, with party-goers feasting on food and drink before the Christian holy season of Lent/Easter begins.

# Introducing a Story of Revenge

## My Notes



A lithograph of Carnival at the Theater (*teatro*) of S. Gallo and S. Benedetto (1856)

## Second Read

- Reread the informational text to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

2. **Key Ideas and Details:** How does Carnival fit into the Christian religious calendar?

3. **Craft and Structure:** Based on what you learned in this text about catacombs and Carnival, why would a story set in the catacombs during Carnival be interesting?

4. **Craft and Structure:** In the first paragraph, five words appear in italics and are followed/preceded by the definition of the word. Why does the author of this text choose to do this?

### Check Your Understanding

Review the image of Carnival. Write a brief interpretation of what is happening in that image using textual evidence and vocabulary from the passage.

### Narrative 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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# Irony in the Vaults

## LEARNING STRATEGIES:

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

## My Notes

## Literary Terms

**Dramatic irony** occurs when the reader or audience knows more about the circumstances or future events than the characters in the scene.

**Verbal irony** occurs when a speaker or narrator says one thing while meaning the opposite.

## 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.
- Analyze how an author effectively uses syntax to create a distinct style.

## Reviewing Irony

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?

## 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.

## Preview

In this activity, you will read a short story and analyze how the author conveys irony through words, actions, and situations.

## Setting a Purpose for Reading

- Read the definitions for **dramatic** and **verbal irony**. As you read the story, highlight any examples of irony.
- Use the Diffusing strategy to circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

## 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



## 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.

**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. A wrong is **unredressed** when **retribution** overtakes its redresser. It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong.

**2** 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**.

**3** 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 gemmery, 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

**4** 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<sup>1</sup>. 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.”

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

**7** “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.”

**avenged:** punished

**unredressed:** not corrected or set right

**retribution:** revenge

**immolation:** killing, as a sacrifice

**connoisseurship:** expertise

**imposture:** deceit, dishonesty

### My Notes

<sup>1</sup> motley is the traditional costume of the court jester

# Irony in the Vaults

## My Notes

- 8 “Amontillado!”
- 9 “I have my doubts.”
- 10 “Amontillado!”
- 11 “And I must satisfy them.”
- 12 “Amontillado!”
- 13 “As you are engaged, I am on my way to Luchesi. If anyone has a critical turn, it is he. He will tell me—”
- 14 “Luchesi cannot tell Amontillado from sherry.”
- 15 “And yet some fools will have it that his taste is a match for your own.”
- 16 “Come, let us go.”
- 17 “Whither?”
- 18 “To your vaults.”
- 19 “My friend, no; I will not impose upon your good nature. I perceive you have an engagement. Luchesi—”
- 20 “I have no engagement; come.”
- 21 “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.”
- 22 “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.”
- 23 Thus speaking, Fortunato possessed himself of my arm. Putting on a mask of black silk and drawing a *roquelaire*<sup>2</sup> closely about my person, I suffered him to hurry me to my palazzo.

### Chunk 2

24 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.

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

27 “The pipe,” said he.

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

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

<sup>2</sup> *roquelaire* is a knee-length cloak, often trimmed with fur

**absconded:** run away, fled



- 30 “Nitre?” he asked, at length.
- 31 “Nitre,” I replied. “How long have you had that cough?”
- 32 “Ugh! ugh! ugh!—ugh! ugh! ugh!—ugh! ugh! ugh!—ugh! ugh! ugh!”
- 33 My poor friend found it impossible to reply for many minutes.
- 34 “It is nothing,” he said, at last.
- 35 “Come,” I said, with decision, “we will go back; your health is precious. You are rich, respected, admired, beloved; you are happy as once I was. You are a man to be missed. For me it is no matter. We will go back; you will be ill, and I cannot be responsible. Besides, there is Luchesi—”
- 36 “Enough,” he said; “the cough is a mere nothing; it will not kill me. I shall not die of a cough.”
- 37 “True—true,” I replied; “and, indeed, I had no intention of alarming you unnecessarily—but you should use all proper caution. A **draught** of this Medoc will defend us from the damp.” Here I knocked off the neck of a bottle which I drew from a long row of its fellows that lay upon the mould.
- 38 “Drink,” I said, presenting him the wine.
- 39 He raised it to his lips with a leer. He paused and nodded to me familiarly, while his bells jingled.
- 40 “I drink,” he said, “to the buried that **repose** around us.”
- 41 “And I to your long life.”

**Chunk 3**

- 42 He again took my arm and we proceeded.
- 43 “These vaults,” he said, “are extensive.”
- 44 “The Montresors,” I replied, “were a great and numerous family.”
- 45 “I forget your **arms**.”
- 46 “A huge human foot d’or, in a field azure; the foot crushes a serpent rampant whose fangs are imbedded in the heel.”
- 47 “And the motto?”
- 48 “*Nemo me impune lacessit.*”<sup>3</sup>
- 49 “Good!” he said.
- 50 The wine sparkled in his eyes and the bells jingled. My own fancy grew warm with the Medoc. We had passed through walls of piled bones, with casks and puncheons intermingling, into the inmost recesses of the catacombs. I paused again, and this time I made bold to seize Fortunato by an arm above the elbow.
- 51 “The nitre!” I said: “see, it increases. It hangs like moss upon the vaults. We are below the river’s bed. The drops of moisture trickle among the bones. Come, we will go back ere it is too late. Your cough—”
- 52 “It is nothing,” he said; “let us go on. But first, another draught of the Medoc.”

**My Notes**

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**draught:** drink

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**repose:** lie resting

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**arms:** coat of arms

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<sup>3</sup> *Nemo me impune lacessit* is Latin for “No one insults me with impunity.”

# Irony in the Vaults

**gesticulation:** gesture, motion

## GRAMMAR & USAGE

### Syntax

**Syntax** refers to the way words, phrases, and clauses are organized in a sentence. Writers vary their syntax to achieve different rhythms and emphases in their prose. For example, notice that Poe uses an inverted word order in this sentence: “Its termination the feeble light did not enable us to see.” A more typical word order is subject, verb, object, yet this sentence begins with the object (termination) followed by the subject (light) and verb (enable). Consider how the inverted word order places emphasis on the word *termination*.



## WORD CONNECTIONS

### Etymology

A *Mason* (capital “M”) is a member of a secret organization known as the Freemasons. The fraternity was started in the 14th century and is highly selective about who it allows into its ranks. A *mason* (lowercase “m”) is a person whose job it is to build with bricks and mortar. The two different definitions of this word create a delightful opportunity for irony in the story.

**trowel:** a tool with a flat blade used for laying bricks

**interval:** gap, space

**fettered:** restrained, chained

53 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.

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

55 “You do not comprehend?” he said.

56 “Not I,” I replied.

57 “Then you are not of the brotherhood.”

58 “How?”

59 “You are not of the Masons.”

60 “Yes, yes; I said, “yes! Yes.”

61 “You? Impossible! A Mason?”

62 “A mason.” I replied.

63 “A sign,” he said.

64 “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.”

66 “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

67 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.

68 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.

69 “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.

- 71 “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.”
- 72 “The Amontillado!” ejaculated my friend, not yet recovered from his astonishment.
- 73 “True,” I replied; “the Amontillado.”

**Chunk 5**

- 74 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.

76 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 clamor grew still.

**Chunk 6**

- 77 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—
- 78 “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!”
- 79 “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.”
- 81 “Yes,” I said, “let us be gone!”

**implore:** beg  
**render:** provide

**GRAMMAR & USAGE**  
**Parallel Structure**

Writers create **parallel structure** by presenting ideas, descriptions, or actions of equal importance in the same grammatical forms. This emphasizes important ideas and creates rhythm. For example, Poe uses parallel structure in these sentences: “I had completed **the eighth, the ninth, and the tenth tier. I had finished a portion of the last and the eleventh . . .**” Think about what this repetition emphasizes about the narrator’s actions.

**My Notes**

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# Irony in the Vaults



## WORD CONNECTIONS

### Etymology

*In pace requiescat!* is Latin for “Rest in peace.” Fortunato is buried alive, which in no way conjures up thoughts of him resting in peace. Poe’s choice to end the story with this final thought leaves the reader with an unsettled feeling.

**aperture:** narrow opening

**rampart:** barrier

## GRAMMAR & USAGE

### Verbals

A **verbal** is a form of a verb that is used as some other part of speech—a noun, an adjective, or an adverb. Verbals add variety and complexity to a text.

A **gerund** is a verbal that ends in *-ing* and functions as a noun. For example: “When at last the **clanking** subsided, I resumed ... .”

A **participle** is a verbal that ends in *-ing* or *-ed* and functions as an adjective. For example: “I thrust a torch through the **remaining** aperture and let it fall within.”

An **infinitive** is a verbal that can be used as a noun, an adjective, or an adverb. An infinitive is usually formed by adding *to* to the simple form of the verb: *to eat*, *to sleep*. For example: “Unsheathing my rapier, I began **to grope** with it about the recess.”

82 “For the love of God, Montresor!”

83 “Yes,” I said, “for the love of God!”

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

85 “Fortunato!”

86 No answer. I called again—

87 “Fortunato!”

88 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.

89 *In pace requiescat!*

## Second Read

- Reread the story to answer these text-dependent questions.
  - Write any additional questions you have about the text in your Reader/Writer Notebook.
2. **Key Ideas and Details:** Reread the last two sentences in paragraph 1. Based on this text, what is the narrator’s opinion of revenge? What does this reveal about his character?
  3. **Key Ideas and Details:** To whom is the narrator telling his story? Support your answer with evidence from the text.
  4. **Craft and Structure:** How does Poe create suspense leading up to Fortunato’s inevitable death? Cite three examples from the story.

5. **Craft and Structure:** How does the setting of Carnival aid in Fortunato’s fate?

6. **Craft and Structure:** Reread the first paragraph of Chunk 2. How does Poe use irony in this scene?

7. **Craft and Structure:** What message is the author sending the audience through the imagery of Montresor’s coat of arms? What does it symbolize?

8. **Craft and Structure:** How does the author use verbal irony to enhance the story’s suspense? Locate two examples of verbal irony in the story.

9. **Craft and Structure:** What effect does the chosen point of view have on this story?

10. **Key Ideas and Details:** What is the central theme of the story? How is this theme created?

My Notes

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**Working from the Text**

11. Scan “The Cask of Amontillado” and find the examples of irony you highlighted. Make sure you have at least three examples of each type of irony. Scan the text if you need additional examples. Record your examples in the graphic organizer.

# Irony in the Vaults

My Notes

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

Verbal irony occurs when a speaker or narrator says one thing while meaning the opposite. For example, when Fortunato proposes a toast to the dead buried in the crypts around them, Montresor adds: “And I to your long life.” Montresor is using verbal irony here, as he intends to end Fortunato’s life very soon.

What is stated ...	What it means ...

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

Situational irony occurs when an event contradicts the expectations of the characters or the reader. For example, Fortunato expects to enjoy the rare Amontillado; however, he is killed.

What is expected ...	What happens ...

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

Dramatic irony occurs when the reader or audience knows more about circumstances or future events in the story than the characters within it do. For example, from the beginning of “The Cask of Amontillado,” the reader knows that Montresor will kill Fortunato; Fortunato does not know this.

What the reader knows ...	What the character knows ...

**Check Your Understanding**

Briefly explain why a writer would include irony in his or her story. How might you incorporate situational, dramatic, and/or verbal irony into your story?

**Explanatory 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 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.



My Notes

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**INDEPENDENT  
READING LINK**

**Read and Discuss**  
With a partner, share a plot summary of one of the stories you have read independently. Explain to your partner how the author uses imagery, symbolism, or irony in the story. Discuss how the author’s use of the literary element(s) adds to the effectiveness of the story. Which specific literary element(s) that you have learned about make this a “good story”?

**LEARNING STRATEGIES:**

Marking the Text, Discussion Groups, SIFT, Levels of Questions, Diffusing

My Notes

**Learning Targets**

- Analyze how a poet explores the idea of revenge.
- Compare thematic elements and ideas across different texts and genres.

**Preview**

In this activity, you will read a poem with similar themes to “A Cask of Amontillado” and identify examples of imagery and symbolism.

**Setting a Purpose for Reading**

- Underline any examples of imagery, and draw a star next to types of irony.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

**ABOUT THE AUTHOR**

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

Poetry

## A Poison Tree

by William Blake

I was angry with my friend:  
I told my **wrath**, my wrath did end.  
I was angry with my foe:  
I told it not, my wrath did grow.

5 And I watered it in fears,  
Night and morning with my tears;  
And I sunned it with smiles,  
And with soft deceitful **wiles**.

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

**wrath:** fierce anger; vengeance caused by anger

**wiles:** sneaky or clever behavior



And into my garden stole  
When the night had veiled the pole;

- 15 In the morning glad I see  
My foe outstretched beneath the tree.

**Second Read**

- Reread the poem to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Craft and Structure:** What does the tree symbolize? How can you tell?

2. **Key Ideas and Details:** Why does the speaker frequently reference day and night?

3. **Craft and Structure:** How does the structure of the poem enhance its message?

**Working from the Text**

4. You have learned and practiced important strategies to improve your reading and writing skills:
- Diffusing
  - SIFT
  - Levels of Questions

Using either SIFT or Levels of Questions, reread and analyze “A Poison Tree.” Create a graphic organizer that includes an area for you to respond to or interpret the poem, based on your questions or your evidence.

My Notes

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# Connecting Symbolism to Meaning

## My Notes

### Check Your Understanding

Write a thematic statement about the poem “The Poison Tree.”

### Writing to Sources: Explanatory Text

Explain how the authors of “The Cask of Amontillado” and “A Poison Tree” use literary elements, such as imagery and irony, to effectively convey the theme. How effective is each author’s use of figurative language and symbolism? Provide examples that show each author’s use of specific literary elements in developing the theme. Be sure to:

- Begin with a clear thesis that states your position.
- Include multiple direct quotations from the text to support your claims.
- Introduce and punctuate all quotations correctly.
- Include transitions between points and a statement that provides a conclusion.



### Independent Reading Checkpoint

Review your independent reading. What have you learned and observed about authors’ use of literary elements to develop theme and craft in a “good story”? Review any idea notes in your Reader/Writer Notebook. How can you use what you have learned to craft your own short story? Which narrative techniques will be most effective for you to use in developing your story and its theme?

## ASSIGNMENT

Your assignment is to write an original narrative from real or imagined experiences or events. Your story must include a variety of narrative techniques—such as foreshadowing, point of view, figurative language, imagery, symbolism, and/or irony—as well as effective details and a well-structured sequence of events.

### Planning and Prewriting: Plan for your narrative.

- Review the unit activities and your Reader/Writer Notebook for ideas. What activities have you completed that will help you as you create a short story with the required narrative techniques?
- What events or experiences do you want to write about? What prewriting strategies can you use to help you create ideas?

### Drafting: Determine the structure and how to incorporate the elements of a short story.

- What setting will you use? Point of view? Characters?
- Which additional narrative techniques will you use? Have you thought about including irony to create a sense of mystery, surprise, and tension?
- How does the story structure you created develop the events, characters, and plot of your story so that it engages your readers?

### Evaluating and Revising: Create opportunities to review and revise to produce the best work.

- When and how will you share and respond with others to get feedback on all elements of your narrative?
- What words and phrases, details, and sensory language have you used to create for the reader a vivid picture of the setting, events/experiences, and characters?
- Is your story developing as you want it to? Are you willing to change your story if you must? Once you get suggestions, are you creating a plan to include revision ideas in your draft?
- Does your conclusion reflect on experiences in the narrative and provide an effective resolution?
- Have you used the Scoring Guide to help you evaluate how well your draft includes the required elements of the assignment?

### Checking and Editing for Publication: Confirm that the final draft is ready for publication.

- How will you check for grammatical and technical accuracy? Cohesion?

## Reflection

After completing this Embedded Assessment, think about how you set out and accomplished the tasks for this assignment. Write a reflection explaining how identifying and collecting information helped you create a short story. What did you do to review and revise your narrative, and how was the information you collected useful?

## Technology Tip

Storyboards are commonly used to sequence a story and to visualize events. If you want to use a storyboard, search for online storyboarding tools you might use to help you plan and write your story.

# Writing a Short 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

ACTIVITY  
2.10

## Learning Targets

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

## Making Connections

In the first part of this unit, you 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 writers 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?

The second Essential Question is: How does an artist define his or her style? Write a brief response in the following space.

## 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.

### LEARNING STRATEGIES:

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

### My Notes

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### INDEPENDENT READING LINK

#### Read and Recommend

Think about stories that appear in print as well as in film. Make a plan for reading some of these stories and then viewing their film versions. Afterward, select one or more to recommend to a classmate, either orally or in writing. Be sure to include reasons for your recommendation. Reading articles about Tim Burton or viewing some of his films will be helpful to you when you do the style analysis in this unit.

# Previewing Embedded Assessment 2: Thinking About Style

## My Notes

### Style Analysis

In the first half of the unit, you learned about writing style. You learned that the choices a writer makes in subject matter, diction, syntax, imagery, point of view, and tone all help to characterize a writer's style. With a partner, review the definition of style and think about aspects of your style that you discovered as you wrote your own original short story.

1. Using these elements, how would you describe your writing style?

2. The following text analyzes elements of Edgar Allan Poe's writing style. Use the My Notes space to list each element of style listed previously, leaving space below each to add details from the essay. As you read the essay, mark key details that describe Poe's style. Be prepared to summarize and discuss the major points of the analysis of Poe's style.

### Sample Style Analysis Essay

Although Poe wrote in many different genres, he is best remembered now as a writer of horror stories. Poe's style is characterized by an ability to create a mood of terror and ghastliness in his writing. His stories allow his reader to get lost in the mystery, the horror of the moment, and perhaps the fall into madness. Poe was more concerned about the effect he wanted to create in the reader than any kind of "moral lesson." "The Cask of Amontillado" exhibits Poe's concept that a story should be devoid of social, political, or moral teaching. In place of a moral, Poe creates a mood—terror, in this case—through his language. In this and many other of Poe's fictional and poetic pieces, the first-person narration compels the reader to identify with the narrator, in this case, Montresor, a revengeful murderer who, in his last act of revenge, insanely echoes his victim's screams for help.

The imagery of the story is mysterious and creates a perfect setting for a macabre act of revenge. The vaults or catacombs, populated with the bones of the dead, and whose damp walls are covered with the webbed whiteness of the nitre, create an ominous and forbidding setting characteristic of Poe's works. Poe's ornate prose also sets the tone by allowing the narrator to wield his ironic voice without much chance of the object of his revenge understanding. So when Montresor elegantly refers to the status of his victim, Fortunato, by saying, "You are rich, respected, admired, beloved; you are happy as once I was. You are a man to be missed. For me it is no matter," the irony of this carefully worded praise is lost on Fortunato and reminds the reader of the depth of Montresor's jealousy and hatred. Poe's ability to capture the imagination of his reader by creating a specific effect is his lasting legacy to the art of storytelling.



**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**

**Word Relationships**

An analogy shows how pairs of words are related. The first pair of words is related to the second pair of words in the same ways. Some common analogy types include:

- part to whole— leaf : tree :: feather : bird
- item to purpose— ruler : measure :: pen : write
- synonyms— fragile : delicate :: gigantic : huge
- antonyms— fast : slow :: easy : difficult

Complete the following analogy.

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

**My Notes**

**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 texts 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 choice of literary techniques and a director’s choice 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 following chart provides an overview of cinematic elements and specific techniques used in creating film texts. Use the chart to review these elements.

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	



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**

How are literary texts and film “texts” similar? How are they different? Write a brief response in the space below.

**Writing to Sources: Explanatory Text**

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. Write a paragraph to explain what makes these cinematic techniques effective in the film text. Be sure to:

- Include a well-stated topic sentence.
- Identify one or more cinematic techniques, explain the effects in the film, and cite the best details from the film text to prove your opinion.
- Use a semicolon as a pause when joining two closely related ideas if each idea is expressed as a complete sentence; a conjunctive adverb (i.e., *meanwhile*, *therefore*, *finally*) may help you to connect the ideas.
- Provide a concluding statement that summarizes and supports your opinion.

My Notes

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**LEARNING STRATEGIES:**

Close Reading, Marking the Text, Note-taking, Summarizing,

My Notes

**Literary Terms**

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

**notoriously:** famously

**grisly:** horrific

**lore:** tradition

**classic:** highest quality

**revisioning:** new version

**Learning Targets**

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

**Preview**

In this activity, you will read a biographical essay on filmmaker Tim Burton and summarize the main idea of the essay.

**Setting a Purpose for Reading**

- As you read the essay, underline key facts and details that might contribute to the main idea.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Draw a star next to Burton’s influences.

**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.

**3** Burton grew up loving Dr. Seuss. He thought Dr. Seuss’s books were a perfect blend of subversive storytelling with a playful, innocent use of rhythm and rhyme. It is easy to see the influence of Seuss’s imagination in Burton’s *The Nightmare Before Christmas*. Based upon Burton’s original three-page poem and drawings as well as inspired by the well-known poem *The Night Before Christmas* (1823), the film is a gentle horror story.

<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.

4 Burton worked for many years at Walt Disney Studios, whose approach to adapting fairy tales tends to understate the more sinister elements. Burton, however, embraces the dark elements. His first project as an **apprentice** was a six-minute film called, *Vincent* (1982), a tribute to actor Vincent Price and author Edgar Allan Poe, two significant childhood influences. Burton says he related deeply to these two icons of horror fiction and film. The film features a seven-year-old boy, Vincent Malloy, who fantasizes about acting out Poe’s gothic horror stories and dreams of being an **anguished** character like Price. In many ways this first short film anticipates many of the common themes and influences that Burton has continued to explore throughout his cinematic career.

5 In his 2005 adaptation of *Charlie and the Chocolate Factory*, Burton brings to life Roald Dahl’s subversive vision of childhood innocence. All of the children in the story, save Charlie, are undeserving **wretches**. Burton delights in including Dahl’s graphic rhyming songs celebrating the fates of the repulsive and ungrateful children of the story.

*We very much regret that we  
Shall simply have to wait and see  
If we can get him back his height.  
But if we can’t—it serves him right.*

6 Just as classic children’s literature can be enjoyed by adults with new appreciation, so too can Tim Burton’s films be enjoyed and appreciated after multiple revisits. By examining and understanding the influence of writers such as E.A. Poe and Roald Dahl, as well as Dr. Seuss and classic fairy tales, the sources of Burton’s cinematic style become clear. Characterized by a childlike innocence and playfulness coupled with a dark and somewhat grotesque sensibility, Burton’s films have already become classics.

## Second Read

- Reread the biographical essay to answer these text-dependent questions.
  - Write any additional questions you have about the text in your Reader/Writer Notebook.
1. **Key Ideas and Details:** How does the essay describe Burton’s cinematic style? Explain how it first developed.
  
  2. **Key Ideas and Details:** How does Burton’s cinematic style compare and contrast with Walt Disney’s style?
  
  3. **Key Ideas and Details:** Where can you see Edgar Allan Poe’s influence on Burton’s work?

**apprentice:** a person learning a trade

**anguished:** showing excruciating distress

**wretches:** annoying people

### My Notes

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### INDEPENDENT READING LINK

#### Read and Discuss

Discuss with classmates a story you have read that has a film version. Consider the cinematic techniques used in the film version and how they contribute to the filmmaker’s style. Refer to what you learned about Tim Burton’s style in the biographical essay to guide your discussion.

# Film in Context: An Authorial Study

## 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.

## My Notes

## Working from the Text

Now that you have read a biographical essay on film director Tim Burton, you will spend the rest of this unit exploring his unique style. An understanding of his life and background will help you understand his directorial choices that define 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 has a specific subject: Tim Burton's style as a filmmaker. 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. Now that you have read the essay, identify the main idea of the text by summarizing its key points in the following space.

Summarize the key points of this text into one main-idea sentence. You might use this sentence frame to guide your writing:

Because Tim Burton was influenced by \_\_\_\_\_,  
*(subject/key point)*  
\_\_\_\_\_, and \_\_\_\_\_, his films are  
*(subject/key point)* *(subject/key point)*  
characterized by \_\_\_\_\_ and \_\_\_\_\_.  
*(adjective phrase)* *(adjective phrase)*

## Check Your Understanding

Choose one of the subjects that influenced director Tim Burton. Explain how this subject influenced him and how it impacted his style.

## Writing to Sources: Explanatory Text

Once you have written and shared your main-idea statement, use your notes to write a paragraph that supports your topic sentence. Explain how specific details contribute to Tim Burton's cinematic style and what makes it effective. Be sure to:

- Revise your main-idea statement if needed.
- Choose details about Tim Burton and his style that support your topic sentence.
- Organize the sentences in your paragraph, and use correct grammar.
- Provide a conclusion to your paragraph that follows logically from the points presented.

# Setting the Mood and Understanding Tone: Wonka Two Ways

ACTIVITY  
2.13

## Learning Targets

- Compare written and film texts and identify how mood and tone are created in each.
- Cite textual evidence from written and film texts to support an interpretation.

## Preview

In this activity, you will read two novel excerpts and watch film clips. This is an opportunity to see style in action through a comparative study of written and film texts. Both authors and directors thoughtfully consider the **mood** and tone they create.

## Setting a Purpose for Reading

- As you read the novel excerpt, highlight diction, imagery, and any adjectives that help you identify the predominant mood.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

### 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

**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.

**2** 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.

### LEARNING STRATEGIES:

Rereading, Close Reading, Graphic Organizer, Note-taking, Word Map

### Literary Terms

**Mood** is the atmosphere or predominant emotion in a literary work, the effect of the words on the audience.

### My Notes

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# Setting the Mood and Understanding Tone: Wonka Two Ways

**drafts:** gusts of wind

## My Notes

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

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

5 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.

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.

## Second Read

- Reread the story to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Craft and Structure:** What is the mood of this passage? Identify at least three details the author uses to set the mood.

2. **Key Ideas and Details:** How would you characterize the Bucket family? Why might the author have chosen to describe the family this way?

3. **Key Ideas and Details:** What is the author’s attitude toward Charlie and his family? How can you tell?

**Working from the Text**

4. Complete the table with the examples of diction and imagery that you highlighted. List specific adjectives you noted that describe mood.

Diction, Imagery, Details/ Textual Evidence	Adjectives Describing Mood

**Setting a Purpose for Reading**

- As you read the second excerpt, highlight words that help you identify the author’s tone and attitude toward the children he describes.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

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# Setting the Mood and Understanding Tone: Wonka Two Ways

## My Notes

## Novel Excerpt

from  
**Charlie** and the  
**Chocolate Factory**

by Roald Dahl

### PASSAGE 2

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

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

**3** "What a **revolting** woman," said Grandma Josephine.

**4** "And what a **repulsive** boy," said Grandma Georgina.

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

**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 went 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

**curranty:** having the appearance of currants, which are small dried fruits

**hooligan:** child who breaks the law

**zip guns:** homemade guns

**nourishment:** food

**revolting:** horrible

**repulsive:** gross

**joint:** place

**shelling:** removing shells



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.

### Second Read

- Reread the story to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

5. **Key Ideas and Details:** How does the author characterize Augustus and Veruca?

6. **Key Ideas and Details:** What inference can you make about the message the author is sending the audience about parenting?

7. **Key Ideas and Details:** Why does the author include Charlie’s grandparents’ reactions to the golden ticket finders’ interviews?

### GRAMMAR & USAGE

#### Nuance in Word Meanings

Writers pay attention to the small differences, or **nuances**, between words that have similar meanings. Careful word choice helps them add interest and clarity to their writing. Notice that in Passage 2 from *Charlie and the Chocolate Factory*, Grandma Josephine calls Augustus’s mother “revolting” while Grandma Georgina calls Augustus “repulsive.” Dahl uses these two words, which have nearly the same meaning, to show how strongly both women feel about Augustus’s mother and to create humor. Using the words *awful* and *horrible* would not have had the same impact. Think about how word choice affects the way readers respond to the characters.

**vowed:** promised

### My Notes

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# Setting the Mood and Understanding Tone: Wonka Two Ways

## My Notes

### Working from the Text

8. Complete the table with the examples of words or phrases that you highlighted. List specific adjectives you noted that describe the tone of the passage.

Words/Phrases/Textual Evidence	Adjectives for Tone

### Language and Writer's Craft: Combining Sentences

Sentence combining is the process of joining two shorter sentences into one longer one. Writers combine sentences to vary sentence length, to create a slower pace through longer sentences, and to show relationships between events and ideas.

For example, look at the first sentence in paragraph 7 from Passage 2 of *Charlie and the Chocolate Factory*. Dahl's sentence is a compound sentence with two independent clauses. Had Roald Dahl written the following two simple sentences, the effect would have been choppy, hesitant writing: "Three days went by. We had no luck."

However, Dahl uses a comma and the coordinating conjunction *and* to join the two. He also starts the sentence with the coordinating conjunction *But*: "But three days went by, and we had no luck." The conjunction *But* shows contrast between what is expected (success in a short period of time) and what actually happens. The conjunction *and* allows the second clause to give additional information about the first.

You could also use a semicolon to imply a relationship between the two clauses without stating it directly: "Three days went by; we had no luck."

You could join two short sentences to make a complex sentence by making one part an independent clause and one a dependent clause: "Although three days went by, we had no luck." This would emphasize the fact that even though they continue working for several days, they do not have success.

**PRACTICE** Read the following sentences:

“Well, sir, I just hated to see my little girl feeling unhappy like that. I vowed I would keep up the search until I’d got her what she wanted.”

Combine these sentences in two different ways. Then, reread Passage 2 from *Charlie and the Chocolate Factory*, and notice how Roald Dahl combines them. Identify the method he uses.

## The Language of Style Analysis

There are common literary elements to consider when examining an author’s style in a text: tone and mood, diction, imagery, organization, syntax, and point of view. These elements can also be expressed through cinematic techniques. For the literary elements listed on the left side of the graphic organizer, fill in the right side of the chart with cinematic techniques a director can use for the same purpose.

### The Language of Style Analysis

Literary Element	Cinematic Technique
<b>Tone:</b> The writer’s or speaker’s attitude toward a subject, character, or audience; it is conveyed through the author’s choice of words and detail.	
<b>Mood:</b> The atmosphere or predominant emotion in a literary work	
<b>Diction:</b> Word choice intended to convey a certain effect	
<b>Imagery:</b> Words or phrases appealing to the senses, which a writer uses to represent persons, objects, actions, feelings, and ideas	

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# Setting the Mood and Understanding Tone: Wonka Two Ways

## My Notes

**Organization:** The narrative structure of a piece—how a text begins, ends, and is sequenced, paced, or arranged

**Syntax:** The arrangement of words and the order of grammatical elements in a sentence

**Point of View:** The perspective from which a narrative is told

### 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:

- How does Burton create mood and tone? What does a director have at his disposal that an author does not?
- 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		

<b>Sound</b>		
<b>Other</b>		

If you have jigsawed this activity with your group, take time to share around your group what each of you noticed. As you listen to the discoveries of group members, add details to your graphic organizer.

### Check Your Understanding

Choose a literary technique Dahl uses to create mood and tone. How does this technique contribute to his style and create a specific effect?

### Explanatory Writing Prompt

As you watched the film, you considered two questions. Select either Question 1 or Question 2. Think about your observation and analysis of mood and tone in the novel excerpt and the film. Explain your answer to the question you have chosen. Be sure to:

- Answer the question in the topic sentence.
- Cite textual evidence from both the written text and the film that relates to mood or tone.
- Include a clear explanation of how the textual details support your topic sentence.
- Provide a conclusion that supports your explanation.

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# 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 cinematic technique chart, your group may want to divide up the cinematic techniques in order to take better notes.

1. **Quickwrite:** After viewing the film clips, draft brief responses:
  - a. What effect does Burton want 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. You may want to create a graphic organizer in your Reader/Writer Notebook. In one column, identify the cinematic technique. In the second column, describe the intended effect of each technique.

Present this scene to your class and explain your directorial choices by answering the following questions.

- 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

Of the cinematic techniques you and your group chose, which was the most successful at producing your intended effect? Why?

## Narrative Writing Prompt

Rewrite the scene your group created as a narrative. Refer to the comparison chart in Activity 2.13 and use narrative techniques that correspond to the cinematic techniques you incorporated in your group’s scene. Think about the intended effect of your scene as you write your narrative. Be sure to:

- Introduce the characters and setting of the scene.
- Use descriptive words and details to set a tone and mood.
- Include imagery that allows the reader to visualize the scene.
- Include a logical sequence of actions that allows readers to move through the events of the scene.



**INDEPENDENT READING LINK**

Read and Research

Locate and read one or more articles about Tim Burton’s filmmaking and how he uses cinematic techniques to create specific effects in his films. Apply what you have learned to revise and expand your answers to the Quickwrite Questions you answered in the activity.

## 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 the second column (“Observations”) of the graphic organizer on the 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

<b><i>Charlie and the Chocolate Factory</i></b>	<b>Observations:</b> Note what you observe in this scene—camera movement, angles, shots, sound, lighting, setting, characters, etc.	<b>Interpretation:</b> What can you infer about the intended effect from your observations?
<b>First viewing, without sound</b> Scenes 14–16 40:24–49:40		
<b>Second viewing, with sound</b>		
<b>Final viewing (optional)</b>		



## Levels of Questions

Questioning the text is an active reading strategy that keeps you alert and connected with the text as you read. Following is a review of the three Levels of Questions and examples of each level that you could ask about *Charlie and the Chocolate Factory*:

- **literal**—recall questions for which you can find answers in the text  
Example: *Who are the people living with Charlie Bucket?*
- **interpretive**—questions that require you to use text information to make inferences, draw conclusions, compare or contrast details, or consider the author’s purpose  
Example: *Why does Burton use a close-up shot of the Golden Ticket?*
- **universal**—questions that are text-related but go beyond the text by making text-to-world or text-to-self connections  
Example: *Have you ever wished hard for something, and your wish came true?*

3. Using your observations from the graphic organizer, pose questions that relate to Burton’s film style. (Write your questions in the My Notes space.)

- First, generate three Level 2 questions that would help you understand why certain film techniques were used.
- With a partner, share your questions during a pair-share, and answer the questions by making inferences based on your observations.
- Take turns asking and answering your questions with your partner until you have each shared all three of your questions.

**Remember:** A well-supported response includes proving your answer with textual details.

4. After you have discussed your questions and answers, complete the third column of the graphic organizer, “Interpretation.” Work in your discussion groups to share details and understandings of what you saw. If someone mentions a detail that you have not noted, add this information to your chart.

## Check Your Understanding

How does Burton manipulate camera angles and lighting to create his intended effects?

## Writing to Sources: Explanatory Text

Write an explanatory paragraph to explore in more detail why Tim Burton uses a flashback scene. What does the director accomplish by including such a scene at this point in the film? Be sure to:

- Include a well-stated topic sentence.
- Include a description of the sequence of events the flashback interrupts.
- Cite important details and evidence from the film to support your claims.
- Provide a conclusion that supports your claims.

### My Notes

# Interpreting Style: Tim Burton’s *Edward Scissorhands*

**LEARNING STRATEGIES:**

Close Reading, Graphic Organizer, Predicting, Note-taking

My Notes

**Learning Targets**

- Identify the tone, mood, and imagery created by cinematic techniques in a film.
- Make inferences or predictions based on observations and context.

**Segment One: Opening Credits**

As you learned when watching *Charlie and the Chocolate Factory*, Burton creates a “fantastical world” by manipulating cinematic features. You will now begin a study of another film directed by Tim Burton, *Edward Scissorhands*. As the first segment begins, look at the opening credits. Viewers often overlook the opening credits and title sequence of a film. However, Burton presents a great deal of information in this part of the segment.

1. Study the opening sequence closely and, in the “Observations” column of the following graphic organizer, note what you see.
2. Apply your critical thinking skills to (a) make predictions, (b) identify the mood (effect on audience), and (c) identify the tone (attitude of director). Write your responses in the “Interpretations” column.

Segment of Film	Observations: What is happening in this scene?	Interpretations: What can you infer or predict based on your observations?
The Opening Credits	<p>Images and Shapes</p> <p>Music</p>	<p>Predictions</p> <p>Mood</p> <p>Tone</p>

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

3. The story of *Edward Scissorhands* is introduced in the “frame story” of the movie; an old woman prepares to narrate the story of Edward to her granddaughter. View this section closely, being especially observant of the camera movements—such as tilting, panning, dollying—and the kinds of shots, such as long shots, close-ups, and boom/crane shots. Watch the frame story closely, and note in the following “Observations” column what you see.



**INDEPENDENT READING LINK**

**Read and Connect**

Create a chart similar to the one shown in the activity to observe and analyze the opening credits from a film you watched independently, preferably a Tim Burton film. As you complete the chart, compare and contrast the opening credits with those in *Edward Scissorhands*. What are the similarities? What are the differences? How do the similarities and differences affect the mood and tone of the film?

4. After watching this frame story segment, apply your critical thinking skills to interpret (a) musical changes, (b) camera movements, and (c) frame story and to make predictions. Write your responses in the "Interpretations" column.

Segment of Film	Observations: What is happening in this scene?	Interpretations: What can you infer or predict based on your observations?
<b>The Frame Story: Grandmother with Granddaughter</b>		

My Notes

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### Check Your Understanding

How do the opening credits exemplify Burton's style and establish the tone and mood of the film?

### Writing to Sources: Explanatory Text

Write a brief explanatory essay about the possible mood of the film as suggested by the frame story sequence in *Edward Scissorhands*. Think about the mood of a bedtime story and compare it to your initial prediction of the mood of the film. Be sure to:

- Begin with a clear thesis that states your revised prediction of the mood of the film.
- Include specific examples and detailed evidence from the film to support your claims.
- Use a logical organizational structure that accurately reflects any scene events referred to in your explanation.
- Provide a concluding statement that supports your claim.

# 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 viewing 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 following five questions. 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 following graphic organizer.

As you watch the key sequence in this segment, closely view the film and record your observations on the graphic organizer so you can be prepared for discussion. Pay attention to the music and the shots in the castle.

3. In the graphic organizer, 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.

### Writing an Analytical Statement with Textual Support

The first step in writing a style analysis paper is 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 following space, 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. The following model is a helpful tool for creating analytical statements. 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)

7. Using the sentence frame, each member of your group will write an analytical statement using different examples of the assigned cinematic technique. Remember to focus on the effect. After completing your statements, take turns reading each sentence. Respond to your peers by answering the following questions for each sentence. Groups should decide how they will incorporate peer responses into any revisions of the analytical statements.
- Does the statement identify the cinematic technique assigned to your group?
  - Does the statement clearly present an accurate effect?
  - Does the evidence accurately support the statement of effect?
8. 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, respond thoughtfully to the multiple perspectives presented. Make notes to help you get a full picture of all the cinematic techniques presented in this segment.

### Check Your Understanding

Write a new analytical statement featuring a different cinematic technique. Use textual evidence to support your statement.

### Writing to Sources: Argument

Write an argumentative paragraph about a cinematic technique that you think Burton uses best to create a dramatic effect in these opening scenes. What is his purpose in using this technique? Explain the effectiveness of the technique in achieving the filmmaker’s purpose. Be sure to:

- Identify the filmmaker and title of the film in an opening statement.
- Support your claim by including a specific cinematic technique, its effect, and other related evidence from the film.
- Incorporate appropriate terminology to discuss cinematic techniques.
- Provide a concluding statement that supports your argument.

**My Notes**

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# 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

Watch the second chunk of *Edward Scissorhands*, Scenes 5–13. 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 following five questions. 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 2.17, note particularly interesting or effective examples of your chosen or assigned cinematic element.
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. As you discuss, work with your peers to clarify examples and connect the techniques to their effects. Continue around your group until everyone has shared lists. Add any new details or ideas to your list.



### Writing an Analytical Statement with Textual Support and Reflective Commentary

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

Complete this statement for your assigned cinematic technique. Each member of your group will write an individual statement. Remember to use details from the film to describe the purpose and effect of the technique.

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

to \_\_\_\_\_. For example,  
(achieve what purpose)

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

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

**My Notes**

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# Analyzing Burton's Style: Explaining with Commentary

## My Notes

6. Share your sentences with the group. 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

Think about the scenes from *Edward Scissorhands* you have watched. Which cinematic technique appears most frequently? Does it exemplify Tim Burton's style? Briefly explain.

### Writing to Sources: Explanatory Text

Write an explanatory paragraph about how Burton uses a specific cinematic technique. In your reflective commentary, show the relationship between your claim and the evidence that supports it. Your reflection should logically extend your explanation of the technique and its effect. Be sure to:

- Begin with a clear thesis that identifies a cinematic technique Burton uses effectively and his purpose in doing so.
- Cite specific examples to describe the purpose and effect of the cinematic technique, and use a semicolon as a pause between two closely related examples if each example is expressed as a complete sentence.
- Use a logical organizational structure that shows the relationship between your claim, the provided supporting evidence, and your conclusion.
- Use appropriate terminology knowledgeably to discuss Burton's cinematic style.

# Analyzing Burton's Style: Bringing to Closure

ACTIVITY  
2.19

## 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

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. 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 following five questions. 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. Record your observations using a note-taking graphic organizer like the one in Activity 2.17. Listen closely to the music and watch the framing of each scene. Note particularly interesting or effective uses of your assigned cinematic technique.
4. After you have completed your notes for this segment, share your discoveries with your group. Continue around your group until everyone has shared lists. Add any new details or ideas to your list.

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

5. Now you will add a sentence of closure to your 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, but do not just repeat the claim. Use the following sentence frame 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

**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

Using **parallel structure**—expressing similar ideas in the same grammatical form—can help bring clarity and coherence to your writing.

In this sentence, the three verbs are listed in a sequence that shows the mounting frustration of the speaker: “The speaker *cajoled*, *remonstrated*, and *threatened*, but the audience remained unmoved.”

Listen for parallel structure when you are watching films, and consider how you can add it to your writing for effect.

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)  
\_\_\_\_\_

### My Notes

## Language and Writer's Craft: Transitions

Transitions help writers connect the ideas in a text. Transitional words, phrases, and clauses show the connections among ideas or events and help readers follow the writer's train of thought.

Transitional words such as *however* and *therefore* introduce ideas that contrast with (*however*) or follow from (*therefore*) previous ideas. The transitional phrase *for example* is used to introduce supporting ideas or evidence. The phrase *in contrast* introduces contrasting information:

The Cowardly Lion lacks courage. *In contrast*, the Tin Man is extremely intelligent, lacking only a heart.

A transitional clause is often a dependent clause added to the beginning of a sentence:

*While Dorothy's home in Kansas is dull and tedious*, her experiences in Oz are vibrant and full of adventure.

Look back at the sentence frame about *Edward Scissorhands*, and notice the phrase *For example*. This phrase introduces the evidence from the film. Other transitions that can be used to introduce evidence are *For instance*, *In particular*, and *In addition* (for an additional piece of evidence).

**PRACTICE** As you review your analytical writing, notice ideas that, in your own thoughts, link back to other ideas or pieces of evidence. Then, use transitions to show readers those links. Make sure to use a variety of transitional words, phrases, or clauses that show the logical progression of your ideas.

6. Using the sentence frame, each member of your group will write an analytical statement. Remember to focus on your chosen or assigned cinematic technique. Rotate around your group, reading each sentence. Respond to your peers by answering these questions for each analytical statement:

- Does the claim statement identify the assigned cinematic technique?
- Does the statement accurately present a specific effect?
- Does the evidence accurately support the statement of effect?
- Does the statement include a reflective commentary that logically extends the explanation of the effect?
- Does the last sentence provide appropriate closure without repeating the first sentence?

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

What cinematic technique is most apparent in Burton's *Edward Scissorhands*, and what effects does he create with his manipulation of this technique? Write an analytical statement to answer the question.

### Argument Writing Prompt

Write a paragraph to support the analytical statement you wrote to check your understanding. Use the textual evidence and support from your notes. Be sure to:

- Show the relationship between the claim and the provided textual evidence.
- Explain the effect of each cinematic technique discussed.
- Use transitional devices to link the claim and the evidence.
- Provide a conclusion that supports your argument.

#### My Notes

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#### INDEPENDENT READING LINK

##### Read and Respond

Observe one or more cinematic techniques used in a film you have watched independently. Consider the purpose of the technique and its effectiveness in achieving that purpose. For example, a specific technique might be used to create a mood or convey the filmmaker's tone. Write a response using what you have learned about writing analytic statements.

# 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 Viewing

You will now view the last chunk of *Edward Scissorhands*, Scenes 19–24. 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 the 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 does Kim want her granddaughter to learn from her story?

## Second Viewing

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. Record your observations using a graphic organizer. Note the scenes in which you see particularly interesting or effective uses of your chosen cinematic element.
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.

The analytical statements that you have completed in previous activities are a mini-outline for a well-supported, well-organized paragraph. Notice how each piece of an analytical statement reflects the organizational parts of a paragraph. The paragraph should repeat the support and elaboration sections to explore more than one example or more than one piece of textual evidence. Link these examples, details, and commentaries with transitional devices.

Analytical Statement	Paragraph
Sentence that makes a claim about a cinematic technique	Topic sentence that introduces the main idea of the paragraph
Textual evidence	Support by example or textual evidence
Reflective commentary	Elaboration, discussion, or explanation of the significance of the support
Closure statement	Closure, clincher, or summarizing sentence that draws the paragraph to an end

6. Before you return to your home base group, as a group, participate in the writing of an extended paragraph that analyzes your group’s assigned cinematic technique. Because this is a group effort, it is especially important that all members share information, determine what evidence is best, and agree on appropriate commentary about the significant effects. This is an opportunity to exchange ideas and actively challenge each other’s thinking.

7. Now, return to your home base group to share your expertise and analytical statements, with textual support and closure, from your expert group. As each group member presents, make notes so you get a full picture of all of the cinematic techniques present in this segment.

### Check Your Understanding

Choose a cinematic technique. Compare and contrast two scenes where Burton uses this technique. Is one instance more successful than the other? Explain why or why not in the following space.

### Drafting the Embedded Assessment

Write a well-developed paragraph analyzing Burton’s use of one specific cinematic element in *Edward Scissorhands*. Consider the purpose he has in using that technique and the effect it has on the audience. Include all the features that you have practiced. Be sure to:

- Include at least two examples of the use and effect of the cinematic technique.
- Use reflective commentary to explain the significance of the support you use
- Use transitional devices to show the relationship between examples and commentaries.
- End with a conclusion that summarizes the thesis.

My Notes

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# 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



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

My Notes

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**Check Your Understanding**

Now that you’ve watched three films by Tim Burton, think about how his background and interests shape his style and his choice of cinematic techniques. Choose one thing that influenced Burton and provide an example from each film that clearly illustrates this influence.

**Writing to Sources: Explanatory Text**

Write a brief explanatory essay comparing and contrasting the style and themes of the Tim Burton films you have watched. Use your notes to help you. What similarities in style and/or theme do you notice? What differences in style and/or theme are there between the films? Be sure to:

- Include specific details and evidence from the films to support your claims.
- Use a coherent organizational structure and employ transitions effectively to highlight similarities and differences.
- Use an appropriate voice and a variety of phrases to add interest to your writing.
- Provide a concluding statement that supports your claim.

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# Planning a Draft

**LEARNING STRATEGIES:**

Graphic Organizer,  
Prewriting

My Notes

## 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 following content frame 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. Refer to your previous notes 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.

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 following chart 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:

### My Notes

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# 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.



### Independent Reading Checkpoint

You have viewed film versions of various stories and observed the effect of different cinematic techniques. What have you learned from your observations that will help you as you complete the Embedded Assessment? How can you use this information to strengthen your essay?

## ASSIGNMENT

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.

**Planning and Prewriting: Take time to gather and organize your ideas.**

- What films, graphic organizers, and notes will you need in order to write an analysis of Tim Burton’s cinematic style?
- How can you use your Writing Group to help you craft an effective thesis statement and refine your thinking about the examples you will include for each stylistic element?

**Drafting: Determine the structure of your essay.**

- How will you be sure all the components of an expository essay—the thesis, introduction, body paragraphs, and conclusion—are coherently and clearly connected?
- What is the most effective textual evidence you can use to develop your topic and create a powerful commentary?
- How can you use your practice writing from *Edward Scissorhands* as a model for developing your body paragraphs?

**Evaluating and Revising the Draft: Create opportunities to review and revise in order to make your work the best it can be.**

- What questions and discussion starters can you use to guide sharing your draft with your Writing Group?
- How can you use the Scoring Guide criteria to guide responses and suggestions for revision?

**Checking and Editing for Publication: Confirm that your final draft is ready for publication.**

- How will you use available resources (e.g., spell-checker, digital dictionaries, Writer’s Checklist) to edit for correctness of grammar and conventions and prepare your essay for publication?
- Your focus for editing should be on the skills that you have studied in this unit, including sentence variety, syntax, sentence combining, parallel structure, punctuation of quotations, colon, semicolon, and conjunctive adverb with comma.

## Reflection

Consider how your understanding of organizing and structuring your writing has guided your use of detail and commentary in writing an essay of analysis.

- How has the close analysis of film techniques in this unit changed the way you view non-print texts outside of class?
- How could your understanding of how directors use cinematic techniques for effect help you analyze author’s purpose in a literary text?

# 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 is 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>