

Using Film
to
Teach Analysis
of
Literature

Pre-AP[®] Strategies for Middle School English
Two-Day Conference
Oklahoma City Renaissance Hotel
December 12-13, 2008

Ayn Grubb
Broken Arrow Public Schools
Broken Arrow, Oklahoma

www.mrsgrubb.com
algrubb@baschools.org

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: _____

II. Fill in the blank. Each question relates to the story “A Worn Path.”

characterization internal conflict external conflict irony point of view exposition
plot setting suspense climax resolution protagonist first person flashback
3rd person omniscient 3rd person limited chronological order mood antagonist theme

11. The _____ of the story is Phoenix Jackson.
12. A _____ of Phoenix would include a character trait like determined and some evidence from the story to prove that she is determined.
13. The story’s _____ causes the reader to ask, “What is so important that she must walk all this long way?”
14. During the _____, Phoenix decides to buy her grandson a windmill.
15. Phoenix experiences _____ when she tries to decide whether to steal the nickel or let it lie there on the ground.
16. The _____ of this story is “Phoenix goes to town to get medicine for her grandson.”
17. One _____ of this story is “A windmill made out of paper doesn’t seem like much but to her grandson, it will be amazing.”
18. Some possible _____ of this story are “Phoenix vs. her grandson’s illness,” “Phoenix vs. poverty,” and “Phoenix vs. old age.”
19. The _____ of the story is on a worn path near Natchez, Mississippi, probably around 1930.
20. In the _____ of the story, Phoenix finally answers the nurse, letting us know that her grandson is okay. She says, “My little grandson, he is just the same, and I forgot it in the coming.”
11. The _____ of the story is 3rd person, limited to Phoenix’s perspective.
12. There is no _____ in the story because Phoenix doesn’t stop to remember any event that occurred long ago.
13. The story’s _____ can vary from reader to reader. Some are bored; some feel fear.
14. Phoenix faces and overcomes many different kinds of obstacles on her journey, including many that symbolize death. Different events in her journey symbolize different events that can occur in a person’s life. These comments are related to the _____ of the story.
15. If this story were told in _____, using *I* and *me*, we’d know already that Phoenix lived through all the suspenseful parts of this journey, and the suspense wouldn’t be as great.
16. Phoenix has more than one _____ in this story because there are different things that are working against her at different parts of the story.
17. The story is told from the _____ POV.
18. The story could have been told in _____ POV by adding some information from the perspectives of other characters, like the nurse and the hunter.
19. Because this story doesn’t have any flashbacks, it is told in _____.
20. In the first two paragraphs of this story, we meet Phoenix and we see the path on which she walks. A character and the setting of the story are both described in detail. These elements are parts of the _____ of the story.

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.

vocab lesson 2—more 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. point of view | A. "lesson" about life which the author or director hopes we will learn |
| ___ 2. first person POV | B. feeling, emotion which the story generates in the reader or audience |
| ___ 3. 3 rd pers. omniscient POV | C. present movement of the story is halted and a scene from the past is relived; readers relive the past moment in the present |
| ___ 4. 3 rd pers. limited POV | D. the very beginning of a story; characters, setting, and sometimes the conflict are all introduced in this part of the plot |
| ___ 5. exposition | E. narrator is NOT a character in the story and knows the thoughts and feelings of only one character |
| ___ 6. mood | F. narrator is one of the characters in the story |
| ___ 7. theme | G. the character who works AGAINST the main character |
| ___ 8. antagonist | H. narrator's perspective |
| ___ 9. flashback | J. events of the story occur in the same order in which they happened in "real" life; no flashbacks |
| ___ 10. chronological order | K. narrator is NOT a character but knows EVERYTHING about all of the characters |

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."

point of view first person flashback exposition antagonist theme
3rd person omniscient 3rd person limited chronological order mood

11. The _____ of the story is 3rd person omniscient.
12. The only _____ in the story occurs before the man has begun to fish. He remembers convincing the captain of a boat to release a baby porpoise from the bait well of his boat. The remembered event is retold as if it were happening in this story.
13. The story's _____ can vary from reader to reader. Some feel suspense; some fear.
14. At the very end, the man releases the mullet from the skiff because he now knows what it's like to be dragged into an alien atmosphere. He knows what it's like to feel his life gasping away. These comments are related to the _____ of the story.
15. If this story were told in _____, using *I* and *me*, we'd know ahead of time that the narrator, "the man," lived through the ordeal and the suspense would not be as great.
16. The title of this story spells out who the _____ is.
17. The story is told from the _____ POV.
18. The story could have been told in _____ POV without changing it much.
19. If we were to remove the one flashback, the story would be told in _____.

point of view first person flashback exposition antagonist theme
 3rd person omniscient 3rd person limited chronological order mood

20. In the beginning of this story, we meet the man and we see the Florida coast where he stands on the dock, thinking about going fishing. These elements are the _____ of the story.

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

21. _____ Where do we first meet the characters and see the setting?
22. _____ Which character have we been taught to hate?
23. _____ Which literary term describes the feeling in the audience as they exit the theater?
24. _____ Which point of view is neither omniscient nor limited?
25. _____ What do we learn from the best movies and stories?
26. _____ What if the story has no flashback?
27. _____ What has happened if the characters get younger with the passage of time?
28. _____ What kind of narrator knows everything, animals' thoughts to children's feelings?
29. _____ Which narrator knows only ONE character's thoughts and feelings?
30. _____ What general term describes the perspective of the narration?

IV. REACH. The following questions relate to a movie we previewed in class. Fill in the blanks. Some answers will be terms from Vocab Lesson 1.

31. At the end of the opening credits, part of the _____ flashes as a subtitle at the bottom of the screen: "South America _____ 1936."
32. The _____ is the first character we see, even though we see him only in silhouette.
33. As Indiana Jones he exits the cave, the _____ greets him, laughs at Indy's misfortune, and takes the idol from him.
34. In the beginning, there is a lot that helps to set the _____ of this film. We see men trekking through the jungle, hacking through the shrubs and consulting maps and landmarks to find their way. One of the "natives" finds a frightening mask and runs screaming from it, leaving the rest of the expedition behind. Two others in the expedition talk about the fact that they would be killed if someone knew they were in this part of the jungle. All the while, the music is eerie and helps to make us feel the fear that these men must be feeling.
35. From the start of the film, we see Indy's bravery and resourcefulness as he makes it through all the dangers of the cave, outwit his enemy at the cave entrance, and outruns the natives. He makes it back to the plane where he is safe...until he finds the snake in the seat with him, and this is the first time we see his fear. All of these incidents help to create Indy's _____ .
36. Indy gets through all of the dangers of the cave, and he escapes the natives' poison darts, so we know he's very brave, but when he gets into the plane and says he's afraid of snakes, the pilot tells him to "show a little backbone." Because we know that Indy HAS BEEN showing backbone since the opening of the movie, this comment from the pilot is _____.

37. The following statement is an example of _____ : Indiana is brave, and we know this because even after witnessing death, he still went forward to get the idol.

38. When Indy finally reaches the chamber that houses the golden idol, the movie slows down considerably. It takes a long time before we get to see Indy at the idol finally picking it up. First there's a shot of one step. Then we see the masks that line the walls of the chamber. Another shot shows Indy step and wobble and almost fall. The camera cuts to his assistant who gasps when Indy almost falls. Then there's a shot of the idol itself. We see a shot of another step on the floor. Then we're at the idol with Indy. The music is intensifying all along, through zoom in on Indy, Indy rubs face, thinks, shot of assistant, slowly zoom out from Indy, he pulls out sandbag, judges the weight, and drops some sand. Then there's another shot of the idol. Indy gets ready, and we see a shot of the assistant, rubbing his fingers together. Finally, Indy swaps out the sandbag for the idol. The director took a lot of time getting to the idol in order to heighten the _____ of this part of the story.

Finish the following characterization with one piece of evidence from each sequence we watched in class:
Indiana is smart, and we know this because

39. EVIDENCE FROM SEQUENCE 1 (the cave) _____

_____ and

40. EVIDENCE FROM SEQUENCE 2 (the school) _____

41. Define FACT and use the text of question 38 above to give an example of a fact:

42. Define INFERENCE and use the text of question 38 above to give an example of an inference:

DO NOT WRITE ON THIS PAPER!

vocab quiz 2: literary terms

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

- | | |
|--------------------------------|---|
| 1. point of view | A. story is told as it happened, without flashback |
| 2. third person omniscient POV | B. a character's inner struggle |
| 3. third person limited POV | C. beginning of plot; characters & conflicts introduced |
| 4. flashback | D. hints of what will happen next |
| 5. exposition | E. the narration of a story, the perspective from which it is told |
| 6. theme | F. a narrator who knows everything, but is not a part of the story |
| 7. first person POV | G. details leading up to a climax in the story or play |
| 8. mood | H. narrator who is part of the story; uses I/me/my to refer to self |
| 9. foreshadowing | J. the main idea of a story or play, the lesson it hopes to teach |
| 10. antagonist | K. least expected thing happens; words have opposite meanings |
| 11. chronological order | L. character's struggle with some force or person outside herself |
| 12. irony | M. the character who is against the main character |
| 13. suspense | N. movement backward in time, to reveal an earlier event |
| 14. internal conflict | P. narrator is not in the story; understands one character's feelings |
| 15. external conflict | Q. the "feeling" of a story or scene |

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.

flashback exposition chronological order point of view foreshadowing
third person omniscient POV third person limited POV first person POV
irony suspense mood theme antagonist climax internal conflict

16. The man has been trying for quite some time to disconnect himself from a sting ray. He finally frees himself when the rope breaks across some sharp barnacles on a post which marks the entrance to the bay. What do we call the moment when the rope breaks?
17. Leading up to the moment when the rope breaks, the author reveals many details, and it's these details which prolong the scene and create _____.
18. Most Edgar Allen Poe stories and poems have a sad, dark, sometimes frightening feeling to them. On the other hand, most of Walt Whitman's poetry was much more upbeat, sometimes even excited. What literary term describes the feeling in all of these literary works?

flashback exposition chronological order point of view foreshadowing
third person omniscient POV third person limited POV first person POV
irony suspense mood theme antagonist climax internal conflict

19. At the beginning of a movie, we see a man walk into his house. The house is empty, except for a few overturned chairs, and some pieces of clothing and papers on the floor. The man has gray hair. He walks around, picks up a book off the floor and begins to read it. The scene fades out, and when we see the man again. He no longer has gray hair, indicating that he is younger now. He is back in the same house, but his wife and children are with him, and no chairs are overturned. Everything seems to be in its place. What literary term can we use to describe what has happened?
20. If the scene in #19 is the scene in which we find out who the characters are and what their conflicts are, we call that scene the _____.
21. In “The Sea Devil,” “a school of sardines surfaced suddenly” as if they were scared, and this line gives the reader a hint of approaching danger before the sting ray jerks the man from his skiff. What is this hint called?
22. “The Sea Devil” is told in _____ (narration). We know this because the narrator is not a part of the story, and s/he seems to know something about all of the characters in the story.
23. If the man is considered the main character of “The Sea Devil,” what is the sting ray?
24. At the end of “The Sea Devil,” the man has just barely escaped death at the hands of Nature. He looks up at the night sky and sees a plane flying high overhead. It is ironic for him to notice the plane because the plane is an example of humankind’s conquer of Nature, but the man has just experienced his own powerlessness against Nature. If the story wants to teach us that we should respect the power of Nature, we call this “lesson” the _____ of the story.
25. A fisherman goes to catch a fish, and instead he’s caught by a fish. This is an example of _____.
26. “The Banana Tree” is told in _____ (narration). We know this because the narrator is not a part of the story, and s/he seems to understand only Gustus’s perspective.
27. There is only one type of narrator who refers to him/herself in the story, and that is a narrator.
28. When Gustus’s father asks him what’s wrong, Gustus has to decide whether he’ll tell his father or not. This decision-making time inside a character is called a/an _____.
29. The perspective from which a story is told is called its _____.
30. If the flashback about the capture of the baby porpoise were removed from “The Sea Devil,” the story would be told in _____.

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>mood</p> <p>characterization 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.</p> <p>INFERENCE: He knows what he’s doing, where he’s going. He is powerful.</p> <p>setting and mood</p> <p>characterization</p> <p>suspense and external conflict Who else is there, watching? Is someone tracking them?</p> <p>Is the jungle getting thicker?</p>

One native clears away some vines and finds a large mask carved out of stone. He screams and runs. Other natives follow him.

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.

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.

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."

mood and suspense

Music and screams signal **climax #1**.

This mask means something very frightening to the "natives."

characterization

INFERENCE: Indy doesn't appear to be afraid.

characterization

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

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.

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.

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.

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?

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!**

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 words we hear him say.

"This is where Forestell cashed in... He was very, very good."

As he says these words, he is filling a bag with sand.

"*Senor*. Nobody's come out of there alive. Please!" Asst. #1 is begging not to go inside.

Inside the cave, we hear a new *music*. Is it a gong? Crashing cymbals? Lightly tapping on bongos?

WALKING THROUGH SPIDERS.
The duo walk through huge cobwebs.

A wide shot of them inside the cave reveals how huge the cave is. They look small in relation to their surroundings.

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?

Somebody died here, "cashed in"?
Somebody who was "very, very good"?
And our hero is going in there too?

What is the sand for?

If a character is begging and the other character does not listen, the

suspense

is heightened.

The music changes the **mood**,
also heightens the **suspense**.

foreshadowing?

The wide shot makes the two appear small and insignificant, as if the cave doesn't care whether they live or die.

We see spiders on Indy's back, and at the same time, we hear high staccato plucking on strings.

Asst. #1 has more spiders on his back.

Indy's wipes all of the spiders off with his coiled whip.

STEPPING INTO THE LIGHT.
Indy says, "STOP! Stay out of the light."

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, "Forefall."

The music sounds like spider footsteps.

It changes the **mood**,
also heightens the **suspense**.

It's a small climax, but it's **climax #4**.

Asst.#1 is terrified.

characterization/suspense

How did he know to stay out of the light?

characterization

mood

suspense

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."

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 out of the frame. Zoom in on Indy. *MUSIC!* Indy steps into the light.

2 Shot of the golden idol. ZOOM.

3 Satisfied look on Indy's face. Nod.

4 Long shot. "We must hurry," says Asst. #1. There is nothing to fear here."

5 Indy stops him, shoves him into the wall. "That's what scares me." He looks down and grabs a piece of wood.

6 He kneels and pokes the ground with the wood.

7 Shot from overhead. Indy pulls back a spot of moss or turf.

8 Shot of puzzled face on Asst.#1.

9 Overhead shot. Indy slams wood onto rock. Rock falls away slightly, rumbling.

10 Stone mask spits dart.

11 Dart lands in wood, not far from Indy's face.

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 sounds can have on us.

What makes this so **suspenseful**?

Count the cuts from shot to shot.

How does this work to build suspense?

The rumble is almost mechanical.

Small climax, but it is **climax #7.**

<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>16 Asst. #1 rises with sharp intake of breath.</p> <p>17 Shot from behind. Indy climbs around steps, up to idol's stand.</p> <p>18 Zooming shot of idol.</p> <p>19 Indy's feet on stones, stepping carefully in what is now a smaller space.</p> <p>20 Shot of Indy at the idol's stand. Zoom in, Indy kneels, studying, thinking.</p> <p>21 Asst.#1 kneeling also, hands up, ready to make the grab.</p> <p>22 Indy rises, pulls out the bag of sand, judges its weight, pulls out a little sand.</p> <p>23 Shot of idol through sand which is falling through Indy's fingers.</p> <p>24 Overhead shot of Indy in front of the idol.</p> <p>25 Head-on shot of Indy at the idol.</p> <p>26 Asst.#1 standing also, rubbing his fingers.</p>	<p>The music begins an upward "crawl."</p> <p>Scary!</p>
---	--

<p>27 <u>SWITCH!</u></p> <p>28 Asst.#1 has also made the switch (his hands). He smiles, seems relieved.</p> <p>29 Indy is relaxed, adjust his hat, turns to go. We see the idol stand is sinking.</p> <p>30 Asst.#1's smile fades.</p> <p>31 Indy turns, notices the sinking stand, looks around at the walls of the chamber.</p> <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>	<p><u>climax #8</u></p>
---	-------------------------

name: _____

Fact/Inference Chart

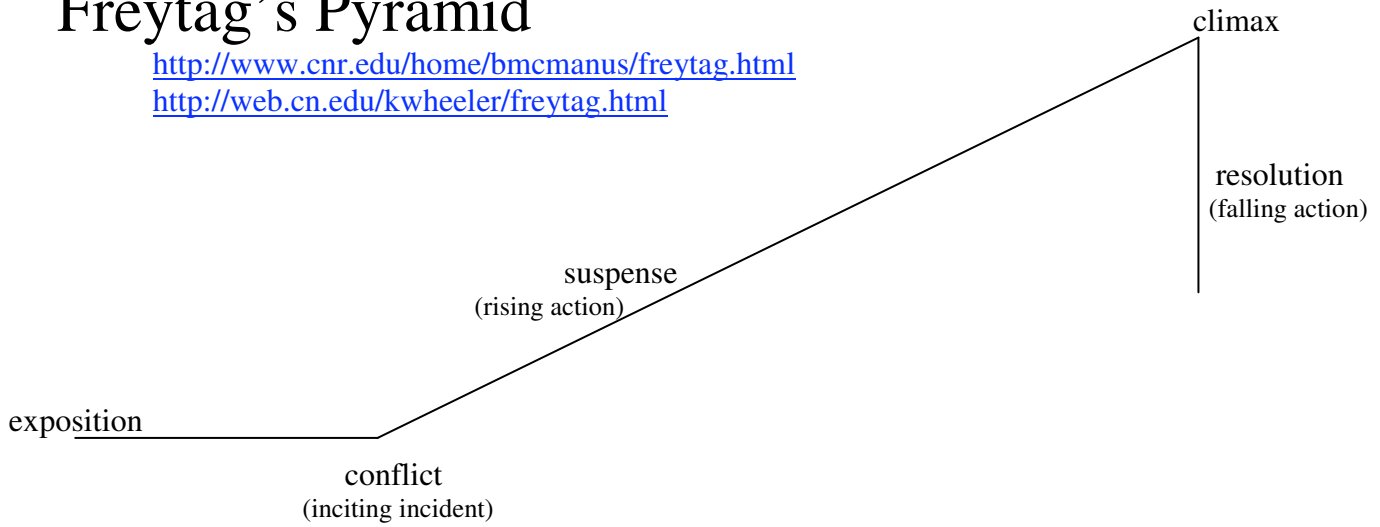
for _____
(text title)

TEXT EVIDENCE	INFERENCE

Freytag's Pyramid

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

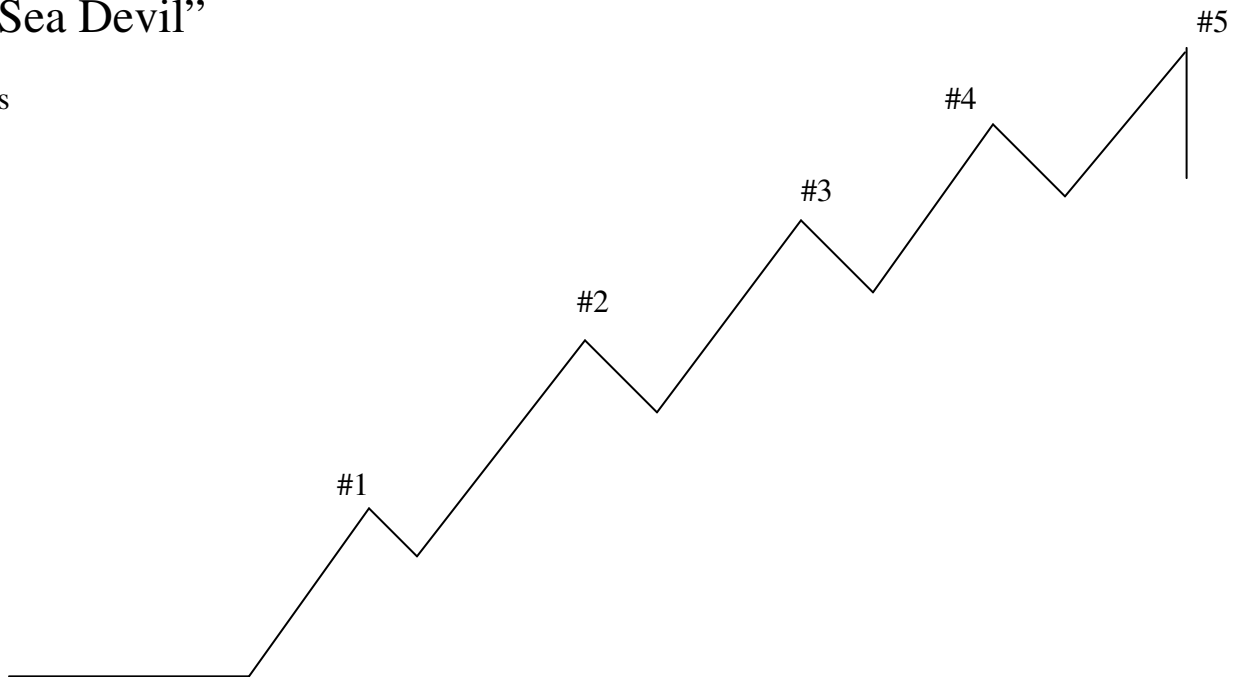
<http://web.cn.edu/kwheeler/freytag.html>



“The Sea Devil”

Climaxes

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



“Raiders of the Lost Ark”

Climaxes

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

