Previewing Embedded Assessment 2: Thinking About Style

ACTIVITY 2.10

Learning Targets

1
- Identify the knowledge and skills needed to successfully complete Embedded Assessment 2 and reflect on prior learning that supports the knowledge and skills needed.

2
- 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 beginnig 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.

★ Academic Discourse

LT #1

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.

ACTIVITY 2.10

PLAN

Suggested Pacing: 1 50-minute class period

TEACH

1 Ask students to review the academic vocabulary, literary terms, and language terms in their Reader/Writer Notebooks and on the Word Wall. Have them assess their knowledge of these terms at this point.

2 Ask students to review their original answers to the two Essential Questions. Engage in a class discussion on changes in their thinking about those answers.

3 As you unpack the assignment for Embedded Assessment 2, be sure that students **summarize** in their own words what they must know and do for the assessment. Guide students through a **close reading** of the Scoring Guide criteria.

4 Draw students' attention to the Independent Reading Link on this page. In the second half of this unit, students will conduct a study of the cinematic techniques of film director Tim Burton. They will also read a biographical essay and an excerpt from *Charlie and the Chocolate Factory*, a novel on which Burton based a film. Work with students to create a list of films based on short stories. If access to film streaming services is a problem for students, suggest the library as a resource for DVDs.

★ Copy camera angle etc. list for students p. 91b - 91c of teacher's edition

Students will Analyze film BUT must clearly communicate to them that film is text (visual text. So is very like analyzing narration.

COMMON CORE STATE STANDARDS

Focus Standards:

L.9–10.6: Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Additional Standards Addressed:
RL.9–10.10; RI.9–10.10; W.9–10.10

5 The short analytical text on Poe's style provides a brief introduction to style analysis. Analysis and discussion of this text will prepare students to later examine the relationship between style elements in written text and elements of style in film. Aspects of Poe's style are highlighted for you on the reduced student page.

Previewing Embedded Assessment 2: Thinking About Style

My Notes

Self-reflection helps student understand style LT#2

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?

⭐ SHARE? opportunity for Academic Discourse

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.

LT #2

3. Based on the sample essay and your summary of the content, what are the stylistic characteristics of the work of Edgar Allan Poe?

Subject matter: horror; macabre; madness; mystery; terror
Diction and Syntax: overly polite and detailed description of setting; apparently self-effacing
Imagery: ominous setting; catacombs; death
Point of view: first person
Tone: ironic

LT #2

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

Poe uses sentence structure that lists a number of Fortunato's positive personal qualities, which serves to make it clear that the narrator envies Fortunato. The ironic language emphasizes the narrator's internal anger. To say that Fortunato is "rich, respected, admired, beloved" and "happy" as he once was is to remind himself of his hatred rather than to truly praise Fortunato.

Check Your Understanding

Write a brief summary of the literary and syntactical elements that contribute to a writer's style.

LT #2

My Notes

Good opportunity for language connection

ACTIVITY 2.10 continued

6 Have students individually answer questions 3 and 4 and the Check Your Understanding.

ASSESS

The Check Your Understanding activity requires students to synthesize their responses to the four-step Style Analysis. Use their responses to this activity to monitor their understanding of the elements of style.

ADAPT

If students have difficulty completing the Check Your Understanding, break it down into these steps:

- Find the elements of style in the directions for the four-step Style Analysis (subject matter, diction, syntax, imagery, point of view, and tone).
- Outline summaries based on this list.
- Define each style element.
- To illustrate each style element, briefly describe how it is expressed in the writing of Poe or other authors.

ACTIVITY 2.11

▶PLAN

Materials: 8 1/2 × 11 construction paper (optional, for cameras)
Suggested Pacing: 2 50-minute class periods

▶TEACH

1 Students have studied film terms in past courses, but you may want to create a handout of definitions of film terms for them (see the Planning the Unit section).

2 The **Venn diagram** will help students see the close connection between the elements of film and of written texts. They will need to fill in the Cinematic Techniques portion after they finish the entire activity.

3 Introduce the concept of cinematic techniques. Have students use their Reader/Writer Notebooks to create an appropriate **word map graphic organizer** to explore cinematic techniques.

4 Direct students to make entries in their Reader/Writer Notebooks for specific cinematic terms and add examples for each term as you explain these terms. Once the **brainstorming** has concluded, lead the class in a discussion of the effects or purposes of the techniques. You can use the film terms definition sheet in Planning the Unit or the student glossary in the Resources section to discuss purpose and effect.

5 Make sure students attend to the Word Connections feature on this page.

TEACHER ▶◀ TEACHER

Use **manipulatives** to help students unfamiliar with film terminology. Have students roll a sheet of construction paper into a tube and hold it up to their eye like a telescope to simulate various camera shots and angles. Rolling the paper looser or tighter will simulate a long shot, medium shot, or close-up shot. After each refocusing, ask students what the shot includes and why a director might use this type of framing shot.

Very fun to do!

ACTIVITY 2.11

Working with Cinematic Techniques

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.

Language connection

📖 **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 ::
 novel : words on a page

My Notes

_____
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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.

Academic Discourse

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. Elements should include characters, plot (rising action, climax, resolution, etc.), theme, imagery, symbolism, dialogue, setting, tone (irony), flashbacks, and foreshadowing.

3. Next, in the "Text" circle, write all the terms you know that relate to stylistic elements in written literary texts. Stylistic elements would include terms such as point of view, tone (irony), imagery, syntax (sentence structure), diction, and theme.

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	

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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 imprortance 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.
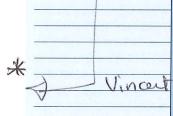
Check Your Understanding

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 and explain the effects in the film.
- Cite the best details from the film text to prove your opinion.
- Provide a concluding statement that summarizes and supports your opinion.

My Notes

LT#I - identify "cinematic techniques"

* use Vincent

short Burton film to do this activity then students will have another Burton work to reference in their essay.

LT#2

* Vincent

6 Present students with a film clip or commercial of your choice in which the use of cinematic techniques is obvious. Assign a different cinematic element to small groups or pairs to watch for as they view the film clip. If needed, assign the same element to different groups or pairs.

▶ASSESS

Students' responses to Check Your Understanding will show whether they have been able to connect their knowledge of literary techniques with new information about film techniques.

Use the writing prompt to assess students' ability to write an analytical paragraph as well as their mastery of cinematic techniques. This mastery is important for the analysis expected in Embedded Assessment 2.

▶ADAPT

If students have difficulty comparing and contrasting literary and film techniques, have them return to the **Venn diagrams** they created in steps 1–3 of Analyzing Film. Ask students to place terms from the cinematic techniques chart in the diagram.

If you don't have a film clip available, you could use photographs or pictures from magazines or comic books or graphic novels for Step 4 of Cinematic Techniques. Students can identify angles, shots, framing, and lighting, and consider the effect.

COMMON CORE STATE STANDARDS

and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Additional Standards Addressed:
W.9–10.2d; W.9–10.10; SL.9–10.1a; SL.9–10.1c; SL.9–10.4

ACTIVITY 2.12

▶ PLAN

Materials: Internet access
Suggested Pacing: 1 50-minute class period

▶ TEACH

1 Read the Preview and the Setting a Purpose for Reading sections with your students. Remind them to look for key facts and details that point to the main idea.

2 FIRST READ: Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small-group reading
- read aloud

word play

bio –
auto –
graphy –

⚠ Text Complexity
Overall: Complex
Lexile: 1270L
Qualitative: Moderate Difficulty
Task: Accessible (Understand)

3 As students are reading, monitor their progress. Be sure they are engaged with the text and annotating key facts and details that might contribute to the main idea and looking for references to Burton's influences. Evaluate whether the selected reading mode is effective.

ACTIVITY 2.12

Film in Context: An Authorial Study

LEARNING STRATEGIES:
Close Reading, Marking the Text, Note-taking, Summarizing,

My Notes
tie "main idea" to their essay

Put up student examples to analyze

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
1. • Identify the subject and important details in a main-idea statement.
2. • 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[1]

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.

[1] **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.

COMMON CORE STATE STANDARDS
Focus Standards:

RI.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.

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.

Additional Standards Addressed:

RI.9–10.10; W.9–10.2d; W.9–10.2e; W.9–10.4; W.9–10.9b; W.9–10.10; L.9–10.1b; L.9–10.6

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.

apprentice: a person learning a trade

anguished: showing excruciating distress

wretches: annoying people

My Notes

could answer as a whole class exercise to save time (not directly related to LT #1 or LT #2

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.

   The article describes Burton's cinematic style as funny, grotesque, and dark. Burton clearly loves fairy tales and children's stories, but he likes to twist them to show the dark, anguished side of life. RI.9–10.1

2. **Key Ideas and Details:** How does Burton's cinematic style compare and contrast with Walt Disney's style?

   While working as a Disney apprentice, Burton cultivated his appreciation for childhood fairy tales. Unlike Disney, who creates worlds with clear "good guys" and "bad guys," Burton enjoys creating characters with more ambiguity—good guys with dark sides. Disney rarely includes the grotesque in his stories, but this is a trademark of Burton's work. RI.9–10.2

3. **Key Ideas and Details:** Where can you see Edgar Allan Poe's influence on Burton's work?

   The first short film Burton ever made was an homage to Poe's influence in the character of the anguished seven-year-old Vincent Malloy. RI.9–10.1

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.

4 Based on the observations you made during the first reading, you may want to adjust the reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

5 SECOND READ: During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread and work on the questions in a variety of ways:
- independently
- in pairs
- in small groups
- together as a class

6 Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes for suggestions.

7 Have students pair up to complete the Independent Reading Link on this page. Remind them to use precise adjectives to describe their filmmaker's style.

TEACHER TO TEACHER

You may choose to download or stream *Vincent*, the short film described here, from the Internet to help students make predictions about Burton's style and analyze his influences.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

1. **Key Ideas and Details (RI.9–10.1) How does the essay describe Burton's cinematic style? Explain how it first developed.** What adjectives are used to describe Burton's films in the article? Which aspects of a story does Burton seem to enjoy highlighting? What are the most identifiable characteristics of his films?

2. **Key Ideas and Details (RI.9–10.2) How does Burton's cinematic style compare and contrast with Walt Disney's style?** Create a list of adjectives used to describe Disney's work, and then compare the list to the adjectives you generated for question #1. How are the two styles similar? How are they different?

3. **Key Ideas and Details (RI.9–10.1) Where can you see Edgar Allan Poe's influence on Burton's work?** Create a list of adjectives used to describe Poe's work, in particular, "The Cask of the Amontillado"—a story you have recently read. What aspects of this story are similar to Burton's works? Which are different?

8 Walk students through the Working from the Text section.

- Draw students' attention to the second and third sentences of the second paragraph that explain the difference between naming the specific subject of an essay and creating a main-idea statement.
- As a whole-class activity, use a **web organizer** to generate a list of the key points (or "subjects") and influences discussed in the biographical essay.
- Finally, have students complete the main-idea statement sentence frame.

▶ **ASSESS**

In responses to the Check Your Understanding task, see that students understand the biographical essay, particularly that they can see the relationship between influences and their effects.

The writing prompt can assess several outcomes of student learning: the ability to incorporate quoted materials, to write a summary paragraph, or to create a topic outline.

▶ **ADAPT**

If students need additional help with Check Your Understanding, have them create a graphic organizer based on the prompt, such as a three-column chart with these headings: Name of influence; How he/she/it influenced Burton; How this influence is seen in Burton's films.

You may also adapt the Writing to Sources activity to have students prepare only a topic outline.

[handwritten note: Helps model LT #1]

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

[handwritten: Students should keep this for their essays]

[handwritten: necessary — Similar to TPQ #3]

[handwritten: expansion of model sentence]

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   *[handwritten: LT# 2]*
 (subject/key point)   *(subject/key point)*

characterized by _____ and _____.
      (adjective phrase)   *(adjective phrase)*

Because Tim Burton was influenced by fairy tales, Edgar Allan Poe, and Dr. Seuss, his films are characterized by a gothic darkness and a childlike innocence.

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

Learning Targets

1. • Compare written and film texts and identify how mood and tone are created in each.
2. • 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

LT 1

• 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.

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.

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.

My Notes

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.

ACTIVITY 2.13

▶ PLAN

Materials: highlighters; video of *Charlie and the Chocolate Factory*, directed by Tim Burton (2005); TV/DVD player
Suggested Pacing: 2 50-minute class periods

▶ TEACH

1 Read the Preview and the Setting a Purpose for Reading sections with your students. Help them understand that mood, or atmosphere, has an emotional effect on the reader, which the writer creates through words and images—particularly in relation to descriptions of setting.

2 **FIRST READ:** Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

• independent reading
• paired reading
• small-group reading
• read aloud

◢ Text Complexity
Overall: Accessible
Lexile: 1050L
Qualitative: Low Difficulty
Task: Accessible (Understand)

3 As students are reading, monitor their progress. Be sure they are engaged with the text and annotating details that reveal mood. Evaluate whether the selected reading mode is effective.

COMMON CORE STATE 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.9–10.7: Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's Landscape with the Fall of Icarus).

W.9–10.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

W.9–10.9a: Apply grades 9–10 Reading standards to literature (e.g., "Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]").

Additional Standards Addressed:

RL.9–10.3; RL.9–10.4; RL.9–10.5; W.9–10.2; W.9–10.2a; W.9–10.2b; W.9–10.2d; SL.9–10.2; L.9–10.1b; L.9–10.2a; L.9–10.4a; L.9–10.5b; L.9–10.6

4 Based on the observations you made during the first reading, you may want to adjust the reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

5 **SECOND READ:** During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread and work on the questions in a variety of ways:

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

6 Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes for suggestions.

Provide students with lists of
- tone
- mood
words to encourage academic discourse

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-screwer 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.

   The mood is bleak or depressing, as it highlights the poverty that Charlie and his family live in. The family of seven lives in a tiny house. There's only one bed that's shared by four adults, and the rest of the family sleeps on mattresses on the floor. The house is cold, and the family doesn't have enough to eat. RL.9–10.4

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

   The Bucket family is the classic underdog. They are poor but good-hearted people. They are obviously close and love each other very much. By making the characters likeable, the author ensures that the reader will be rooting for their success. RL.9–10.3

LT #1

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

1. **Craft and Structure (RL.9–10.4) What is the mood of this passage? Identify at least three details the author uses to set the mood.** What adjectives would you use to describe Charlie's family and their home? Look for the words and phrases the author chose to describe the family and their house.

2. **Key Ideas and Details (RL.9–10.3) How would you characterize the Bucket family? Why might the author have chosen to describe the family this way?** Consider *why* the author chose to make Charlie and his family so poor. How does it make you feel about them? What do you hope will happen to Charlie and his family as the story progresses?

3. **Key Ideas and Details (RL.9–10.1) What is the author's attitude toward Charlie and his family? How can you tell?** In children's stories, there are often "good guys" and "bad guys." Are the Buckets "good" or "bad"? Should the reader expect the Buckets to have a happy ending? Why or why not?

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

The author seems to love and care about Charlie and his family. Even though he chooses to make Charlie and his family poor, he describes them in a way that shows they are good-hearted and hardworking. RL.9–10.1

L T+1

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.

LT#2

MOOD(S) being portrayed is :

Diction, Imagery, Details/ Textual Evidence	Adjectives Describing Mood
"small wooden house"	cramped
"four old grandparents" in one bed	desperate
"so old and tired"	hungry
"freezing cold drafts"	poor
cabbage soup	
mattress on the floor	
"Horrible empty feeling"	

← evidence

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. *LT # 1*
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

My Notes

TEACHER TO TEACHER

Students benefit from moving around during a long stretch of **close reading.** Use the Working from the Text activity as an opportunity for students to get up and regroup or go back to working individually, depending on how they worked through the text-dependent questions.

7 Read the Setting a Purpose for Reading section with your students. Help them understand that an author's tone in literature is similar to the tone of voice a speaker chooses; it conveys their attitude— about their audience or, in this case, about the subject matter.

ACTIVITY 2.13 continued

8 FIRST READ Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small-group reading
- read aloud

▲ **Text Complexity**
Overall: Accessible
Lexile: 1060L
Qualitative: Low Difficulty
Task: Accessible (Understand)

9 As students are reading, monitor their progress. Be sure they are engaged with the text and annotating diction, imagery, and details that help to identify the author's attitude toward the children he describes. Evaluate whether the selected reading mode is effective.

If time – can play film clips for greater comparison

Setting the Mood and Understanding Tone: Wonka Two Ways

Novel Excerpt

from Charlie and the Chocolate Factory

by Roald Dahl

PASSAGE 2

My Notes

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

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!"

hooligan: child who breaks the law
zip guns: homemade guns
nourishment: food

revolting: horrible

repulsive: gross

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.

joint: place
shelling: removing shells

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

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SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

5. **Key Ideas and Details** (RL.9–10.3) **How does the author characterize Augustus and Veruca?** What did you think when Augustus Gloop and Veruca Salt got their tickets? What do the descriptions reveal about these characters?

6. **Key Ideas and Details** (RL.9–10.1) **What inference can you make about the message the author is sending the audience about parenting?** How have their parents contributed to shaping their children's characters? Whose parenting style does the author seem to respect most? How can you tell?

7. **Key Ideas and Details** (RL.9–10.1) **Why does the author include Charlie's grandparents' reactions to the golden ticket finders' interviews?** How do the grandparents feel about Augustus Gloop and Veruca Salt? Is this surprising? Why or why not? How does thinking about this help you understand why the author included the grandparents' reactions?

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?

The author describes the two winners and their families in an unflattering light. The children are both extremely spoiled and expect to get whatever they want. They act this way because the parents have taught them that they can, indeed, get what they want. RL.9–10.3

ADD cite evidence for LT # 2

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

Both Augustus Gloop and Veruca Salt are terribly spoiled and poorly behaved. The Gloops and the Salts give their children whatever they want, whereas the Buckets are unable to. The message the author seems to be sending is that having money and giving your children whatever they desire is not good for them. Even though it seems Charlie has it worse off than the others, perhaps it's the other way around. RL.9–10.1

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

The author includes the grandparents' reactions to the ticket finders' interviews to remind the reader how he or she should feel about these characters. Even though their descriptions are somewhat humorous, they are still "revolting," in need of good punishment, and "repulsive. RL.9–10.1

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

10 Based on the observations you made during the first reading, you may want to adjust the reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

11 Make sure students attend to the Grammar & Usage box on this page. Its discussion of nuance and word meaning will help students relate the author's word choices to their effect on mood and tone.

12 SECOND READ: During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread and work on the questions in a variety of ways:

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

13 Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes for suggestions.

14 Point out that while *mood* and *tone* are not interchangeable terms, they often work together in nonfiction as well as fiction. For example, a cheerful description of a school setting may serve as the backdrop for an author's enthusiastic description of a new school reform. As students work on the language of style analysis, help them see the correspondence between literary terms and cinematic techniques.

15 Complete the Working from the Text chart as a class activity. Have student volunteers identify text examples and read them aloud in the tone of voice that matches. Have other volunteers identify the adjective that best describes each example.

16 Organize students in pairs or groups to complete the Language of Style Analysis chart. Have students refer to the table of cinematic techniques that they completed in Activity 2.11. In addition to naming techniques in the right-hand column, they should explain how the technique relates to the literary element in the left-hand column.

Setting the Mood and Understanding Tone: Wonka Two Ways

My Notes

LT #1

& LT #2
when cite
evidence

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
Augustus Gloop	disgusting
"Great flabby folds of fat bulged"	distastful
"monstrous ball of dough"	loathsome
"small greedy curranty eyes"	greedy
"enormously fat"	excessive
Veruca Salt	
"rich parents"	spoiled
"sitting between her beaming" parents	repulsive
"she screamed" at her father	undeserving
"lie on the floor, kicking and yelling "	greedy
"Give it to me, quick!"	

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
Tone: 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. **Mood:** The atmosphere or predominant emotion in a literary work	Lighting, sound, camera angle, framing, and movement may be used to convey tone and mood.

17 Read the Comparing Texts sections with students. Tell students that the film clip they are about to view covers both passages that they have read. Since there are many techniques in evidence at any given moment of film viewing, encourage students to **jigsaw** the task as suggested in their books.

Diction: Word choice intended to convey a certain effect	Diction can be thought of as the way shots are arranged through framing, angles, and camera movement. Lighting and sound may also create an effect in the same way diction can.
Imagery: Words or phrases appealing to the senses, which a writer uses to represent persons, objects, actions, feelings, and ideas	Imagery may be conveyed by shots and framing, camera angles, and movements.
Organization: The narrative structure of a piece—how a text begins, ends, and is sequenced, paced, or arranged	Editing, including flashbacks and foreshadowing, creates organization and structure.
Syntax: The arrangement of words and the order of grammatical elements in a sentence	Editing choices may be thought of as syntax that creates an arrangement of shots.
Point of View: The perspective from which a narrative is told	Framing, shot type, and camera movement create a sense of point of view.

My Notes

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.

Emphasize film = text (so we are close reading it)

✱ Academic Discussion

LT# 1

18 Remind students that according to the **jigsaw** method, each student will be responsible for monitoring only one technique, and filling in only one row on the Film Notes chart while viewing.

19 Play the beginning of Tim Burton's *Charlie and the Chocolate Factory*: Scenes 1–7 (0–0:20:20). Stop the clip after Charlie's parents give him a Wonka bar for his birthday.

TEACHER TO TEACHER

To help with pacing, consider abridging the scene as follows: Start with Charlie Bucket on the curb (4.15). View until Charlie turns off the light at home (14:00). Then fast forward to Chapter 6 (16:46), Augustus Gloop. End after Veruca Salt (19:39).

20 As students are viewing the film, monitor their activity. Be sure they are engaged with the film and making notes on the chart.

21 After viewing, have students follow the chart directions.

22 Finally, have students pair up to discuss questions 9 and 10 above the chart, identifying possible textual evidence they could use for support.

Setting the Mood and Understanding Tone: Wonka Two Ways

My Notes

Have cinematic technique sheets handy.

✱ Possibly add a column for "EFFECT" on the audience

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		
Sound		
Other		

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.

Language Connection:

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.

Check Your Understanding

LT #1

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

LT #2

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.

My Notes

[Handwritten notes:]
Resources.
"Semicolons and Colons" (writer's workshop)

Language Checkpoint 2.5
"Using punctuation within sentences"

online Grammar Handbook

Warm-up?

look at top of 156 for questions

23 Have students read the Language and Writer's Craft: Combining Sentences lesson. Instruct them to underline or highlight the three methods of sentence combining. Ask student volunteers to share the sentences they combined for the Practice activity.

24 Have students respond to Check Your Understanding, either in My Notes or in their Reader/Writer Notebooks.

25 After students have completed the Writing Prompt, have them combine two of their sentences into one compound sentence with either a coordinating conjunction or a semicolon, or into a complex sentence with a subordinate clause.

▶ **ASSESS**

The Check Your Understanding prompt requires students to recognize not only that diction and imagery create mood and tone but also that all four of these elements contribute greatly to an author's overall style.

Before students begin writing, remind them of the "Be sure to" requirements. As a quick check for understanding, these three points can serve as a scoring guide for the responses.

▶ **ADAPT**

If students need help with the Check Your Understanding activity, suggest that they return to the "Language of Style" chart. The left column lists seven style elements. Ask students to fill a **word map graphic organizer** with one-word descriptors of each style element in Dahl's work. Then have them think about the overall impact of these descriptors. This impact is the author's style.

If time permits more than one film viewing, show the film first with no sound so students can more closely view visual elements.

▶PLAN

Materials: TV/DVD player; video of *Charlie and the Chocolate Factory*, directed by Tim Burton (2005), Scenes 10–12 (27:36–38:00); index cards prepared with film terms **Suggested Pacing:** 1 50-minute class period

▶TEACH

1 Read the Learning Targets and Viewing the Film Clips sections with your students. In their Reader/Writer Notebooks, have students create a Film Notes chart like the one used in Activity 2.13, replacing the *Mood/Tone* heading with *Effect*. Review the list of techniques that students should look for as they view the clips. Using this **jigsaw** method, each student will monitor one technique while viewing.

2 View Scenes 10–12 (27:36–38:00) of *Charlie and the Chocolate Factory*, from Charlie's finding the winning ticket to the first meeting with Willy Wonka.

3 After the viewing, have students share results within their groups.

4 Have students complete the **Quickwrite** individually, following the directions in the Independent Reading Link on this page.

5 Have students regroup, and give each group an index card on which is written three to five film terms, each from a different category.

6 Have students **role play** as director, cameraperson, and actors to create a short scenario using these terms.

▶ASSESS

The Check Your Understanding gives students an opportunity to synthesize all the information they have learned up to this point.

The narrative writing prompt assesses students' ability to make connections between cinematic techniques and narrative techniques.

▶ADAPT

Students who find the second activity and Check Your Understanding too abstract may do better creating storyboards or smartphone videos to show various techniques and effects.

Revisiting Wonka: Thinking About Effect

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

My Notes

Briefly review various film techniques

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 *Apply to EA 2*

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.

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.

L.9–10.6: Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Additional Standards Addressed:

W.9–10.3a; W.9–10.3b; W.9–10.3c; W.9–10.3d; SL.9–10.4

More About Stylistic Effect

L1
L2

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

- Remind students to view with a purpose

- look for style techniques and what they add to the scene

COMMON CORE STATE STANDARDS

Focus Standards:

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

RL.9–10.1; RL.9–10.5; SL.9–10.1a; L.9–10.6; W.9–10.2a; W.9–10.2b; W.9–10.2c; W.9–10.2f

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ACTIVITY 2.15

▶ PLAN

Materials: TV/DVD player; video of *Charlie and the Chocolate Factory*, directed by Tim Burton (2005), Scenes 14–16 (40:24–49:40)
Suggested Pacing: 2 50-minute class periods

▶ TEACH

1 Read the Learning Targets and Analyzing Style in Film sections with your students. Point out that viewing the clip first without sound allows them to focus on shots/framing, camera angles, camera movements, and lighting. Have students review the cinematic techniques chart in Activity 2.11 for a refresher on the vocabulary for visual techniques not listed on the student page, like camera angle, and camera movements.

2 **FIRST VIEW:** Show Scenes 14–16 (0:40:24–0:49:40), beginning when the group is about to enter the room with the chocolate river, and ending when Augustus Gloop is sucked into the pipe. Based on the complexity of the task and your knowledge of your students, you may choose to conduct the sharing activity in step 1 of Analyzing Style in Film a variety of ways:

- in pairs
- small group
- as a class

3 As students view the "text" and discuss their responses, monitor their progress. Be sure they are engaged and noting the visual effects in the **graphic organizer**. Evaluate whether the selected sharing mode is effective.

4 Based on the observations you made during the first viewing, you may want to make adjustments. For example, you may decide to pause the film at strategic points, or you may group students differently as they share their graphic organizer notes.

5 SECOND VIEW: For step 2, students will view the same clip with sound. Again, they will make notes in the Observations column of the graphic organizer. You may choose to have students work on their organizers and share notes in a variety of ways:

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

this may allow for students not to feel overwhelmed to write down everything

More About Stylistic Effect

Charlie and the Chocolate Factory	Observations: Note what you observe in this scene—camera movement, angles, shots, sound, lighting, setting, characters, etc.	Interpretation: What can you infer about the intended effect from your observations?
First viewing, without sound **Scenes 14–16** 40:24–49:40	Establishing shot; low angle, low lighting Close-up of faces Camera pans in to darkness of the door Long shot of color; candyland Shot-reverse-shot	Looks scary; forbidding Shows eagerness Anticipation; contrast to brilliant shot of candyland Impression of grandness; awe; fantasyland Wonka and father—displeasure
Second viewing, with sound	Students should pay special attention to the music and dialogue this time.	
Final viewing (optional)		

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?

[handwritten: LT - 2]

Writing to Sources: Explanatory Text *[handwritten: Apply to Personal]*

Write an explanatory paragraph to explore in more detail why Tim Burton uses a *[handwritten: EA]* 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

[handwritten: Review levels of Questions from 2.6]

[handwritten: Possible bell ringer questions]

[handwritten in left margin: LT-1]

6 As students prepare for step 3, remind them that they used the reading strategy on this page in Activity 2.6 (**Levels of Questions**).

7 As students complete step 3 and move on to step 4, model how to use the details they observed to make inferences about the director's purpose.

8 Have students respond to Check Your Understanding in the My Notes column or in their Reader/Writer Notebooks.

9 To remind students of the relationship between reading print and nonprint texts, have them identify the strategies they used to make meaning of the film. (Levels of Questions, Responding to the Text, Rereading, **Close Reading**, Making Inferences)

10 To help prepare students for Embedded Assessment 2, solicit responses to the second Essential Question: What are the elements of an artist's style?

▶ASSESS

Review responses to the Check Your Understanding to be sure students understand the director's purposeful use of cinematic techniques.

The Writing to Sources activity measures students' ability to apply their knowledge of a literary technique (flashback) to a cinematic text.

▶ADAPT

If students need additional help interpreting Burton's use of visual effects (Check Your Understanding), view portions of the clip shot by shot to focus, individually, on several different camera angles and two different lighting techniques. As a class, identify and discuss the impact of one technique at a time.