

ACTIVITY 2.16

▶ PLAN

Materials: TV/DVD player; video of *Edward Scissorhands*, directed by Tim Burton (1990), Scenes 1–2 (0–05:03)

Suggested Pacing: 1 50-minute class period

▶ TEACH

1 Read the Learning Targets and Segment One: Opening Credits (paragraph 1 through step 1) with your students.

2 For a **close reading** of the two segments, have students view each segment twice. Instruct students to use the Observations column of the **graphic organizer** on this page during the first viewing of Segment 1.

3 Play the opening credits for your students (0-0:02:42). Before re-viewing the opening credits, have students read step 2 in their books. Instruct them to make additional notes in the Observations column as they re-view, and to be prepared to discuss their responses after viewing.

4 After students re-view the opening credits, have them complete the Interpretations column of the graphic organizer. Depending on your knowledge of your class, have them work:

- independently
- in pairs
- in small groups
- together as a class

ideal initially

5 Before viewing Segment 2 (Scene 2, 0:02:44-0:05:03), read step 3 with students. Make sure they understand the concept of a frame story; it is the story that contains or introduces another story. (*The Arabian Nights* is a classic example of a frame story.) Ask students to view this scene closely, being especially observant of camera movement. Follow the same procedure used for Segment 1, using the graphic organizer on the next page.

6 Draw students' attention to the Independent Reading Link on this page. Consider having students complete the activity as homework.

ACTIVITY 2.16

Interpreting Style: Tim Burton's *Edward Scissorhands*

LEARNING STRATEGIES:
Close Reading, Graphic Organizer, Predicting, Note-taking

Learning Targets

- L1. Identify the tone, mood, and imagery created by cinematic techniques in a film.
L2. 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	Images and Shapes low-key light mechanical snow falling a castle scientific instruments cut-out shapes—hearts, cookies hands faces all spinning toward the camera Music cheerful, scary	Predictions story about something mechanical Mood Music creates contradictory feelings of cheerfulness and scariness. Tone dark; horror film

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.

My Notes
Discussion of all things having significance, even opening scenes

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?

COMMON CORE STATE STANDARDS

Focus Standards:

RL.9–10.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RL.9–10.5: Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

W.9–10.2b: Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

W.9–10.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

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?
The Frame Story: Grandmother with Granddaughter	<p>Music—fantasy; fairy tale music</p> <p>Camera Angle and Movement— Medium shot of grandmother's hands, "scissors," "scissorhands"</p> <p>Long shot of girl in bed</p> <p>Camera moves out window and uses an apparent crane shot; the scene shows houses that are clearly fake, as is the castle</p> <p>Frame Story— Glowing fire—too big for room; room lit up by soft light</p> <p>Girl looks tiny in huge bed</p> <p>Snowing outside</p>	<p>Settle in for a retelling of a fairy tale</p> <p>Emphasis on hands</p> <p>Story will be like a fairy tale; the setting of the bedroom and the neighborhood suggests fantasy</p> <p>Cosy; bedtime story</p>

My Notes

may be possible to do in two viewings →

Check Your Understanding

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

Ball Finger Questions

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.

change to stylistic choice that can be used later for EA 2

ASSESS

Although the Check Your Understanding activity focuses on the first segment, it assesses students' general ability to interpret the effect of cinematic techniques and their contribution to a director's style, skills that students also applied to Segment 2.

Use the "Be sure to" bullet list in the Writing to Sources activity to evaluate students' explanatory essays.

ADAPT

If students need additional help completing Check Your Understanding, create a list of *mood* and *tone* words for them to reference as they interpret cinematic techniques. The lists don't need to be exhaustive (there are infinite possibilities) but should help students focus their interpretation of techniques toward particular effects. It will also remind students that mood (viewer's emotion) and tone (director's attitude) can be very different (*Mood*: amused, anxious, dreary, excited, empowered, melancholy, nostalgic. *Tone*: acerbic, angry, celebratory, mirthful, pessimistic, ambiguous, etc.).

ACTIVITY 2.17

▶ PLAN

Materials: TV/DVD player; video of *Edward Scissorhands*, Scenes 3–5 (0:05:17–0:26:32), directed by Tim Burton (1990)

Suggested Pacing: 1 50-minute class period

▶ TEACH

1 Activities 2.17–2.20 actively engage students in taking notes that analyze and interpret literary and cinematic elements in film in preparation for writing an analysis of Tim Burton’s film style.

The film text has been **chunked** into four screening days, each approximately one class period long, giving students the opportunity to view one film in four discrete segments and then to view (**reread**) key sequences again to examine and analyze the effects of cinematic techniques. Furthermore, each activity is structured in a similar way, taking students through a series of steps in writing an effective style analysis. The activities in these lessons can be adapted for use with other Tim Burton films.

2 In their Reader/Writer Notebooks, have students create **graphic organizers** for taking notes on the first chunk, such as a chart with two column headings (*Narrative Details/Cinematic Techniques*) and three row headings (*Character/Setting/Plot*).

3 Show students the first chunk of the film, Scenes 3–5 (0:05:17–0:26:32), all the way through without interruption.

4 Have students form **discussion groups** of five students (Home Base groups) in order to facilitate grouping for a **jigsaw**. Assign a question to each group member. Have students refer to their graphic organizers as they respond to questions a–e of step 2 in their books. After each member has written a response to his or her question in the My Notes column, have students take turns sharing and taking notes on the responses.

5 Create expert groups by using the letters of the questions. After students have moved to one of five “expert” groups, assign each group a cinematic element: Group A—framing/angles; Group B—lighting; Group C—camera movement; Group D—music/sound; Group E—editing.

ACTIVITY 2.17

Analyzing Burton’s Style: Supporting with Textual Evidence

LEARNING STRATEGIES: Close Reading, Discussion Groups, Graphic Organizer, Rereading, Sharing and Responding

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.

↳ Can work in pairs to have students on two specific aspects instead of four

SL.9–10.1 – Collaborative discussions

My Notes

Brief explanation of director's purpose and analytical statement

COMMON CORE STATE STANDARDS

Focus Standards:

W.9–10.2e: Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

SL.9–10.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics text, and issues,

building on others’ ideas and expressing their own clearly and persuasively.

SL.9–10.1a: Come to discussions prepared, having read and researched material under study, explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

SL.9–10.1c: Propel conversations by posing and responding to questions that relate to

LI - Cinematic techniques

Framing/Angles	Lighting	Camera Movement	Music/Sound	Editing
<p>Long shots of neighborhood—emphasizes sameness</p> <p>Medium shots of people—ordinary</p> <p>Long shots of Peg in mansion—shows vulnerability; she is out of place in the room.</p> <p>Long shot of Edward—he looks vulnerable too.</p> <p>Close-up of scraps of news stories—create sympathy for Edward</p>	<p>Bright colors and high-key lighting of neighborhood; looks fake</p> <p>Going upstairs—dark</p>		<p>No dialogue; light, happy music; water sprinkling; dog barking</p> <p>Music becomes dark and forbidding when the mansion on the hill becomes visible.</p> <p>Scary music plays as Peg climbs the stairs.</p>	

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COMMON CORE STATE STANDARDS

the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

SL.9–10.1d: Respond thoughtfully to diverse perspectives, summarize points of agreement

and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

Additional Standards Addressed:
W.9–10.2; W.9–10.2a; W.9–10.2b; SL.9–10.6

ACTIVITY 2.17 continued

6 Show students the key sequence, Scenes 3–4 (0:11:01–0:16:33), again; have them do a close reading and record their observations on the graphic organizer.

Leveled Differentiated Instruction

In this activity, students may need support using textual evidence to determine the director’s purpose during round table discussions.

Em Provide students with sentence frames to complete prior to forming small groups: *One thing I noticed Burton did with the camera/lighting was _____. This technique made me feel _____. Therefore, I think Burton’s purpose for including it was _____. Once completed, have small groups use the **Round Table Discussion** graphic organizer.*

Ex Have small groups use the **Round Table Discussion** graphic organizer to take notes on their conversation about Burton’s purpose for using certain cinematic elements. Have students take notes on these questions: *What interesting things does Burton do with the camera/lighting? What effect does this have on the audience? What purpose does this technique serve?*

Br Have small groups use the **Round Table Discussion** graphic organizer to take notes on their conversation about how Burton uses cinematic techniques to create the mood of scenes 5–13. Encourage students to use academic language such as: *The lighting helps tell the story by ... or The camera movements make the audience feel ...*

Stretch Introduce students to the cinematic term *focal point*: the place in the shot where the director especially wants the audience to pay attention. Have students extend their conversations by discussing what techniques Burton uses to establish the focal point of each shot.

ACTIVITY 2.17 continued

7 During step 4 of this activity, remind students to focus only on the cinematic technique assigned to their group.

8 When groups are ready to move on to the Writing an Analytical Statement with Textual Support segment of this activity, review and discuss the relationship between the author's (or director's) purpose and the intended effect.

9 Next, model an analytical statement for students, using the sentence frame on this page.

ACTIVITY 2.17 continued

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: long shots

Example(s) of this cinematic technique:

When Peg is upstairs in the attic of the castle

Effect(s) of this cinematic choice:

A purpose of long shots is to make characters look small and therefore vulnerable. Peg looks very small in that big room. The long shot builds suspense because the viewer is worried about Peg.

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 a long shot
(cinematic element)
to show the vulnerability of characters. For example,
(achieve what purpose)
when Peg is upstairs in the attic of the castle, the long shot makes her look
(evidence from the text to support the topic sentence)
small so that the viewer worries about her safety.

Have partner/group members to each focus on different cinematic elements — ideas to possibly assist

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

← Possible sharing for EA2

- Bellringer can be verbal review

~~Adjust to work with your EA2 assignment~~

ACTIVITY 2.17 continued

10 Direct students in expert groups to write an analytical statement and participate in **peer response** using the three questions provided.

11 For step 8 of the activity, have students write notes in the **graphic organizer** earlier in this activity.

ASSESS

Check Your Understanding is an opportunity to assess understanding about cinematic effects and textual evidence.

To fully assess completion of this task, evaluate the thoroughness of students' graphic organizers and/or the accuracy of the analytical statements. All students should have details in all five categories of the organizer. Remind students that noting details is extremely important for their success with Embedded Assessment 2.

Writing to Sources extends the analytical-statement-writing activity, requiring students to supply additional textual evidence to support their claims, and to wrap up the argument with a conclusion.

ADAPT

If students need more help completing the Check Your Understanding activity, have them use the analytical statements they wrote in their expert groups as models. Clarify that their process for creating a new statement will be the same; the only difference is that they are now choosing a different technique from their graphic organizers, using notes they added during step 8 of the activity, to form a new statement.

If students need help completing the Writing to Sources activity, have them collaborate on the paragraph in their Home Base groups. After highlighting key requirements in the writing prompt, group members should build the paragraph one sentence at a time, round-robin style.

Bellringer: something with commentary...

ACTIVITY 2.18

PLAN

Materials: TV/DVD player; video of *Edward Scissorhands*, directed by Tim Burton (1990), Scenes 5–13 (0:26:39–0:51:44)

Suggested Pacing: 1 50-minute class period

TEACH

1 Before students view the second chunk of *Edward Scissorhands*, ask them to assemble in their Home Base groups and review the previous day's notes.

2 In their Reader/Writer Notebooks, have students create **graphic organizers** for taking notes on the second chunk, such as a chart with two column headings (*Camera Angles/Dialogue/Lighting*) and three row headings (*Character/Plot*).

3 Show the second chunk of *Edward Scissorhands*: Scenes 5–13 (0:26:39–0:51:44). Direct students to take notes in their graphic organizers. They will use these notes to discuss the film in their Home Base groups.

4 Direct students to answer questions a–e in step 2 of their books, using the same process outlined in the previous activity.

5 Return students to their expert groups. This time around, each expert group should focus on a different cinematic element during the key-sequence viewing. In this way, each student will take notes (become an expert) on several cinematic techniques as they study the film. For note-taking, have each student create a graphic organizer like the one earlier in Activity 2.17.

6 Play the key sequence, Scenes 7–8 (0:33:13–0:35:24). Have students do a **close reading**, recording their observations on the graphic organizer.

ACTIVITY 2.18

Analyzing Burton's Style: Explaining with Commentary

LEARNING STRATEGIES: Close Reading, Discussion Groups, Graphic Organizer, Predicting

Learning Targets

1. Demonstrate understanding of the effect of specific cinematic techniques in film.
2. 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.

My Notes

Academic
Discourse
Opportunity

Academic
Discourse

COMMON CORE STATE STANDARDS

Focus Standards:

W.9–10.2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

W.9–10.2a: Introduce a topic or thesis statement; organize complex ideas, concepts,

and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

W.9–10.2d: Use precise language and domain-specific vocabulary to manage the complexity of the topic.

ACTIVITY 2.18 continued

10 For step 6, each student will read his or her analytical statement, and then other group members will conduct the peer response. The group should continue with this pattern until each student has received peer feedback on his or her statement.

11 You might want to close this lesson with a whole-group sharing of good student samples.

12 Direct students to select an appropriate **word map graphic organizer** to explore the concept of *commentary* in their Reader/Writer Notebooks.

ASSESS

The Check Your Understanding and analytical statements will provide you and your students with a good opportunity to assess their ability to evaluate the key sequence and how well it reflects Burton's overall style.

Use the "Be sure to" bullet points as criteria for evaluating the Writing to Sources activity.

ADAPT

Each of the key scenes provides an opportunity to reinforce writing of the analytical paragraph. If students need additional support, model statements that include specific details from the film and commentary on the significance of these details.

To ensure that students understand the elements of the key sequence, Scenes 7–8 (0:33:13–0:35:24), replaying this sequence a third time might be necessary.

ACTIVITY 2.18 continued

Analyzing Burton's Style: Explaining with Commentary

My Notes

LT 1
Students demonstrating understanding by responding to peers

Continues work toward Embedded Assessment

6. Share your sentences with the group. Respond to your peers by answering these questions for each statement:

- 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?
- 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 LT 2

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 LT 1

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.
- 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.

Possible Bellringer:
 • Transitions (something like or the activity on p.172)
 • Parallel Structure

Analyzing Burton's Style: Bringing to Closure

ACTIVITY 2.19

ACTIVITY 2.19

PLAN

Materials: TV/DVD player; video of *Edward Scissorhands*, directed by Tim Burton (1990), Scenes 13–19 (0:51:45–1:17:20)
Suggested Pacing: 1 50-minute class period

TEACH

- Before this next close viewing experience, you might ask students to think about some obvious characteristics of Burton's style as a filmmaker, such as his ability to create tone and mood through music, lighting, costuming, and set design as well as camera shots and angles.
- As students view these scenes, they should be familiar and comfortable with the process established in the first two screening days. As they review their notes and analysis, ask them to begin to notice patterns and characteristics of film style.
- Show the third chunk of *Edward Scissorhands*: Scenes 13–19 (0:51:45–1:17:20).
- After the viewing, have students respond to the questions in their Home Base **discussion groups**.
- Continue the **jigsaw** by having students return to their expert groups. Assign them a new cinematic element to focus on as they do a **close reading** of the key sequence in this film segment. Instruct them to **take notes** on the **graphic organizer** they have created in their Reader/Writer Notebooks.
- Key Sequence:** Scenes 16–17 (1:03:50–1:06:29). Have students review, in a close reading, the scene in which Edward is locked in Jim's house and the police are outside. Have them listen to the music as Edward comes out, and examine the low-key lighting, backlighting, and the use of long shots of Edward from the point of view of the police.

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*.

- 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

- 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

- 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.
- 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

- 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

Academic Discourse Opportunity

LT 1

LT 1

LT 2

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COMMON CORE STATE STANDARDS

Focus Standards:

W.9–10.2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

W.9–10.2a: Introduce a topic or thesis statement; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting

(e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

W.9–10.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Additional Standards Addressed:

W.9–10.2c; W.9–10.2f; SL.9–10.1a; SL.9–10.1c; SL.9–10.1d; SL.9–10.6; L.9–10.1a

ACTIVITY 2.19 continued

7 Direct students to craft an analytical statement with an example to support their statement and reflective commentary. In this statement, they should work on providing a sentence of closure to explain their interpretations. You might need to **model** closing statements to ensure student understanding.

8 Instruct students to read the Grammar & Usage box on parallel structure on this page.

9 While students work in their expert groups, have them read the Language and Writer's Craft feature on transitions.

10 Have students revise their analytical sentences for transitional devices, paying particular attention to the commentary and closure sentences. Then have them conduct **peer response** to assess each other's sentences.

11 Next, ask students to return to their Home Base **discussion groups** to share their findings on their cinematic element as well as their paragraphs. Again, all students should **take notes** to complete their **graphic organizers** with details in each category.

ACTIVITY 2.19 continued

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.

LT2

Tim Burton, in *Edward Scissorhands*, uses a long shot (cinematic element) to show the vulnerability of characters (achieve what purpose). For example, when Peg is upstairs in the castle, the long shot makes her look small so (provide evidence from the text to support the topic sentence) that the viewer worries about her safety.

Unlike the long shots that imply that Edward is a frightening character, this (reflective commentary) one creates concern for Peg's circumstances.

Burton's use of the long shot provides an effective tool to help the audience (sentence of closure) understand which characters we are supposed to like and dislike.

DON'T FORGET

My Notes

Possible Bell ringer?

Writing Workshop
Online Resource:
Lesson "Using Transitions"

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.

LT 1

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.

LT 2

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

LT 2

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.

Continues work toward Embedded Assessment

My Notes

→ Opportunity for academic discourse

ACTIVITY 2.19 continued

12 Draw students' attention to the Independent Reading Link on this page. Consider assigning the activity as homework.

ASSESS

The Check Your Understanding activity asks students to create an analytical statement about one of Burton's cinematic techniques. It requires students to evaluate the various techniques they have studied in their expert groups, and decide which one they see most frequently. Unlike the analytical statements, it will not specify detailed evidence from the text, but rather list effects that the author achieves through this technique. Have students highlight these elements in their statements:

- claim statement
- list of effects

Ask students to write a reflective statement connecting this skill to their future success with Embedded Assessment 2.

For the argumentative writing paragraph, have students label the elements outlined in the "Be sure to" bullets.

ADAPT

If students need additional help creating analytical statements for Check Your Understanding, have them choose one of the better developed items from the **graphic organizers** they completed in their Home Base groups. Then have them use this sentence frame: *One prominent cinematic technique in Tim Burton's films is (technique). He uses this technique to (list effects).*

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.

ACTIVITY 2.20

▶ PLAN

Materials: TV/DVD player; video of *Edward Scissorhands*, directed by Tim Burton (1990), Scenes 19–24 (1:17:20–1:40:00)

Suggested Pacing: 2 50-minute class periods

▶ TEACH

1 Students will view the fourth segment of *Edward Scissorhands*. Ask them to assemble in their Home Base groups and review the previous day's notes and analysis.

2 Show the final chunk of the film: Scenes 19–24 (1:17:20–1:40:00).

3 After the viewing, have students respond to the discussion questions in their Home Base **discussion groups**.

4 Continue the **jigsaw** by asking students to return to their expert groups. Assign them a new cinematic element to focus on for the **close reading** of the key sequence.

5 While viewing, students should take notes on the **graphic organizers** they have created in their Reader/Writer Notebooks. After viewing, they should discuss their findings.

6 Show the Key Sequence: Scenes 20–21 (1:23:43–1:26:58). This key sequence includes the flashback in which the Inventor dies, including Edward's interaction with Kim before and after the flashback. Ask students to think about what Edward loses that day and the implications of Edward's inability to touch people without hurting them. Lead a close reading of the flashback.

7 Ask students to return to Home Base discussion groups to share their findings on their cinematic element as well as their analytical paragraphs.

ACTIVITY 2.20

Analyzing Burton's Style: Writing the Analytical Paragraph

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

Learning Targets

1. Understand the director's purpose for cinematic choices in order to interpret visual text.
2. 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.

My Notes

Handwritten notes on lined paper:

- A star symbol.
- Academic Discourse
- Academic Discourse
- LT 2

COMMON CORE STATE STANDARDS

Focus Standards:

W.9–10.2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

W.9–10.2a: Introduce a topic or thesis statement; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g.,

headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

W.9–10.2b: Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

W.9–10.5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on

Leveled Differentiated Instruction

In this activity, students may need support by peer editing one another's analytical paragraphs.

Em Pair students. Have one student read his or her writing aloud while the partner listens and takes notes. Have the partners complete the **Peer Editing graphic organizer** together.

Ex Arrange students into groups of three. Have two students work together to provide feedback on the third student's work using the **Peer Editing graphic organizer**. Encourage the pairs providing feedback to check the writing for errors. They should also make sure the writer answers the prompt and gives supporting evidence.

Br Have students trade essays with a partner and use the **Peer Editing graphic organizer** as a checklist of items to look out for when reviewing the writing. Remind students to make sure the writer answered the prompt, organized the essay in a way that makes sense, and corrected all errors.

ASSESS

The Check Your Understanding activity shows that students can do more than simply cite instances of techniques and their effects; they can evaluate the relative success of a technique's implementation.

Students should choose to draft their embedded assessment paragraphs on a different technique from the one they have just written about as a group.

ADAPT

If students need additional help with Check Your Understanding, point out that there is a difference between identifying the intended effect of a cinematic technique and the actual effect. For example, sometimes a technique can be so heavy-handed that it irritates the viewer, or it can be so subtle that the viewer almost misses it. Have students look at the column in their graphic organizers with the most examples listed, and

LT2

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 groups'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.

My Notes

Many opportunities for academic discourse

Continuing the work toward Embedded Assessment

LT2 **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

LT 1 & 2

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 in 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.

COMMON CORE STATE STANDARDS

addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 9–10.)

Additional Standards Addressed:

W.9–10.2c; W.9–10.2e; W.9–10.2f; W.9–10.10; SL.9–10.1a; SL.9–10.1d

rank the examples in terms of their memorability or success.

If students need additional help with Drafting the Embedded Assessment, you may want to have them work with peers to respond to the writing prompt.

Extension Activity aka optional

ACTIVITY 2.21

▶ PLAN

Materials: TV/DVD, video of *Big Fish* (2004), *Corpse Bride* (2005), and/or *Alice in Wonderland* (2010), directed by Tim Burton
Suggested Pacing: 2 50-minute class periods

▶ TEACH

1 Tell students that they will now participate in a close viewing of an additional Tim Burton film. For this viewing, they will individually identify and analyze film techniques and themes. You have some flexibility as to which Burton film to use. For accessibility, it's best to show 30-minute clips. You may show two 30-minute clips from the same film or one 30-minute clip from each film. It is important to recognize, however, that students will have to use examples from this exercise in Embedded Assessment 2.

2 Explain to students that they will use the **double-entry graphic organizer** to **take notes** on the film techniques and effects. They will use the left column to identify the film technique and example. In the right column, they will record the possible effect on the audience or the directorial reason for using the technique. An example from *Big Fish* has been included.

3 To help students succeed, stop after the first ten minutes of the film and allow students to discuss their findings in small groups and report out to the class. After this discussion, it is important that students work independently; their answers will be used as concrete examples in Embedded Assessment 2.

4 When students have completed their viewing, allow time to clarify examples, record additional thoughts, and respond to the closing question.

ACTIVITY 2.21

Independent Viewing

LEARNING STRATEGIES:
Close Reading, Double-Entry Journal, Note-taking

Learning Targets

1. Discover connections between cinematic techniques and their effects in multiple texts by the same director.
2. 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.

LT 2

Film Technique and Example (Framing/Angles, Lighting, Camera Movement, Music/Sound, and Editing)	Effect
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.	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
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.	2. The neighborhood looks fake, as does the mansion, establishing the story as unreal or a fairy tale.

*While an independent viewing would be lovely, this might be an activity to assign as HW or de-emphasize. #skip

COMMON CORE STATE STANDARDS

Focus Standards:

W.9–10.2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

W.9–10.2a: Introduce a topic or thesis statement; organize complex ideas, concepts,

and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

W.9–10.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

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ACTIVITY 2.22

▶ PLAN

Materials: notes and writing from previous activities in this unit
Suggested Pacing: 1 50-minute class period

▶ TEACH

- This activity is designed to help students prepare to write their analysis essays for Embedded Assessment 2. They will be focusing on the ways in which Tim Burton uses stylistic techniques to achieve a desired effect.
- Review the definitions of the common elements of film style. Then direct students to complete the content frame **graphic organizer**.
- The content frame will help students consolidate details from each film they have “read” and begin to synthesize the similarities and differences among these films.

ACTIVITY 2.22

Planning a Draft

LEARNING STRATEGIES:
 Graphic Organizer,
 Prewriting

Learning Targets

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

1. Consider all of the films you have viewed in class. Fill in the 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			

My Notes

LT 2

LT 1

- How does Tim Burton use cinematic techniques to achieve a particular effect? Cite examples from at least two films.

COMMON CORE STATE STANDARDS

Focus Standards:

W.9–10.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Additional Standards Addressed:

W.9–10.2a; W.9–10.2b; W.9–10.2c;
 W.9–10.2f; W.9–10.4; W.9–10.5

LT 2

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)

My Notes

4 You may want to review the components of an essay: an introduction, body paragraphs, and a conclusion. Ask students to revisit the structure of the paragraphs they developed throughout this unit. Bring their attention to the chart on this page that illustrates these structures. Point out the similarities in purpose of an analytical statement, a paragraph, and an essay.

5 Ask students to revisit their notes and decide on which cinematic elements they will focus their essay (framing/angles, lighting, camera movement, music/sound, and/or editing).

6 In preparation for the Embedded Assessment essay, have students formulate an analytical thesis sentence. Review the purposes of the thesis sentence (the “claim”). Remind them that the thesis sentence is what they will “prove” in their analytical essay.

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:

Sample responses: *Tim Burton uses music, camera angles, and framing to make his audience sympathize with odd and even grotesque characters.*

Through his manipulation of cinematic elements, Tim Burton creates characters who are strangers and who force others to reexamine their prejudices.

ACTIVITY 2.22 continued

7 Direct students to organize their essay using the **outline** template on this page. Remind students that in planning, they are generating ideas, not writing the paragraphs, so their entries in the plan can be words or phrases instead of sentences.

8 Draw students' attention to the Independent Reading Checkpoint on this page. If time does not permit completing the activity during class, assign the content frame and questions as homework.

ASSESS

Conduct conferences with students using the following rubric to review their outlines:

- claim statement in thesis that will be proven in essay
- one topic per paragraph with a transition
- inclusion of textual evidence
- notes for commentaries on evidence
- statement of closure for each paragraph
- appropriate number of paragraphs to support thesis

During writing conferences, pose the following sentence starters for students' reflection:

- What I've done really well in this planning is ...
- In order to move my draft to a published text, I'll need ...
- My priorities for revision on this planning are ...

ADAPT

You may want to begin this activity by having students revisit and review their Reader/Writer Notebook entries on cinematic techniques, style, and effect to be sure they have synthesized Burton's use of cinematic techniques to create certain effects. In this way you can ensure that students have the concepts they need to write an essay with effective details and commentary. You may choose to conduct a mini lesson on creating a thesis statement to meet the varying needs of your students.

ACTIVITY 2.22 continued

Planning a Draft

My Notes

LT 2

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.

Is anyone doing Independent Reading?



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?

Writing a Style Analysis Essay

EMBEDDED
ASSESSMENT 2

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?

COMMON CORE STATE STANDARDS

Focus Standards:

W.9–10.2a: Introduce a topic or thesis statement; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures tables), and multimedia when useful to aiding comprehension.

W.9–10.2b: Develop the topic with well-chosen, relevant, and sufficient facts, extended

definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

W.9–10.2c: Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

W.9–10.2d: Use precise language and domain-specific vocabulary to manage the complexity of the topic.

EMBEDDED ASSESSMENT 2

Suggested Pacing: 3 50-minute class periods

1 Planning and Prewriting:

Students have already done some planning and prewriting for this assessment, but you may want to remind students to review the Scoring Guide again for reminders about the expectations.

2 Drafting: You may want to provide students with the following support for structuring their essays.

Beginning:

- Introduction that includes an interesting statement to “hook” the reader.
- Thesis statement that defines your “claim” about Burton's style and the cinematic techniques you will analyze.

Middle:

- Paragraphs that support your claim. Each paragraph should have a topic sentence, specific textual details from the films, commentary on these details, and a sentence for closure that may be a transition.
- Link your ideas between and within each paragraph with effective transitional devices.

End:

- A conclusion that summarizes your main idea.
- Include in the summary the three points: Literal, what did you say? Interpretative, what does it mean? Universal, so what?

3 Evaluating and Revising:

As students work on their essays, you may want to conduct mini-writing conferences to support and monitor their progress.

4 Checking and Editing for

Publication: Remind students to edit their essays for accurate grammar and conventions as well as syntactical variety.

EMBEDDED ASSESSMENT 2 continued

Reflection These responses should be added to the body of reflection students have already created for the previous units. Reflection will remind students of what and how they are learning as they progress through the units.

Portfolio Ask students to reflect on what skills and knowledge they have gained in this unit that will help them as readers and writers. You may want to use this time to have students cull from all their work the pieces that you ask them to keep and a few that they think represent some of their best, most interesting, or most successful work to keep and reflect on later in the year.

SCORING GUIDE

When you score this Embedded Assessment, you may wish to download and print a copy of the Scoring Guide from SpringBoard Online. In this way, you can have a copy to mark for each student's work.

EMBEDDED ASSESSMENT 2 continued

Writing a Style Analysis Essay

Scoring Guide

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

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COMMON CORE STATE STANDARDS

W.9–10.2e: Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
 W.9–10.2f: Provide a concluding statement or section that follows from and supports the

information or explanation presented (e.g., articulating implications or the significance of the topic).

Additional Standards Addressed:

W.9–10.4; W.9–10.5; W.9–10.10; L.9–10.1a; L.9–10.1b; L.9–10.2a; L.9–10.2c; L.9–10.6

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