

Indiana Grubb
and the
Raiders of the Lost Art,
Part Two:
Using Film
to
Introduce Literary Analysis

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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. 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? 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."

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

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.

characterization

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

INFERENCE: He is dark and mysterious...even

<p>We still have not seen Indy's face.</p> <p>Asst. #1 looks confused? or in awe?</p> <p>The map is in pieces. The paper is flimsy and tattered.</p> <p>We see Asst. #2 in close up, moving into the scene.</p> <p>His eyes shift.</p> <p>He pulls out a gun.</p> <p>We see Asst. #2 cocking the gun, and we hear the [CLICK!] of it.</p> <p>At the sound, Indy turns his head slightly.</p> <p>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.</p> <p><u>The gun lands on a rock, firing into the air.</u></p> <p>The music swells and pounds with a triumphant sound.</p> <p><u>Indy steps into the light.</u></p> <p>A shot of Asst. #1's face shows his wide eyes, open mouth, gaze follows Indy as Indy passes in front of him.</p> <p>Indy recoils his whip, looks off to his left, and walks away.</p>	<p>dangerous? He is probably important to the story since his identity has been withheld all this time.</p> <p>INFERENCE: He doesn't understand the map. Maybe he admires the person who is able to read the map?</p> <p>INFERENCE: It's an old map, maybe even ancient?</p> <p>characterization He looks determined because he moves quickly and seems to know exactly where he's going, what he's after.</p> <p>INFERENCE: He's a shifty character?</p> <p>INFERENCE: Something bad will happen?</p> <p>suspense The slow unfolding of events puts off the moment of climax, making us eagerly wonder, "What will happen?"</p> <p>suspense "What will happen?"</p> <p>characterization</p> <p>Music and gunfire signal <u>climax #3.</u></p> <p>Music and light indicate that this is our protagonist!</p> <p>characterization Asst. #1 is surprised and in awe of our protagonist.</p> <p>Our protagonist is noble, vanquishing the man who threatened his life without hurting him.</p>
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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 Forestall 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.

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.

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.

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.

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, "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...

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."

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?

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.

12 Shot from behind. Indy hands wood to Asst.#1. "Stay here," he says. "If you insist," says asst.

13 Indy's footsteps 1-2-3

14 Shot of stone masks, shot moving forward

15 Shot from behind. Indy, walking, wobbles and rolls arms to regain balance.

16 Asst. #1 rises with sharp intake of

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**.

The music begins an upward "crawl."

Scary!

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.

32 Shot of chamber crumbling, Indy starts to run.

33 Indy jumps off steps and darts begin

climax #8

<p>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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The Adventures of Huckleberry Finn

FACT/INFERENCE CHART

INSTRUCTIONS: If facts are provided, use them to draw an inference. Write your inference in the space provided. If an inference is provided, find the evidence to back it up. Write your facts in the space provided.

FACT

1. "heaps of old greasy cards scattered around over the floor, and old whisky bottles, and a couple of masks made out of black cloth; and all over the walls was the ignorantest kind of words and picutres, made with charcoal" (41).

2. _____

3. "Whenever you leave a dead snake its mate always comes there and curls around it" (42).

4. Huck wanted to throw some of the spilled salt "over my left shoulder and keep off the bad luck" (13). "It would fetch bad luck" (42) to "talk about the dead man and guess out how he come to be killed" (42). "He made me take off the rattles and tie them around his wrist, too" (43). "Handling a snake-skin was...awful bad luck" (43).

5. When Huck hears that the town thinks his murder "was done by a runaway...named Jim" (46) he is startled and starts to say something in Jim's defense before he thinks better of it. He gets "so uneasy [he] couldn't set still" (47).

INFERENCE

1. What probably happened in this old house?

2. "...we reckoned the people left in a hurry" (41).

3. What superstitions could this fact help to explain?

4. What can we tell about these characters?

5. Why is Huck startled by the idea that people would believe Jim is a murderer? Give at least two different answers.

6. Huck tells Mrs. Loftus that he will “make a clean breast and tell her everything” (48), but he does no such thing. In fact, he is able on very short notice to create quite an elaborate lie.

7. “Pap always said, take a chicken when you get a chance” and “it warn’t no harm to borrow things, if you was meaning to pay them back some time” (52) but Pap doesn’t really mean to pay anything back.

8. Huck wants to find a way to save the man who is left to drown on the *Walter Scott*. He also wants to save the men who left him so they can be caught and punished.

9. from Chapter 13: _____

10. from Chapter 14: _____

11. _____

6. What does Huck’s easy lying ability tell us about his character?

7. Draw an inference about Pap.

8. Draw an inference about Huck.

9. Huck can spin quite a yarn.

10. Jim does not understand the story of Solomon.

11. Huck and Jim have become great friends.

name: _____

Fact/Inference Chart

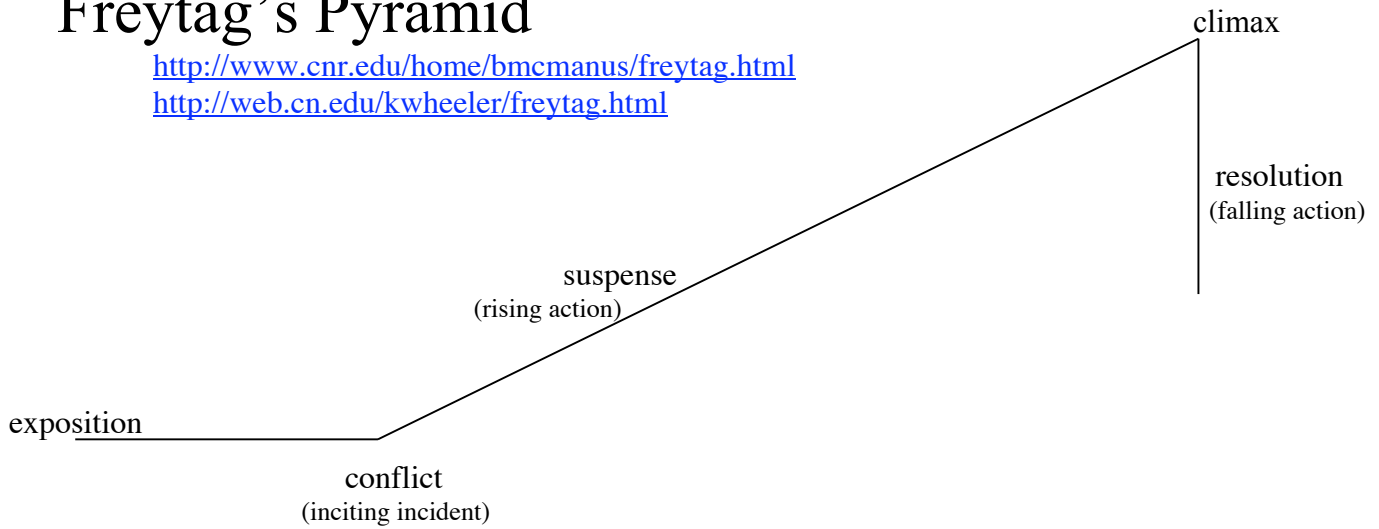
for _____
(text title)

TEXT EVIDENCE	INFERENCE

Freytag's Pyramid

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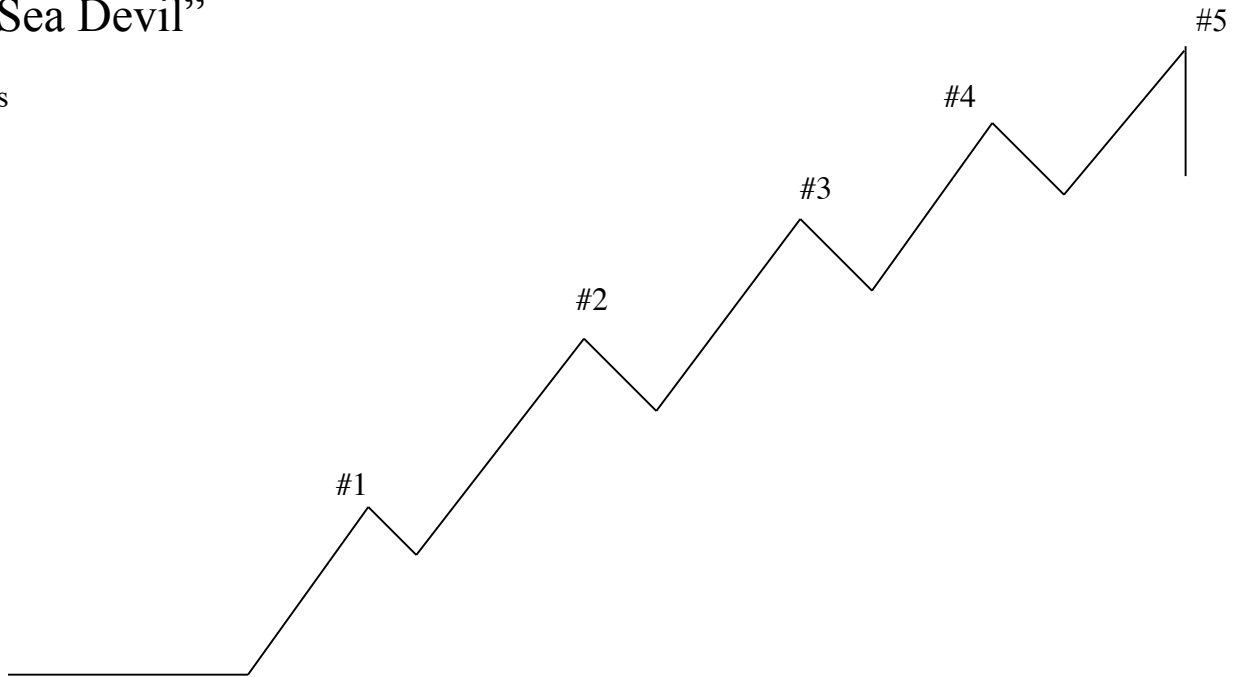
<http://web.cn.edu/kwheeler/freytag.html>



“The Sea Devil”

Climaxes

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



“Raiders of the Lost Ark”

Climaxes

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

