

# Bentonville Half-Day

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Indiana Grubb  
and the  
Raiders of the Lost Art:

Using Film to Teach  
Literary Analysis

**vocab lesson 1**--literary terms

name: \_\_\_\_\_

#: \_\_\_\_\_

**I. Matching.** Match the word on the left with its definition on the right. You'll use all the letters once.

- |                          |   |
|--------------------------|---|
| ___ 1. characterization  | A. what happens   |
| ___ 2. internal conflict | B. where and when it happens  |
| ___ 3. external conflict | C. main character; story revolves around this character   |
| ___ 4. irony             | D. what a character is like; what s/he does to show his/her personality   |
| ___ 5. plot              | E. THE big moment; the explosion or gunshot or phone call or car wreck that finally ends conflict   |
| ___ 6. setting           | F. story leads the reader to expect one thing, but the opposite happens   |
| ___ 7. suspense          | G. quick wrap-up AFTER the climax; just before the credits in a movie; now the whole thing feels finished                                     |
| ___ 8. climax            | H. problem or struggle within a character; decision a character must make   |
| ___ 9. resolution        | J. detailed descriptions of the moments just BEFORE the climax; puts off moment of climax; audience waits and wonders "What'll happen?"       |
| ___ 10. protagonist      | K. a problem or struggle between two characters or between one character and some outside force, like weather or a negative personality trait |

**II. Fill in the blank.** Choose from the following list of vocab words to fill in the blanks in the sentences. Each answer is used only once. Each question relates to the story "The Sea Devil."

**characterization    internal conflict    external conflict    irony**  
**plot    setting    suspense    climax    resolution    protagonist**

11. The \_\_\_\_\_ of the story is "the man."
12. A \_\_\_\_\_ of the man would include a character trait like strong and some evidence from the story to prove that he is strong.
13. The story's \_\_\_\_\_ causes the reader to ask, "Will he live or will he die?"
14. During the \_\_\_\_\_, the man looks up and sees a plane flying overhead. His conflict has ended, yet the plane continues to fly as if man has conquered nature. The man knows this is not true.
15. The man experiences \_\_\_\_\_ when he tries to decide whether to fight longer or breathe the water and end his life.
16. The \_\_\_\_\_ of this story is "A man goes fishing and almost drowns."
17. The \_\_\_\_\_ of this story is "When the fisherman goes fishing, we expect he'll catch a fish. Instead a fish catches him."
18. The main \_\_\_\_\_ of this story is "man vs. sting ray."

**characterization    internal conflict    external conflict    irony**  
**plot    setting    suspense    climax    resolution    protagonist**

19. The \_\_\_\_\_ of the story is off the coast of Florida during a summer night in the present.
20. In the \_\_\_\_\_ of the story, the rope breaks, and the man is freed.

**III. Short Answers.** Choose from the following list of vocab words to answer each of the following questions. Each answer is used only once.

**characterization    internal conflict    external conflict    irony    plot**  
**setting    suspense    climax    resolution    protagonist**

21. \_\_\_\_\_ Which term best describes Hamlet's "To be or not to be" monologue?
22. \_\_\_\_\_ Which literary term best describes two boxers in a boxing ring?
23. \_\_\_\_\_ What's going to happen? How will the characters survive this?
24. \_\_\_\_\_ Around what character does every story revolve?
25. \_\_\_\_\_ Which term requires evidence to prove what the character is like?
26. \_\_\_\_\_ What big event always ends the suspense?
27. \_\_\_\_\_ How do you know when it's completely over?
28. \_\_\_\_\_ What happens in the story?
29. \_\_\_\_\_ Where and when does every story happen?
30. \_\_\_\_\_ What does the reader experience when the story leads us to believe that a fisherman will catch a fish, and instead he gets caught by a fish?

**IV. REACH.** Write a literary term in the first blank. Then combine part of the literary term definition and part of the movie to explain your answer (PROOF).

31. Bruce Wayne = LIT TRM: \_\_\_\_\_ PROOF \_\_\_\_\_
32. Two robbers stand in front of young Bruce and his parents in an alley. The camera shows Bruce's face. We see Bruce's father. Then the camera shows Bruce's mother's face. Then there's a slow-motion shot of one robber ripping the pearls from her neck. LIT TRM: \_\_\_\_\_  
 PROOF \_\_\_\_\_
33. The Joker challenges Batman to a duel. Batman vs. Joker. LIT TRM: \_\_\_\_\_  
 PROOF \_\_\_\_\_
34. Joker falls to his death from the top of Gotham tower. LIT TRM: \_\_\_\_\_  
 PROOF \_\_\_\_\_
35. The camera shows us the view from the bottom of the stairwell. Batman climbs. He looks up. The camera shows us the Joker pulling the reporter up the stairs. She loses a shoe. Batman finds the shoe as he continues to climb. When he reaches the top, Batman has to walk through all kinds of debris to find the Joker and the reporter. It's hard to tell where he is. LIT TRM: \_\_\_\_\_  
 PROOF \_\_\_\_\_
37. Bruce is smart and resourceful, and he wants to help his fellow humans. We know this about Bruce because he finds the chemical formula for the poisons that the Joker has been using.  
 LIT TRM: \_\_\_\_\_ PROOF: \_\_\_\_\_

## vocab quiz 1: literary terms

**I. Matching.** Match the definition on the right with its word on the left. Write the letter on your paper.

- |                      |  |
|----------------------|--|
| 1. characterization  | A. what happens in the story                                 |
| 2. internal conflict | B. details leading up to and putting off a climax            |
| 3. external conflict | C. reader thinks one thing will happen, and opposite happens |
| 4. irony             | D. the highest point of action                               |
| 5. protagonist       | E. describes what a character is like                        |
| 6. plot              | F. explains where and when                                   |
| 7. setting           | G. character's struggle within himself                       |
| 8. suspense          | H. main character  |
| 9. climax            | J. time for tying up loose ends                              |
| 10. resolution       | K. struggle between two characters or forces in the story    |

**II. Fill in the Blank.** Choose from the following list of vocab words to fill in the blanks in these sentences. Each answer is used only once. On your paper, write the word which best fits the sentence.

**characterization    internal conflict    external conflict    irony    protagonist**  
**plot    setting    suspense    climax    resolution**

- The \_\_\_\_\_ of "Speed" occurs when the main characters, Sandra Bullock and Keanu Reeves, finally hook up after the bad guy's head has been knocked off and the train has finally stopped.
- One \_\_\_\_\_ in "Scream" is when Drew Barrymore's character tries to decide whether she should hang up and dial 911 or stay on the line with the murderer.
- Part of Batman's \_\_\_\_\_ is revealed in the opening scene when he follows a robber and forces him to give back the things he stole. More is revealed when Bruce Wayne remembers his parents' death.
- The \_\_\_\_\_ of "Saving Private Ryan" is that many soldiers' lives are being sacrificed to save the life of just one soldier.
- The \_\_\_\_\_ in the movie "Batman" is not Alfred, but Batman himself.
- The \_\_\_\_\_ of "Speed" is the moment when the bad guy's head is knocked off on top of the moving train. There is no higher point of action in the film.
- One \_\_\_\_\_ in "Batman" is Batman against The Joker, one man vs. another.
- The \_\_\_\_\_ of "Armageddon" is this: "A huge asteroid threatens to destroy our planet, and a drilling team is brought in to help. They are trained as astronauts and go into space to intercept the asteroid. Ultimately, they drill into the asteroid and plant a bomb which destroys it. The planet is saved!"
- The \_\_\_\_\_ of "Star Wars" is "a long time ago in a galaxy far, far away."
- "Scream" and "Speed" contain many perfect examples of \_\_\_\_\_ because they continuously prolong moments of the climax through the use of details.

from "The Sea Devil"  
by Arthur Gordon

A

The skiff, flat-bottomed, was moored off the sea wall. He would not go far, he told himself. Just to the tumbledown dock half a mile away. Mullet had a way of feeding around old pilings after dark. If he moved quietly, he might pick up two or three in one cast close to the dock. And maybe a couple of others on the way down or back.

He shoved off and stood motionless for a moment, letting his eyes grow accustomed to the dark. Somewhere out in the channel a porpoise blew with a sound like steam escaping. The man smiled a little: porpoises were his friends. Once, fishing in the Gulf, he had seen the charter boat captain reach overside and gaff a baby porpoise through the sinewy part of the tail. He had hoisted it aboard, had dropped it into the bait well, where it thrashed around, puzzled and unhappy. And the mother had swum alongside the boat and under the boat and around the boat, nudging the stout planking with her back, slapping it with her tail, until the man felt sorry for her and made the captain let the baby porpoise go.

## B

The skiff moved on. At last, ten feet apart, a pair of stakes rose up gauntly out of the night. Barnacle-encrusted, they once had marked the approach from the main channel. The man guided the skiff between them, then put the paddle down softly. He stood up, reached for the net, tightened the noose around his wrist. From here he could drift down upon the dock. He could see it now, a ruined skeleton in the starshine. Beyond it a mullet jumped and fell back with a flat, liquid sound. The man raised the edge of the net, put it between his teeth. He would not cast at a single swirl, he decided; he would wait until he saw two or three close together. The skiff was barely moving. He felt his muscles tense themselves, awaiting the signal from the brain.

Behind him in the channel he heard the porpoise blow again, nearer now. He frowned in the darkness. If the porpoise chose to fish this area, the mullet would scatter and vanish. There was no time to lose.

## C

A school of sardines surfaced suddenly, skittering along like drops of mercury. Something, perhaps the shadow of the skiff, had frightened them. The old dock loomed very close. A mullet broke water just too far away; then another, nearer. The man marked the spreading ripples and decided to wait no longer.

## D

He swung back the net, heavier now that it was wet. He had to turn his head, but out of the corner of his eye he saw two swirls in the black water just off the starboard bow. They were about eight feet apart, and they had the sluggish oily look that marks the presence of something big just below the surface. His conscious mind had no time to function, but instinct told him that the net was wide enough to cover both swirls if he could alter the direction of his cast. He could not halt the swing, but he shifted his feet slightly and made the cast off balance. He saw the net shoot forward, flare into an oval, and drop just where he wanted it.

## E

Then the sea exploded in his face. In a frenzy of spray, a great horned thing shot like a huge bat out of the water. The man saw the mesh of his net etched against the mottled blackness of its body and he knew, in the split second in which thought was still possible, that those twin swirls had been made not by two mullet, but by the wing tips of the giant ray of the Gulf Coast, *Manta birostris*, also known as clam cracker, devil ray, sea devil.

F

The man had heard the tremendous slap of the great mammal's tail and the snorting gasp as it plunged away. He felt the line go slack again, and he raised his dripping face, and he reached for the bottom with his feet. He found it, but now the water was up to his neck. He plucked at the noose once more with his lacerated hand, but there was no strength in his fingers. He felt the tension come back into the line as the ray began to move again, and for half a second he was tempted to throw himself backward and fight as he had been doing, pitting his strength against the vastly superior strength of the brute.

But the acceptance of imminent death had done something to his brain. It had driven out the fear, and with the fear had gone the panic. He could think now, and he knew with absolute certainty that if he was to make any use of this last chance that had been given him, it would have to be based on the one faculty that had carried man to his preeminence above all beasts, the faculty of reason. Only by using his brain could he possibly survive, and he called on his brain for a solution, and his brain responded. It offered him one.

He did not know whether his body still had the strength to carry out the brain's commands, but he began to swim forward, toward the ray that was still moving hesitantly away from the channel. He swam forward, feeling the rope go slack as he gained on the creature.

# G

The man took one last deep breath, and he went down under the black water until he was sitting on the bottom of the bay. He put one foot over the line so that it passed under his bent knee. He drove both his heels into the mud, and he clutched the slimy grass with his bleeding hand, and he waited for the tension to come again.

The ray passed on the other side of the stake, moving faster now. The rope grew taut again, and it began to drag the man back toward the stake. He held his prisoned wrist close to the bottom, under his knee, and he prayed that the stake would not break. He felt the rope vibrate as the barnacles bit into it. He did not know whether the rope would crush the barnacles, or whether the barnacles would cut the rope. All he knew was that in five seconds or less he would be dragged into the stake and cut to ribbons if he tried to hold on, or drowned if he didn't.

He felt himself sliding slowly, and then faster, and suddenly the ray made a great leap forward, and the rope burned around the base of the stake, and the man's foot hit it hard. He kicked himself backward with his remaining strength, and the rope parted, and he was free.

H

He came slowly to the surface. Thirty feet away the sea devil made one tremendous leap and disappeared into the darkness. The man raised his wrist and looked at the frayed length of rope dangling from it. Twenty inches, perhaps. He lifted his other hand and felt the hot blood start instantly, but he didn't care. He put his hand on the stake above the barnacles and held on to the good, rough, honest wood. He heard a strange noise, and realized that it was himself, sobbing.

High above, there was a droning sound, and looking up he saw the nightly plane from New Orleans inbound for Tampa. Calm and serene, it sailed, symbol of man's proud mastery over nature. Its lights winked red and green for a moment; then it was gone.

Slowly, painfully, the man began to move through the placid water. He came to the skiff at last and climbed into it. The mullet, still alive, slapped convulsively with its tail. The man reached down with his torn hand, picked up the mullet, let it go.

He began to work on the slipknot doggedly with his teeth. His mind was almost a blank, but not quite. He knew one thing. He knew he would do no more casting alone at night. Not in the dark of the moon. No, not he.

When students draw an inference, they must back it up with fact from the movie, something they see on the screen or something they hear in dialogue or music.

When I do this activity with my students, they never see this script. Instead they must draw their own inferences, based only on what they see and hear from the film.

As we do this, I am constantly reminding them of the similarities and differences between screen text and paper text, reminding them that the music we hear creates a mood that an author would have to create using only words.

The left column is EVIDENCE, the actual facts that appear as images on the screen or as dialogue or music that we can hear.

The right column is what we could make of that evidence, or INFERENCES we could draw based on the evidence.

MOVIE	TEACHER
<p>PARAMOUNT mountain fades into opening shot of a real mountain.</p> <p><i>music</i></p> <p>We see Indy in silhouette. Assistant #1 walks up, turns around. Assistant #2 shouts orders.</p> <p>We hear jungle sounds. We see the group through leaves of trees and vines. Group members wear “safari” clothing, carry “safari” gear. Some carry machetes.</p> <p>We always see leader from behind or from below (shots of his feet). We never see his face.</p> <p>We see entire expedition from a distance through the trees and vines.</p> <p>Assistant #2 ties a donkey to a tree.</p> <p>One native clears away some vines and finds a large mask carved out of stone. He <u>screams and runs</u>. Other natives follow him.</p> <p>Indy sees the mask, seems to use it as a landmark, comparing it to a map he holds. He looks up and walks off to his left.</p> <p>The two assistants walk up to the mask, look at Indy as he walks ahead, look back through the trees where the rest of the group just fled. They hesitate, but they follow Indy</p>	<p><b>mood</b></p> <p><b>characterization</b> What do we know about this character? ...because he’s leading ...because he stops to look at a landmark, gets his bearings then turns and moves on.  INFERENCE: He knows what he’s doing, where he’s going. He is powerful.</p> <p><b>setting and mood</b></p> <p><b>characterization</b></p> <p><b>suspense and external conflict</b> Who else is there, watching? Is someone tracking them?  Is the jungle getting thicker?</p> <p><b>mood and suspense</b>  Music and screams signal <u>climax #1</u>.  This mask means something very frightening to the “natives.”</p> <p><b>characterization</b> INFERENCE: Indy doesn’t appear to be afraid.</p> <p><b>characterization</b> INFERENCE: The two assistants are not as brave as Indy.</p>

follow Indy.

It's just the 3 of them now.

They see a dart stuck into a tree.  
*music* [BONG!]

Indy pulls out the dart, touches the end of it, rubs his fingers together, and drops the dart.

The two assistants *rush* to the dropped dart.

Each assistant has a different explanation.

Caption reads, "South America 1936."

Indy holds out his hand. Asst. #1 puts map in his hand. No word is spoken between them.

We still have not seen Indy's face.

Asst. #1 looks confused? or in awe?

The map is in pieces.  
The paper is flimsy and tattered.

We see Asst. #2 in close up, moving into the scene.

## **mood** and **suspense**

It's a little scarier to think that members of their party are dropping off and leaving them to go it alone.

Music signals **climax #2.**

## **mood** and **suspense**

### **characterization**

INFERENCE: Indy doesn't appear to be afraid.

### **characterization**

INFERENCE: The two assistants are still not as brave as Indy.

Neither one of them really knows for sure?

## **mood** and **suspense**

complete **setting** Where and When.

Signals the end of the **exposition** because characters, setting, and even some conflict have all been introduced.

### **characterization**

INFERENCE: They seem to understand each other. Who has the power?

INFERENCE: He is dark and mysterious...even dangerous? He is probably important to the story since his identity has been withheld all this time.

INFERENCE: He doesn't understand the map. Maybe he admires the person who is able to read the map?

INFERENCE: It's an old map, maybe even ancient?

### **characterization**

He looks determined because he moves quickly and seems to know exactly where he's going, what he's after.

INFERENCE: He's a shifty character?

His eyes shift.

He pulls out a gun.

We see Asst. #2 cocking the gun, and we hear the [CLICK!] of it.

At the sound, Indy turns his head slightly.

He turns quickly, pulls out his whip, lashes out at Asst. #2 and wrests the gun from him before he even has a chance to fire.

The gun lands on a rock, firing into the air.

The music swells and pounds with a triumphant sound.

Indy steps into the light.

A shot of Asst. #1's face shows his wide eyes, open mouth, gaze follows Indy as Indy passes in front of him.

Indy recoils his whip, looks off to his left, and walks away.

*music*

He climbs a small embankment and enters a cave.

"This is it," he says. They are the first

INFERENCE: Something bad will happen?

**suspense**  
The slow unfolding of events puts off the moment of climax, making us eagerly wonder, "What will happen?"

**suspense** "What will happen?"

**characterization**

Music and gunfire signal **climax #3.**

Music and light indicate that this is our **protagonist!**

**characterization**  
Asst. #1 is surprised and in awe of our protagonist.

Our protagonist is noble, vanquishing the man who threatened his life without hurting him.

Our hero has made quick work of that which threatened him, and now he carries on with his work. The whole amazing incident was no big deal to Indy.

In this movie, we don't get much of a chance to rest. One climax ends, and immediately, the suspense begins to build again.

**suspense**  
This is what? What is it?

<p>words we hear him say.</p> <p>“This is where Forestall cashed in... He was very, very good.”</p> <p>As he says these words, he is filling a bag with sand.</p> <p>“<i>Senor</i>. Nobody’s come out of there alive. Please!” Asst. #1 is begging not to go inside.</p> <p>Inside the cave, we hear a new <i>music</i>. Is it a gong? Crashing cymbals? Lightly tapping on bongos?</p> <p><b>WALKING THROUGH SPIDERS.</b> The duo walk through huge cobwebs.</p> <p>A wide shot of them inside the cave reveals how huge the cave is. They look small in relation to their surroundings.</p> <p>We see spiders on Indy’s back, and at the same time, we hear high staccato plucking on strings.</p> <p><u>Asst. #1 has more spiders on his back.</u></p> <p>Indy’s wipes all of the spiders off with his coiled whip.</p> <p><b>STEPPING INTO THE LIGHT.</b> Indy says, “STOP! Stay out of the light.”</p>	<p>Somebody died here, "cashed in"? Somebody who was “very, very good”? And our hero is going in there too?</p> <p>What is the sand for?</p> <p>If a character is begging and the other character does not listen, the <b>suspense</b> is heightened.</p> <p>The music changes the <b>mood</b>, also heightens the <b>suspense</b>.</p> <p><b>foreshadowing?</b></p> <p>The wide shot makes the two appear small and insignificant, as if the cave doesn’t care whether they live or die.</p> <p>The music sounds like spider footsteps. It changes the <b>mood</b>, also heightens the <b>suspense</b>.</p> <p>It’s a small climax, but it’s <b><u>climax #4</u></b>.</p> <p>Asst.#1 is terrified.</p> <p><b>characterization/suspense</b> How did he know to stay out of the light?</p> <p><b>characterization</b> <b>mood</b> <b>suspense</b></p>
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Asst. #1 doesn't cross the light. Indy crawls under the light, slowly and carefully.

*music*

There are long pauses as Indy gets ready to activate the booby trap.

We see him in silhouette, as he carefully crawls into position.

There's a shot of his face...a shot of his hand going into the light...

a shot of spears flying out from the wall of the cave...shot of a body attached to the spears...

shot of Indy through the spears...

shot of the decaying body...

shot of screaming Asst. #1...

shot of Indy, peeking over spears...

shot of the decaying body...

shot of Asst.#1, trembling,

his hand shoved into his mouth.

Indy says, "Forestall."

SWINGING OVER THE PIT.

shot of a log, whip attaches...

shot from the bottom of the pit,

Indy swings across...

shot of Indy tossing whip to Asst. #1...

shot from behind...

shot from below...

log slips...

Asst. #1 almost falls, Indy grabs his belt...

shot from below, rocks falling...

Indy still trying to pull him up...

wider shot, Asst.#1 grabs Indy,

Indy pulls him off...

THE IDOL CHAMBER!

1 They enter a big room. Asst.#1 walks

The director is heightening **suspense**.

When the director drags out the moment just before the climax, that's the same thing as a writer's addition of much detail in the moments just before the climax.

It's all about **suspense**.

Flying spears, music signal **climax #5**.

Any part of a film that has lots of cuts from one shot to another, putting off the moment of climax, is a suspenseful part of the film.

When the director cuts quickly from one shot to another,

in the moment right after climax, it's not adding to the suspense, but lengthening the moment of climax.

It's important to clarify that this booby trap means to catch a leader who has sent his lackeys in ahead. The light is in the front, and when it is crossed, the spears emerge a few steps behind, where the frightened leader might be lingering, waiting for his assistants to clear the traps.

A-ha! This is where he "cashed in."

**suspense**

What is so important that they continue to move forward risking both their lives?

Here, music sounds like a march, giving their forward movement a kind of urgency.

**climax #6**

What is the effect of watching the rocks fall into the pit?

Music is very hard to discuss. I've come to rely on band members in my classes to use words like atonal, melody, names of instruments and the effects their

<p>out of the frame. Zoom in on Indy. <i>MUSIC!</i> Indy steps into the light.</p> <p>2 Shot of the golden idol. ZOOM.</p> <p>3 Satisfied look on Indy's face. Nod.</p> <p>4 Long shot. "We must hurry," says Asst. #1. There is nothing to fear here."</p> <p>5 Indy stops him, shoves him into the wall. "That's what scares me." He looks down and grabs a piece of wood.</p> <p>6 He kneels and pokes the ground with the wood.</p> <p>7 Shot from overhead. Indy pulls back a spot of moss or turf.</p> <p>8 Shot of puzzled face on Asst.#1.</p> <p>9 Overhead shot. Indy slams wood onto rock. Rock falls away slightly, rumbling.</p> <p>10 <u>Stone mask spits dart.</u></p> <p>11 <u>Dart lands in wood, not far from Indy's face.</u></p> <p>12 Shot from behind. Indy hands wood to Asst.#1. "Stay here," he says. "If you insist," says asst.</p> <p>13 Indy's footsteps 1-2-3</p> <p>14 Shot of stone masks, shot moving forward</p> <p>15 Shot from behind. Indy, walking, wobbles and rolls arms to regain balance.</p>	<p>sounds can have on us.</p> <p>What makes this so <b>suspenseful</b>?</p> <p>Count the cuts from shot to shot.</p> <p>How does this work to build suspense?</p> <p>The rumble is almost mechanical.</p> <p>Small climax, but it is <b><u>climax #7.</u></b></p> <p>The music begins an upward "crawl."</p> <p>Scary!</p>
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16 Asst. #1 rises with sharp intake of breath.

17 Shot from behind. Indy climbs around steps, up to idol's stand.

18 Zooming shot of idol.

19 Indy's feet on stones, stepping carefully in what is now a smaller space.

20 Shot of Indy at the idol's stand. Zoom in, Indy kneels, studying, thinking.

21 Asst.#1 kneeling also, hands up, ready to make the grab.

22 Indy rises, pulls out the bag of sand, judges its weight, pulls out a little sand.

23 Shot of idol through sand which is falling through Indy's fingers.

24 Overhead shot of Indy in front of the idol.

25 Head-on shot of Indy at the idol.

26 Asst.#1 standing also, rubbing his fingers.

27 SWITCH!

28 Asst.#1 has also made the switch (his hands). He smiles, seems relieved.

29 Indy is relaxed, adjust his hat, turns to go. We see the idol stand is sinking.

30 Asst.#1's smile fades.

31 Indy turns, notices the sinking stand, looks around at the walls of the chamber.

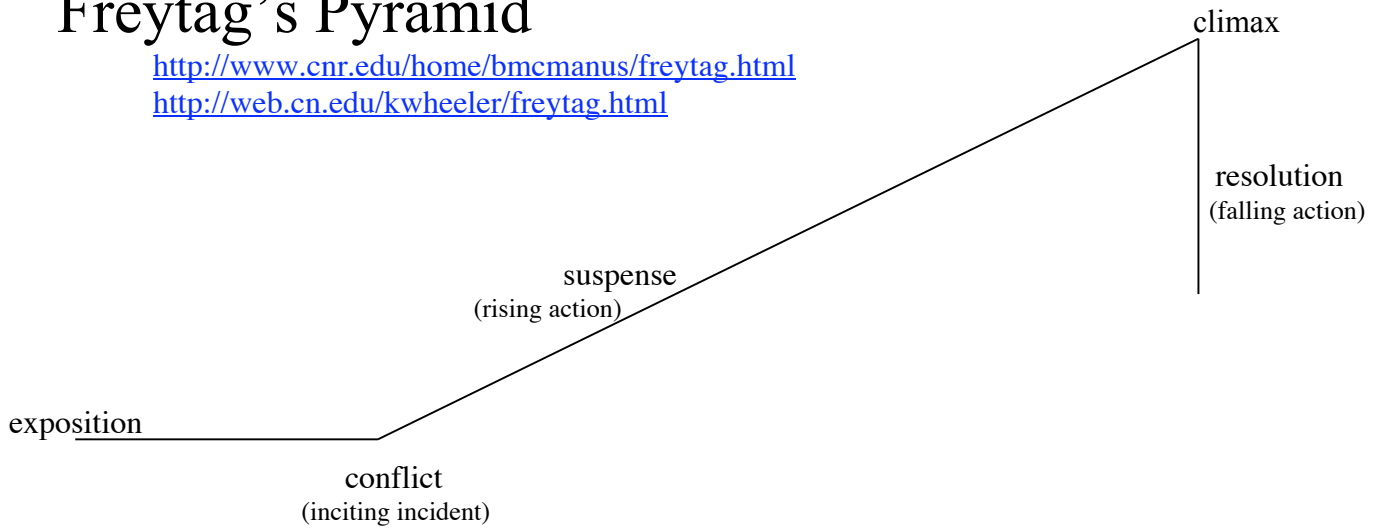
**climax #8**

<p>32 Shot of chamber crumbling, Indy starts to run.</p> <p>33 Indy jumps off steps and darts begin to fly.</p> <p>34 Shot from behind, rocks tumbling, Indy running.</p> <p>35 Darts flying from mouths of stone masks.</p> <p>36 Indy shielding himself, ducking his head, and running.</p> <p>37 Darts fly from stone masks.</p> <p>38 Indy runs into camera with idol in his grasp. He has made it out of the chamber with the idol and his life.</p>	
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# Freytag's Pyramid

<http://www.cnr.edu/home/bmcmanus/freytag.html>

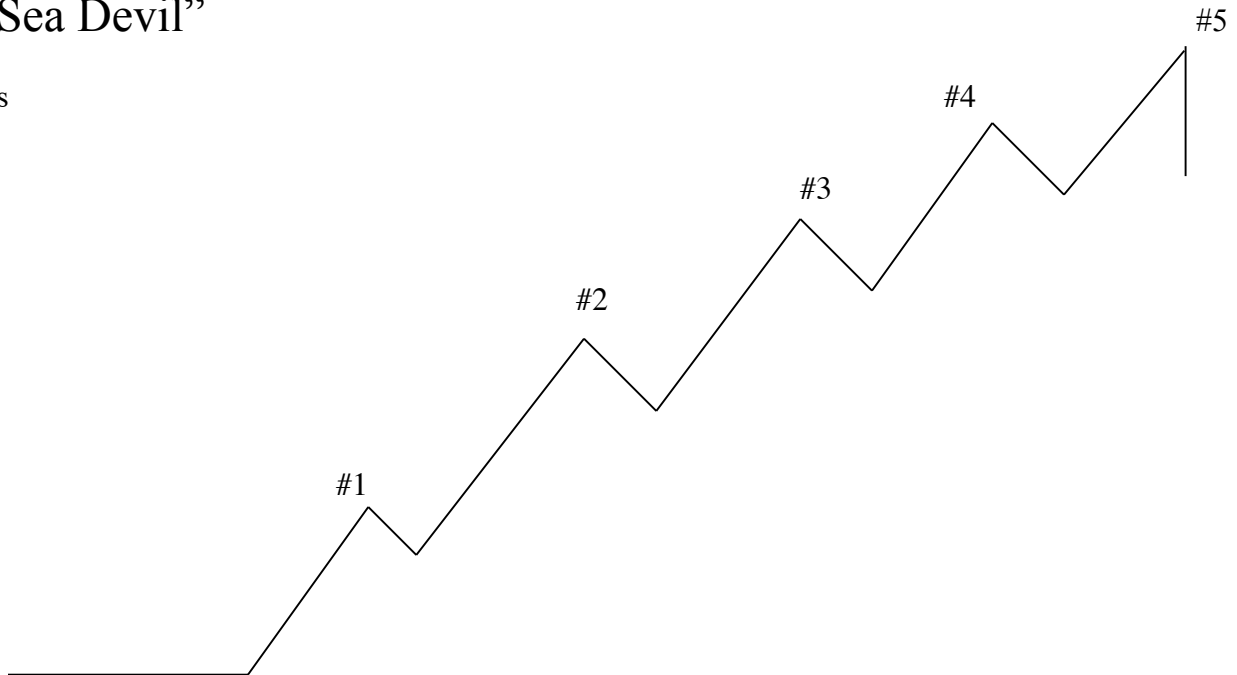
<http://web.cn.edu/kwheeler/freytag.html>



## “The Sea Devil”

Climaxes

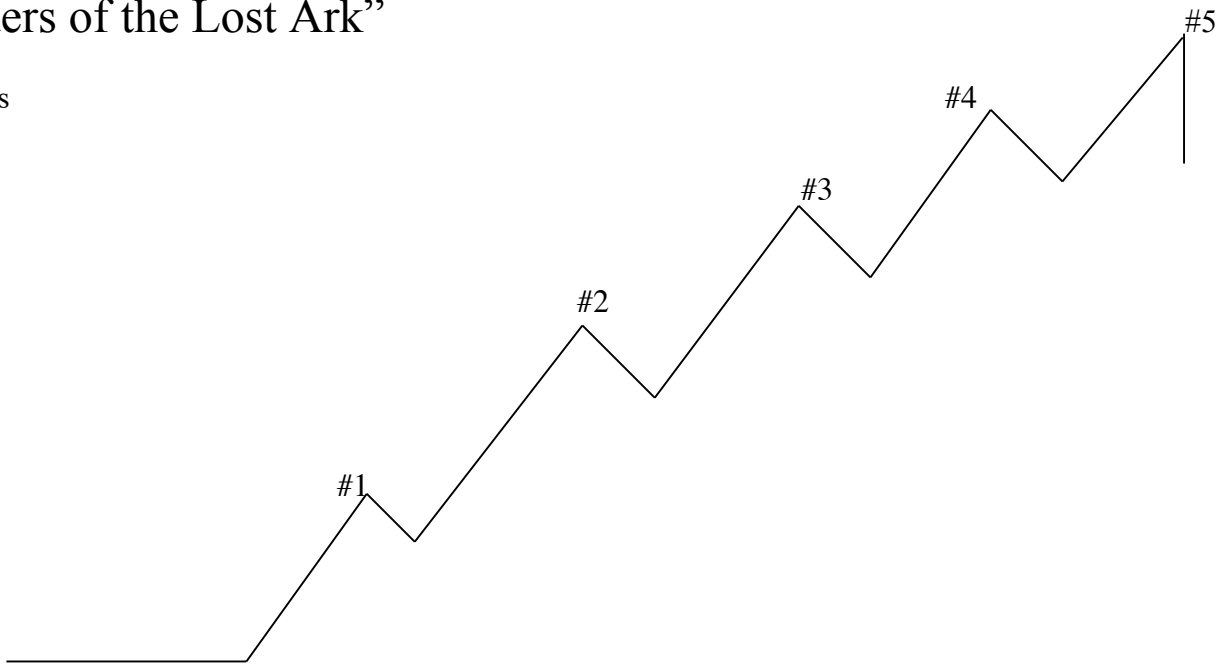
- 1.
- 2.
- 3.
- 4.
- 5.



# “Raiders of the Lost Ark”

Climaxes

- 1.
- 2.
- 3.
- 4.
- 5.



How to Write  
Effective  
Guiding Questions

# TONE WORDS

angry	sad	sentimental
sharp	cold	fanciful
upset	urgent	complimentary
silly	joking	condescending
boring	poignant	sympathetic
afraid	detached	contemptuous
happy	confused	apologetic
hollow	childish	humorous
joyful	peaceful	horrific
allusive	mocking	sarcastic
sweet	objective	nostalgic
vexed	vibrant	zealous
tired	frivolous	irreverent
bitter	audacious	benevolent
dreamy	shocking	seductive
restrained	somber	candid
proud	giddy	pitiful
dramatic	provocative	didactic

from *The Pearl*

In his chamber, the doctor sat up in his high bed. He had on his dressing gown of red watered silk that had come from Paris, a little tight over the chest now if it was buttoned. On his lap was a silver tray with a silver chocolate pot and a tiny cup of eggshell china, so delicate that it looked silly when he lifted it with his big hand, lifted it with the tips of thumb and forefinger and spread the other three fingers wide to get them out of the way. His eyes rested in puffy little hammocks of flesh and his mouth drooped with discontent. He was growing very stout, and his voice was hoarse with the fat that pressed on his throat. Beside him on a table was a small Oriental gong and a bowl of cigarettes. The furnishings of the room were heavy and dark and gloomy. The pictures were religious, even the large tinted photograph of his dead wife, who if Masses willed and paid for out of her own estate could do it, was in Heaven. The doctor had once for a short time been a part of the great world and his whole subsequent life was a memory and longing for France.

## The Prison-Door

A throng of bearded men, in sad-colored garments and gray, steeple-crowned hats, intermixed with women, some wearing hoods, and others bareheaded, was assembled in front of a wooden edifice, the door of which was heavily timbered with oak, and studded with iron spikes.

The founders of a new colony, whatever Utopia of human virtue and happiness they might originally project, have invariably recognized it among their earliest practical necessities to allot a portion of the virgin soil as a cemetery, and another portion as the site of a prison. In accordance with this rule, it may safely be assumed that the forefathers of Boston had built the first prison-house, somewhere in the vicinity of Cornhill, almost as seasonably as they marked out the first burial-ground, on Isaac Johnson's lot, and round about his grave, which subsequently became the nucleus of all the congregated sepulchres in the old churchyard of King's Chapel. Certain it is, that, some fifteen or twenty year after the settlement of the town, the wooden jail was already marked with weather-stains and other indications of age, which gave a yet darker aspect to its beetle-browed and gloomy front. The rust on the ponderous ironwork of its oaken door looked more antique than any thing else in the new world. Like all that pertains to crime, it seemed never to have known a youthful era. Before this ugly edifice, and between it and the wheel-track of the street, was a grass-plot, much overgrown with burdock, pig-weed, apple-peru, and such unsightly vegetation, which evidently found something congenial in the soil that had so early borne the black flower of civilized society, a prison. But, on one side of the portal, and rooted almost at the threshold, was a wild rose-bush, covered, in this month of June, with its delicate gems, which might be imagined to offer their fragrance and fragile beauty to the prisoner as he went in, and to the condemned criminal as he came forth to his doom, in token that the deep heart of Nature could pity and be kind to him.

This rose-bush, by a strange chance, has been kept alive in history; but whether it had merely survived out of the stern old wilderness, so long after the fall of the gigantic pines and oaks that originally overshadowed it,--or whether, as there is fair authority for believing, it had sprung up under the footsteps of the sainted Ann Hutchinson, as she entered the prison-door,--we shall not take upon us to determine. Finding it so directly on the threshold of our narrative, which is now about to issue from that inauspicious portal, we could hardly do otherwise than pluck one of its flowers and present it to the reader. It may serve, let us hope, to symbolize some sweet moral blossom, that may be found along the track, or relieve the darkening close of a tale of human frailty and sorrow.

## My Name

In English, my name means hope. In Spanish it means too many letters. It means sadness, it means waiting. It is like the number one. A muddy color. It is the Mexican records my father plays on Sunday mornings when he is shaving, songs like sobbing.

It was my great-grandmother's name and now it is mine. She was a horse woman too, born like me in the Chinese year of the horse—which is supposed to be bad luck if you're born female—but I think this is a Chinese lie because the Chinese, like the Mexicans, don't like their women strong.

My great-grandmother. I would've liked to have known her, a wild horse of a woman, so wild she wouldn't marry. Until my great-grandfather threw a sack over her head and carried her off. Just like that, as if she were a fancy chandelier. That's the way he did it.

And the story goes she never forgave him. She looked out the window her whole life, the way so many women sit their sadness on an elbow. I wonder if she made the best with what she got or was she sorry because she couldn't be all the things she wanted to be. Esperanza. I have inherited her name, but I don't want to inherit her place by the window.

At school they say my name funny as if the syllables were made out of tin and hurt the roof of your mouth. But in Spanish my name is made out of a softer something, like silver, not quite as thick as sister's name—Magdalena—which is uglier than mine. Magdalena who at least can come home and become Nenny. But I am always Esperanza.

I would like to baptize myself under a new name, a name more like the real me, the one nobody sees. Esperanza as Lisandra or Maritza or Zeze the X. Yes. Something like Zeze the X will do.

from *The Great Gatsby*

And as I sat there, brooding on the old unknown world, I thought of Gatsby's wonder when he first picked out the green light at the end of Daisy's dock. He had come a long way to this blue lawn and his dream must have seemed so close that he could hardly fail to grasp it. He did not know that it was already behind him, somewhere back in that vast obscurity beyond the city, where the dark fields of the republic rolled on under the night.

Gatsby believed in the green light, the orgastic future that year by year recedes before us. It eluded us then, but that's no matter—tomorrow we will run faster, stretch out our arms farther...And one fine morning—

So we beat on, boats against the current, borne back ceaselessly into the past.

from *Mockingbird*

“You never really understand a person until you consider things from his point of view—until you climb into his skin and walk around in it.”

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Jem was scarlet. I pulled at his sleeve, and we were followed up the sidewalk by a philippic on our family’s moral degeneration, the major premise of which was that half the Finches were in the asylum anyway, but if our mother were living we would not have come to such a state.

I wasn’t sure what Jem resented most, but I took umbrage at Mrs. Dubose’s assessment of the family’s mental hygiene. I had become almost accustomed to hearing insults aimed at Atticus. But this was the first one coming from an adult.

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“She had her own views about things, a lot different than mine, maybe...son, I told you that if you hadn’t lost your head I’d have made you go read to her. I wanted you to see something about her—I wanted you to see what real courage is, instead of getting the idea that courage is a man with a gun in his hand. It’s when you know you’re licked before you begin but you begin anyway and you see it through no matter what. You rarely win, but sometimes you do. Mrs. Dubose won, all ninety-eight pounds of her. According to her view, she died beholden to nothing and nobody. She was the bravest person I ever knew.” 93

# Never answer their questions!

When you are leading the discussion about the passage (or about anything else, for that matter) do not answer their questions.

Do not even say Yes! or No. or Sorry. When you say, “Yes!” to one student, all the others will shut down. They don’t need to think anymore because the “right” answer has been discovered.

Instead, have a few “extending questions” on hand, questions like:

What do YOU think?

Why?

Why not?

Really?

Tell me more about that.

What evidence supports that?

Who else has an answer?

What other answers could we come up with?

So what?

Prove it!

## The Guiding Questions for the Passages in the Packet:

- **For any introductory passage:** What literary terms are operating in this passage?
- **“Sea Devil” passage A:** How does the setting contribute to suspense?
- **“Sea Devil” passage B/C:** How does diction foreshadow future events?
- **“Sea Devil” passage D:** How does sentence structure contribute to suspense?
- **“Sea Devil” passage E:** How does sentence structure indicate the climax?
- **“Sea Devil” passage F:** How does the intense description of the man’s internal conflict contribute to suspense?
- **“Sea Devil” passage G:** How does the diction of this passage heighten suspense?  
**And a follow-up question:** Why would suspense need to be especially intense in this particular passage?
- **“Sea Devil” passage H:** How does the language of this passage (compared to earlier passages) indicate that we have reached the denouement?
- **“Prison Door” passage from *The Scarlet Letter*:** How does contrast in this short and early passage successfully deliver—really—the entire story in a nutshell?
- **“My Name” passage from *The House on Mango Street*:** What evidence can you find in this passage that Esperanza will not in fact be like her grandmother?
- **passage from *The Great Gatsby*:** How does diction help to indicate Fitzgerald’s message, or theme, in these final paragraphs of the novel?
- **passage from *To Kill a Mockingbird*:** What evidence can you find to prove that Atticus is a very good teacher?

Teaching Grammar  
in a  
Meaningful Context

## Teaching Grammar in Context

(from Don Killgallon's *Sentence Composing for Middle School*)

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When students practice these four steps with sentences from literature, they will not be able to help learning grammatical constructions and good writing at the same time.

I use these steps with sentences from the books we're reading, but I also use sentences from my students' own writing. Plus, students are doing a lot of writing as they take part in these exercises. They will imitate good writing, put many sentences together, and write their own sentence parts to expand existing sentences.

### Unscramble

We spend a little time talking about how to break a sentence into meaningful chunks. Then we spend most of our time putting those chunks back together to make a sentence. Sometimes students come up with a totally new order, something that still makes sense as a sentence, but I wouldn't have thought of it if I were just looking at an answer key.

### Imitate

As we practice unscrambling, we gather more familiarity with the grammatical constructions in the separate chunks. Then students are ready to imitate and create their own new sentences by following a model. Students will create their own sentences to follow a particular pattern.

### Combine

Students practice decombining and combining. We practice breaking apart a long sentence into shorter sentences. We also look at shorter sentences which can be combined to form longer, more effective sentences. Students begin to understand the effects of putting a dependent clause here or a participial phrase there.

### Expand

Finally, students are able to take a short sentence and add parts to make it more effective. If our focus is participial phrases, I'll give students a list of sentences and ask them to add a participial phrase in a particular place. Students are now ready to put these grammar skills to use in their own writing.

I created the following grammar exercises using passages from novels my students read.  
The grammar work is based on exercises created by Don Killgallon.  
Answers and original text appear in Appendix A.

## UNSCRAMBLE:

Unscramble the eight sentences which form this paragraph from Sharon Creech's *Walk Two Moons*. Put them back together in a meaningful order, which might not be the same order as the original. Next decide how to order the sentences to re-form the paragraph.

1. in the breeze / waving / no bird / I saw / only leaves
2. the most beautiful birdsong / of that tree / I heard / when I was younger / coming from the top
3. that tree / I passed / I listened / every time
4. itself / at the leaves / that it was the tree / I stared up / it seemed / the longer / the more  
that was singing
5. a call / with trills and warbles / a true birdsong / it was not / it was
6. hoping / beneath that tree / of the bird / who was singing / to catch sight / such a song / I stood /  
for the longest time
7. beside the barn / a tall aspen / next to my favorite sugar maple tree / is
8. sometimes it did not / I always called it / sometimes / the singing tree / it sang / but from then on

## IMITATE #1:

The model sentence below has two imitations. Unscramble the imitations. (One makes sense. The other is nonsense.) You should be able to match the chunks in each sentence to the chunks in the model.

MODEL: I stood / beneath that tree / for the longest time /  
hoping / to catch sight / of the bird / who was singing / such a song.

1. who was swimming / from his neighborhood / with the greatest courage / lunging / he ran /  
to reach the girl / such a stroke / into the ocean
2. for their coach / to feel pride / under their toothbrushes / trying / who was wagging /  
with the biggest smiles / such a tail / the eggs flopped

## IMITATE #2:

In this passage from *The Pearl*, highlight each of the following:

1. a sentence with more than one adverb clause
2. a sentence with inverted word order
3. a sentence with a series of infinitive phrases

The brothers, as they walked along, squinted their eyes a little, as they and their grandfather and their great-grandfathers had done for four hundred years, since first the strangers came with argument and authority and gunpowder to back up both. And in the four hundred years Kino's people had learned only one defense--a slight slitting of the eyes and a slight tightening of the lips and a retirement. Nothing could break down this wall, and they could remain whole within the wall.

The gathering procession was solemn, for they sensed the importance of this day, and any children who showed a tendency to scuffle, to scream, to cry out, to steal hats and rumple hair, were hissed to silence by their elders. So important was this day that an old man came to see, riding on the shoulders of his nephew. The procession left the brush huts and entered the stone and plaster city where the streets were a little wider and there were narrow pavements beside the buildings.

Write each sentence you highlighted. Then write an imitation of each sentence.

## COMBINE #1:

Decombine the following sentences.

1. The brothers, as they walked along, squinted their eyes a little, as they and their grandfather and their great-grandfathers had done for four hundred years, since first the strangers came with argument and authority and gunpowder to back up both.

John Steinbeck, *The Pearl*

2. John Thornton was eating dinner when Buck dashed into camp and sprang upon him in a frenzy of affection, overturning him, scrambling upon him, licking his face, biting his hand—"playing the general tom-fool" as John Thornton characterized it, the while he shook Buck back and forth and cursed him lovingly.

Jack London, *The Call of the Wild*

## COMBINE #2:

Combine the following pairs of sentences into just one sentence by making the underlined portion part of the first sentence. In some cases, you might also choose to eliminate other parts of the first sentence. Sentences are taken from *Walk Two Moons*, by Sharon Creech.

1. We had dinner at the Finneys. It was an experience.
2. When we arrived, Mary Lou's brothers were running around like crazed animals. They were jumping over the furniture and tossing footballs.
3. Mary Lou's older sister was named Maggie. She was talking on the telephone and plucking her eyebrows at the same time.
4. Mr. Finney was cooking something in the kitchen. He enlisted the help of four-year-old Tommy.
5. Phoebe whispered something to me. She whispered, "I am not too optimistic about the possibilities of this meal."



## Killgallon's Steps

**Unscramble** Take a sentence from something you are reading with your students. Break it into meaningful chunks and scramble the chunks. Have students unscramble the chunks to create a sentence, either like or unlike the original.

two mongrel dogs	whose black face
in the rain	as wet pebbles
an old man	shines golden-brown
of disproportionate size	under the streetlamp
in the relaxed early-evening avenue	is walking

**Imitate** Ask your students to write an imitation of the patterns in the sentence they just unscrambled. Or give them a new set of sentences, broken into chunks, and ask them to imitate the patterns. They can write sentences that make sense, or they can write nonsense imitations.

The eyes of Doctor T.J. Eckleburg/are blue and gigantic/—their retinas/are one yard high.

Her face/above a spotted dress/of dark blue crêpe-de-chine/contained no facet or gleam of beauty/but there was an immediately perceptible vitality/about her/as if the nerves of her body/were continually smoldering.

**Combine** Give your students a de-combined sentence from literature and ask them to turn the simple sentences into one larger sentence. They'll have to coordinate and subordinate to make it work. They'll practice using transitions. Their writing will improve.

She laughed again  
She seemed to have said something very witty.  
She held my hand for a moment.  
She looked up into my face.  
Her look promised something.  
It promised that there was no one else she wanted to see.  
She wanted to see no one else as much as she wanted to see me.

**Expand** Give your students a new sentence with part of it missing. Put a slash mark in the place of the missing part. Ask students to write their own specific grammatical construction to fit into that space. Make them write out the entire sentence.

Add an adverb clause.  
/, the wind died,  
and the clearing was quiet again.

Add a participial phrase.  
Lennie knelt down and drank, /.