

Grade 5 Playlist: Analyze Visual and Multimedia Elements

Aligns with CCSS.ELA-LITERACY.RL.5.7:

- Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

Welcome

Some books are made up of only written words. Readers of these books have to imagine what is going on by creating images of the characters and setting in their minds. Other books, however, include visual elements—drawings or photos that readers can see. Sometimes, books are even made into films or online activities that include multimedia elements such as sounds and animations. These visual and multimedia elements affect how readers interact with and respond to the story.

Objective

In this playlist, students will learn how to:

- analyze how visual and multimedia elements contribute to a text.

Review

Key Terms

- **Visual elements** are images, such as photographs and drawings.
- **Multimedia elements** include sound, video, graphics, and animations.
- The **tone** of a text is the attitude that an author takes toward the subject or the audience.

Exploring the Standard

Nearly everyone is familiar with the tale of Cinderella. One of the most popular versions of the story was written in 1697 by the French author Charles Perrault. This version included a wicked stepmother, a fairy godmother, and a glass slipper. Since then, many different versions have been written.

Like most children's stories, printed copies of "Cinderella" are usually illustrated. There are several film versions of the story as well (both animated and with real-life actors). These visual and multimedia elements greatly affect the tone and meaning of this familiar story.

Read!

Read Perrault's version of Cinderella at this website.

http://www.gutenberg.org/files/29021/29021-h/29021-h.htm#Cinderella_or_The_Little_Glass_Slipper

In his version of the story, Perrault uses a serious tone. The story has a happy ending, but the narrator does not make jokes or describe any silly characters. Perrault's narrator also uses a sympathetic tone toward Cinderella. He feels sorry for her because she is a good person who has a difficult life. For example, he says that "the poor girl bore all patiently" and mentions that she "was no less good than beautiful." In contrast, the narrator describes her sisters as proud and cruel.



Practice!

This video uses sound and animation to retell the story of Cinderella. How do these multimedia elements affect the tone and meaning of the story? Are the tone and meaning of this version different from Perrault's version?

<http://www.pbslearningmedia.org/resource/6a7aea2b-a0d7-42c2-99cb-c9b93164262b/6a7aea2b-a0d7-42c2-99cb-c9b93164262b/>

Watch!

Watch this video to learn more about analyzing multimedia:

<https://www.opened.com/video/espark-learning-analyzing-multimedia-elements-instructional/427351>

A Closer Look: Illustrations

Well-known stories such as “Cinderella” have been illustrated by many different artists. Each artist may have a different understanding of the story. Artists can choose specific colors, lines, and shapes to reflect their unique understanding. A bright, colorful illustration can make one impression, while a dark, shadowy one may give the opposite impression.

The British illustrator Charles Robinson was one of many artists to illustrate “Cinderella.” How might the illustration below contribute to the tone and meaning of Perrault's version of “Cinderella”?



Cinderella” illustrated by Charles Robinson, 1900



In this illustration, Cinderella is in the kitchen. This scene probably takes place at the beginning of the story, before the main character goes to the prince's ball. What else can readers learn from this illustration?

- Cinderella is sitting quietly in the kitchen, as if she is thinking. She definitely looks unhappy. This unhappiness adds to the serious tone in Perrault's version.
- Robinson's method of drawing is very elegant. He uses thick lines, bright colors, and decorative borders. Although the person in the picture is just a servant, Robinson draws her with the same level of detail and attention he would give a queen. This respect for Cinderella matches the narrator's respect for Cinderella in Perrault's version.
- The elaborate border surrounding the drawing emphasizes that the scene is not real; it is only a work of art. This reminds readers that Cinderella is a character from a fairy tale, not a real person.
- The kitchen is very crowded and messy. It suggests that Cinderella has a hard life because she has a lot of chores to do. Like Perrault's narrator, the artist shows that Cinderella was treated badly.

Charles Robinson drew his illustrations for "Cinderella" in the year 1900. A few decades earlier, French artist Gustave Doré also illustrated the story. Doré was an engraver. He carved his designs into hard surfaces and then printed them with ink. Therefore, most of his illustrations were in black and white.



"Cinderella" design carving by Gustave Doré, circa 1800s



How does this illustration affect the tone and meaning of the story of “Cinderella”?

- The two central figures are Cinderella, who sits on the left, and a man from the royal court, who kneels before her on the floor. Unlike the other figures in the scene, they are well lit and not in shadow. It is clear that the illustrator wants the reader to focus on them.
- Look at the expressions that the characters have. Those in the background, especially the two women (Cinderella’s stepsisters), look down upon her seriously. Cinderella herself looks rather discouraged. These details match Perrault’s version of the story, which emphasizes Cinderella’s difficult life.
- Like Robinson’s drawing and Perrault’s written text, the tone of this illustration is serious. The scene is heavily shadowed and dark, even though the scene from the story is a joyous one.
- In contrast to Robinson’s drawing, this illustration has great detail and seems more three-dimensional. This style gives the image a more realistic quality, which makes the scene seem less like a fairy tale.

Practice!

Practice analyzing visual and multimedia elements with these quizzes:

- <https://www.opened.com/assessment/analyze-how-visual-and-multimedia-elements-contribute-to/1092325>
- <https://www.opened.com/assessment/meaning-and-tone/1093402>

Applying the Standard

Create an image to illustrate “Cinderella.” Choose any medium you wish, including photography or digital graphics. Before you begin, plan your illustration carefully. How do you want the image to affect the tone and meaning of the story? How will you use visual elements, such as color and detail, to achieve your goal?



Self-Check: RL.5.7

Read the passage. Then answer the question.

“The Bird with the Broken Wing”

Florence Holbrook

PERSONS IN THE PLAY—The Bird, The Oak Tree, The Maple, The Willow, The Spruce, The Pine, The Juniper, The Forest Fairy, Jack Frost

Scene I.—*In the Woods*

1. *The Oak*. See that flock of birds coming! The winter is near and they are flying south.
2. *The Maple*. I hope they will not light on my branches; I like to keep my leaves in order.
3. *The Willow*. So many birds will break my tender twigs. I am sure I do not want them either. Here they come!

[*The birds fly over the trees.*]

4. *Little Bird*. Oh, I can fly no farther! My wing is broken and I cannot hold it up. I am so tired and cold and hungry! I must rest to-night in this forest. I am sure some big strong tree will give me a resting place. I will ask this tall Oak, he looks so strong and his leaves are so thick and warm! May I rest in your branches to-night, great Oak Tree? I am a poor little bird with a broken wing and I am cold and tired and hungry.
5. *The Oak*. I am sorry; but my branches are all engaged by the squirrels, who are getting their acorns in for the winter. I have no room for strange birds.
6. *Little Bird*. Oh! I am so lonely, so tired! Surely the handsome Maple Tree will take me in. She has no acorns and so the squirrels will not be in her branches. Kind, lovely Maple Tree, may I rest to-night in your branches? I am a poor little bird with a broken wing. I will not harm your pretty leaves.
7. *The Maple*. My leaves tremble to think of taking in strange birds! My house is in perfect order and I cannot think of disturbing it. Please go away!
8. *Little Bird*. Oh, what shall I do? The Oak and the Maple are so unkind and I am shivering with cold and weak with hunger. Surely *some* tree must be kind. Dear Willow, you are kind, are you not? Will you take me upon your graceful branches just for to-night?
9. *The Willow*. Really, Mr. Bird with the broken wing, I think you should have gone on with the other birds. I cannot take you in. I do not know your name or anything about you. Besides, I am very sleepy, and so, good night!
10. *Little Bird*. Oh, my dear bird friends, how I wish some of you were here! I shall perish with the cold if I must stay on the ground. Where can I go? The Oak, the Maple, and the Willow have all turned me away and the night is coming on.



11. *The Spruce*. Dear little bird with the broken wing, come to me! Can you hop up into my branches if I hold them down to you? See, here I am! I am not so handsome as the Maple tree, but my leaves grow thick and I'll try to keep you warm through the night. Come!



12. *Little Bird*. Dear Spruce tree, how kind you are! I did not see you at first. Yes, here I am, on your lowest branch. How cosy and warm I feel. Oh, you are so good, and I was so tired and cold. Here I'll rest. I wish I could ever thank you enough for your goodness.
13. *The Spruce*. Do not speak of that, dear little bird; I am ashamed of the proud, selfish trees that would not shelter you. Should we not all be kind and helpful to one another?
14. *The Pine*. Well said, sister Spruce. And I will do my best to help you. I am not so strong as the Oak tree, little bird, but I will stand between you and the cold north wind. Rest warm and safe in the branches of the kind Spruce tree.
15. *Little Bird*. I thank you, tall Pine tree, for your kindness. You are a good brother of the Spruce and I shall rest well while you are both taking care of me.
16. *The Juniper*. I cannot keep the strong north wind from you, little bird with the broken wing, but if you are hungry, you may eat of my berries. Perhaps then you will rest better.
17. *Little Bird*. Thank you, dear Juniper tree. Why are you all so kind to me? Your berries are good, and now I am cold and hungry no longer. I'll go to sleep. Good night, dear trees!
18. *Trees*. Good night, little bird, and may you have sweet dreams!



Scene II.—*Midnight in the Forest*

19. *Jack Frost.* Here I am in the great forest. How I dislike to touch all these beautiful leaves; yet I must obey the orders of King Winter. Here comes the Forest Fairy. Do you know why I have come, dear Fairy of the Forest?
20. *Forest Fairy.* Yes, Mr. Frost. I know that you must touch all the leaves, turning them into brilliant hues of gold and crimson and brown. I dislike to have them go, and yet you and I must obey the commands of King Winter. But,—
21. *Jack Frost.* But what, dear Fairy? You speak as if you had some wish to make—what is it?
22. *Forest Fairy.* I must tell you. Such a dear little bird came to the forest this evening. He had a broken wing, and he was cold and very tired. He asked shelter from the great Oak, the proud Maple, and the graceful Willow,—and all refused. I was so ashamed of my trees!
23. *Jack Frost.* What! Did all the trees refuse to help a poor, tired little bird?
24. *Forest Fairy.* Listen! Just as I was in tending to speak to the trees, I heard the Spruce tell him to come to her branches and she would give him shelter. Then the Pine tree offered to keep the north wind from him, and the Juniper gave him her berries to eat. Could you, dear Jack Frost—
25. *Jack Frost.* Yes, yes, I know what you would ask. Such kindness as this should meet with some reward. The leaves of the proud Oak, the Maple, and the Willow shall fall to the ground when the cold of winter comes; but the Spruce, the Pine, the Juniper, and all their family shall keep their leaves and they shall be green all through the year. They shall be called the Evergreen Trees.



1. Refer to the information in the play *The Bird with the Broken Wing* and Image 1. Then fill in the blanks using the options given in the bracket.

Of the two main characters in the foreground of this image, the one on the left is **most likely** _____ (The Forest Fairy/ Jack Frost/ The Willow) and the one on the right is **most likely** _____ (The Forest Fairy/ Jack Frost/ The Willow).
The character on the left appears to be speaking to the other in a _____ (sincere/ humorous/ angry) tone.

Read the passage. Then answer the questions.

Excerpt from "A Christmas Carol"

Charles Dickens

Context Statement: *Ebenezer Scrooge is a businessman living in England. He is working in his office on Christmas Eve with his clerk, Bob Cratchit.*

1. The door of Scrooge's counting-house was open, that he might keep his eye upon his clerk, who in a dismal little cell beyond, a sort of tank, was copying letters. Scrooge had a very small fire, but the clerk's fire was so very much smaller that it looked like one coal. But he couldn't replenish it, for Scrooge kept the coal-box in his own room; and so surely as the clerk came in with the shovel, the master predicted that it would be necessary for them to part. Wherefore the clerk put on his white comforter, and tried to warm himself at the candle; in which effort, not being a man of strong imagination, he failed.
2. 'A merry Christmas, uncle! God save you!' cried a cheerful voice. It was the voice of Scrooge's nephew, who came upon him so quickly that this was the first intimation he had of his approach.
3. 'Bah!' said Scrooge. 'Humbug!'
4. He had so heated himself with rapid walking in the fog and frost, this nephew of Scrooge's, that he was all in a glow; his face was ruddy and handsome; his eyes sparkled, and his breath smoked again.
5. 'Christmas a humbug, uncle!' said Scrooge's nephew. 'You don't mean that, I am sure?'
6. 'I do,' said Scrooge. 'Merry Christmas! What right have you to be merry? What reason have you to be merry? You're poor enough.'
7. 'Come, then,' returned the nephew gaily. 'What right have you to be dismal? What reason have you to be morose? You're rich enough.'
8. Scrooge, having no better answer ready on the spur of the moment, said, 'Bah!' again; and followed it up with 'Humbug!'
9. 'Don't be cross, uncle!' said the nephew.
10. 'What else can I be,' returned the uncle, 'when I live in such a world of fools as this? Merry Christmas! Out upon merry Christmas! What's Christmas-time to you but a time for paying bills without money; a time for finding yourself a year older, and not an hour richer; a time for balancing your books, and having every item in 'em through a round dozen of months presented dead against you? If I could work my will,' said Scrooge indignantly, 'every idiot who goes about with "Merry Christmas" on his lips should be boiled with his own pudding, and buried with a stake of holly through his heart. He should!'



11. 'Uncle!' pleaded the nephew.
12. 'Nephew!' returned the uncle sternly, 'keep Christmas in your own way, and let me keep it in mine.'
13. 'Keep it!' repeated Scrooge's nephew. 'But you don't keep it.'
14. 'Let me leave it alone, then,' said Scrooge. 'Much good may it do you! Much good it has ever done you!'
- ...
15. At length the hour of shutting up the counting-house arrived. With an ill-will Scrooge dismounted from his stool, and tacitly admitted the fact to the expectant clerk in the tank, who instantly snuffed his candle out, and put on his hat.
16. 'You'll want all day to-morrow, I suppose?' said Scrooge.
17. 'If quite convenient, sir.'
18. 'It's not convenient,' said Scrooge, 'and it's not fair. If I was to stop half-a-crown for it, you'd think yourself ill used, I'll be bound?'
19. The clerk smiled faintly.
20. 'And yet,' said Scrooge, 'you don't think *me* ill used when I pay a day's wages for no work.'
21. The clerk observed that it was only once a year.
22. 'A poor excuse for picking a man's pocket every twenty-fifth of December!' said Scrooge, buttoning his greatcoat to the chin. 'But I suppose you must have the whole day. Be here all the earlier next morning.'
23. The clerk promised that he would; and Scrooge walked out with a growl. The office was closed in a twinkling, and the clerk, with the long ends of his white comforter dangling below his waist (for he boasted no greatcoat), went down a slide on Cornhill, at the end of a lane of boys, twenty times, in honour of its being Christmas Eve, and then ran home to Camden Town as hard as he could pelt, to play at blind man's-buff.
24. Scrooge took his melancholy dinner in his usual melancholy tavern; and having read all the newspapers, and beguiled the rest of the evening with his banker's book, went home to bed. He lived in chambers which had once belonged to his deceased partner. They were a gloomy suite of rooms, in a lowering pile of building up a yard, where it had so little business to be, that one could scarcely help fancying it must have run there when it was a young house, playing at hide-and-seek with other houses, and have forgotten the way out again. It was old enough now, and dreary enough; for nobody lived in it but Scrooge, the other rooms being all let out as offices. The yard was so dark that even Scrooge, who knew its every stone, was fain to grope with his hands. The fog and frost so hung about the black old gateway of the house, that it seemed as if the Genius of the Weather sat in mournful meditation on the threshold.





Bob Cratchit went down a slide on Cornhill, at the end of a lane of boys, twenty times, in honour of its being Christmas Eve.

2. Refer to the image for *A Christmas Carol*. Based on this image, which **two** of the following words **best** describe Bob Cratchit?
- A. dull
 - B. joyful
 - C. friendly
 - D. proper
 - E. cowardly
- 3.

Part A

Refer to the image for *A Christmas Carol*. Based on the image, which of the following describes the mood in of the setting?

- A. wild
- B. weary
- C. uneasy
- D. cheerful

Part B

Refer to *A Christmas Carol*. Which of the following excerpts from the passage **best** supports your answer in Part 1?

- A. "He had so heated himself with rapid walking in the fog and frost, this nephew of Scrooge's, that he was all in a glow; his face was ruddy and handsome; his eyes sparkled, and his breath smoked again."
- B. "The office was closed in a twinkling, and the clerk, with the long ends of his white comforter dangling below his waist (for he boasted no greatcoat), went down a slide on Cornhill, at the end of a lane of boys, twenty times, in honour of its being Christmas Eve, and then ran home to Camden Town as hard as he could pelt, to play at blind man's-buff."
- C. "Scrooge took his melancholy dinner in his usual melancholy tavern; and having read all the newspapers, and beguiled the rest of the evening with his banker's book, went home to bed."
- D. "The fog and frost so hung about the black old gateway of the house, that it seemed as if the Genius of the Weather sat in mournful meditation on the threshold."

