

Presenting Foreshadowing

Monica Callahan

Have you ever finished watching a movie and said “I saw that coming”?

Those feelings of “I knew it” or “the clues were right there” are examples of the ways foreshadowing plays out in a film. When a director uses the technique of foreshadowing, the audience is given direct or subtle clues about what will happen. “Foreshadowing is a literary tool authors and film makers adapt to provide early clues about where the plot is headed.”¹ My goal for this unit is that my third grade students will be able to recognize foreshadowing in a film and eventually in a written text. I also want my students to be able to produce written pieces that use foreshadowing.

Introduction

I teach third grade at McVey Elementary School in the Christina School District. McVey Elementary School is made up of approximately 440 students, 50% of whom are low income. Approximately 43% of our students are African American, while 40% are Caucasian. The district includes a section of Wilmington, Delaware’s largest city, and the city of Newark, some 14 miles to the west. There are three high schools, four middle schools and 18 elementary schools. The elementary schools are configured K-5. McVey Elementary School is situated among a quiet community of small detached homes in Newark just off the I-95 corridor and within a mile of the University of Delaware main campus. The 2016-2017 school year will be my first in regular education. I have previously taught Special Education to students with intense behavioral needs. My third grade classroom will look dramatically different than my previous classrooms. The desks of my 20 students are configured into groups to encourage collaborative learning. Within my classroom I have a reading nook with books of all genres for students to utilize throughout the day. I also have a computer center and two small group areas. My classroom is bright, cheerful, and welcoming. As an educator I strongly believe that school is where students should feel safe, take risks, and feel loved. My classroom is a community of learners and I am one of them, not just their teacher.

McVey Elementary School has also partnered with the International Literacy Association to help us enable students to find joy and pleasure through literature. I am in the cohort of staff members chosen to work directly with members of the International National Literacy Association team. Over the course of multiple discussions with my colleagues and members of this group, elite, educated, and well-versed in literacy-based research, we have determined that as teachers we often focus on the skill that is on our curriculum maps because that is what is mandated by our district; sticking to a map tells

me exactly what to be teaching, how, and when. By doing so, teachers like myself often lose out on the opportunity to teach author's craft—that is, any purposeful and meaningful technique an author uses to capture the reader's attention. If I explicitly teach students to notice and discuss an author's craft when reading, authors can ultimately become mentors for student writing: "Teachers can encourage students to implement the same craft features in their own writing."

Rationale

The target of foreshadowing is always the audience. It is used as a vehicle that provides clues to signal to the reader about events that will occur later in the narrative. Foreshadowing serves to build suspense. This specific literary device gives the audience clues to the future without revealing the plot line. Through the use of the device the audience is given indications beforehand about what is going to happen later in the story. As readers, it helps to know that the author has a plan—that he or she began the story with the ending in sight. Foreshadowing is used to change the perception of the audience by providing them with more pertinent plot information than some of the characters involved in the story have themselves. It encourages readers to connect personally with characters and form opinions and even predictions about the outcome of the events. Three questions one could ask to determine if foreshadowing is taking place are: 1) Are there phrases referring to the future? 2) Is there a change happening in the weather, setting, or mood? 3) Are there objects or scenic elements that suggest something happy, sad, dangerous, exciting, and so on?

Foreshadowing allows readers and viewers to be involved in actively thinking about the plot unfolding before them as they pick up hints about what may soon happen. Recognizing foreshadowing can be a challenge. Readers must notice hints and begin to guess where the story may be leading. In a story or film clothing, behavior, and dialogue are all clues that work together to foreshadow what will happen. By revealing clues to the plotline, foreshadowing works as a tool to help the audience feel more invested in the story. Readers and viewers who are so invested are more likely to continue watching, listening, or reading.

Foreshadowing can be direct or indirect, using prophecy or symbolism. Authors use foreshadowing to create suspense or give information that helps readers understand what comes later. Direct foreshadowing hints at an outcome or event by openly suggesting what could happen. Indirect foreshadowing hints at an outcome by leaving more subtle clues in the plot line. Because prophecies in fictional stories always come true in one way or another, they are a very effective foreshadowing tool. Lastly, symbolism uses minor objects or relations as symbols that foreshadow something that will happen. Below is an example of two different scenarios that foreshadow what will happen.

Example 1

A professionally dressed woman hurriedly leaves the house, slamming the front door. She frantically searches for her keys in the bottom of a giant purse while balancing a briefcase under her other arm. She finds her keys, gets in the car, begins backing out of the driveway, and then slams on the brakes. “I feel like I’m forgetting something,” she says. She shrugs and drives away.

With only this information, we can predict the outcome of this story—the woman has forgotten something important at home, and she probably won’t realize it until she needs it, perhaps at a meeting. Her clothing, behavior, and dialogue are all clues that work together to foreshadow what will happen in her future. Now, imagine the same situation, reenacted with slight differences:

Example 2

A professionally dressed woman hurriedly leaves the house, slamming the front door. She frantically searches for her keys in the bottom of a giant purse while balancing a briefcase under her other arm. She finds her keys, gets in the car, and backs out of the driveway. As the car drives away, the camera moves back towards the front door and into the house, where a USB stick is sitting on a shelf next to the front door.

In this scene, the situation is the same, but the details are different. It shows us the USB stick, forgotten by the woman, which foreshadows a future conflict.

Foreshadowing helps make ordinary events more believable. If a written text or film foreshadows something, readers feel prepared for the events when they actually occur. Foreshadowing helps the author prepare us for the ending, so that it does not seem random. One of the opening scenes of the film *Citizen Kane* shows a group of reporters trying to decipher the last word ever spoken by Charles Foster Kane, the millionaire newspaper tycoon: “Rosebud.” In the film the snow globe appears in Kane’s hand as he is dying in the beginning of the movie, a scene that foreshadows the later flashback to his abandonment as child. Kane is eventually left only with the snow globe, which foreshadows his lonely death. *Citizen Kane* also gives us a glimpse of a sled in one of the opening scenes. We do not know its name, but ultimately it foreshadows the film’s final scene when we finally learn the meaning of Kane’s last word. When foreshadowing is subtle and effective, as in *Citizen Kane*, the audience is more likely to be intrigued by and connected to the work. It adds dramatic tension to a story by building anticipation about what might happen next. The ending of *Citizen Kane*, even if it surprises us, makes us feel as if we had been more alert as viewers we might have been able to guess it.

In my classroom I plan to use film and picture books to teach how foreshadowing has been used and how students themselves can implement it into written works. I want my

students to learn to use foreshadowing themselves. Picture books are excellent tools to illustrate literary techniques to writing students of all ages. Picture books are where you get the most bang for your buck because the writing in them is sharp, elegant, and very strategically because it makes it easier for children to follow the plot and understand themes.

Foreshadowing in Film

The coursework of the seminar “Seeing into Movies” has required watching various movies to focus on different subjects: lighting, what acting is and isn’t, the look of film noir, camera setups, and so on. While each of these films has allowed us to focus on a different topic, all of them have included foreshadowing. In fact, most films use some type of foreshadowing to keep us wondering and engaged. I have realized through our discussions and my research that I did not always pick up on the foreshadowing during the films. I would assume that if I watched the film again aware of the ending, I would be more sensitive to the foreshadowing. Some of the films we watched in seminar were more challenging and the foreshadowing or any plot line may not have been obvious on the first view. For example, I thoroughly enjoyed *Psycho*, but its ending left me surprised and a bit spooked. Through further research I realized that there was some very subtle foreshadowing throughout the movie that could have clued me into the ending. I did not catch that Norman Bates tells Marion Crane that his mother “isn’t quite herself today” and explains that she is “as harmless as one of those stuffed birds” when Marion checks into the Bates Motel and questions their toxic relationship. Now that I am aware of what happens at the end of the film, it makes sense that Norman would compare his mother to a bird subjected to taxidermy because she has been treated that way herself by her own son.

The seminar also required that we watch *Double Indemnity*. The discussion of this movie focused on film noir, a style or genre of film marked by a mood of pessimism, fatalism, and menace. *Double Indemnity* also uses subtle foreshadowing. Barbara Stanwyck (as Phyllis Dietrichson, the murderous femme fatale) and Fred MacMurray (as Walter Neff, her partner and victim), have amazing chemistry on screen. Their attraction is incredibly well portrayed, and the development of their relationship with each other is so convincing that what happens between them almost seems normal. Besides that, their mutually calculated interaction, although it seems at first like it has been rehearsed endlessly and ultimately brought unconvincingly to the screen, is exactly as it was meant to be, because it represents each character’s intentions, even very subtly foreshadowing their future betrayals of each other. This film uses subtle foreshadowing that takes a keen eye or ear to figure out. These are clues that viewers like myself would probably buy into on the second or third viewing.

Children's movies, especially Disney movies, also include foreshadowing. In the movie (and book) *Charlotte's Web*, Charlotte the spider explains to Wilbur the pig that all living things will eventually die. This is subtle foreshadowing that sets the scene for the main plot, which involves saving Wilbur from being killed in the slaughterhouse. Charlotte weaves a web over the barn door with a message that surprises the humans and spares Wilbur his life. As Charlotte works tirelessly to spin the web, she uses all her energy and dies, just as she had hinted to Wilbur at the beginning of the film. In *Finding Nemo*, Nemo and the other fish in his tank are observing people in the dental office when a net swoops in to capture Nemo. Nemo is in the net when the other fish go into the net and shout "Swim down" to stop him from being taken and given to Darla. This advice foreshadows the way Nemo, Dory, and the other fish are able to stop the fisherman from capturing them by swimming down inside the giant net in the ocean later on in the film. While children may not pick up on these clues during the first viewing of the movie, they may at least connect the two scenes. There is also subtle foreshadowing in the movie *Frozen*. "Frozen Heart," the song at the beginning of the film, is both a ballad about ice and its various properties and a subtle yet thoughtful allusion to the movie's themes. The song's lyrics refer to Elsa and her powers. One line also states, "The only frozen heart around here is yours," which leads to the plot of the film. The line "And break the frozen heart" foreshadows the moment where Anna gets fully frozen but frees herself by choosing to save Elsa from Hans, rather than saving herself by kissing Kristoff. In *The Lion King*, Simba's father tells him to look at the stars and adds that the great kings of the past look down on the animals from those stars. He says, "So whenever you feel alone, just remember that those kings will always be there to guide you, and so will I." In this scene, Mufasa foretells his own fate: that he too will eventually die and live among the stars like the great kings he just told Simba about. In one last example, Cinderella's angry stepmother gives Cinderella a mean glare in an early scene of the film, foreshadowing the hardships that Cinderella will go through. In addition to foreshadowing later developments in their own stories, Disney films often provide direct foreshadowing to other Disney films, as when one of the fish in *Finding Nemo* is reading a comic titled *The Incredibles*, which came out the year after *Finding Nemo*. In "The Pixar Theory," Jon Negroni explains how all the Disney Pixar films are connected.

Foreshadowing in Children's Books

Picture books use many variations to show foreshadowing. Authors and illustrators use repetition, rhyme, illustrations, and flashforwards as direct or subtle hints that foreshadow coming events. Foreshadowing usually happens in the beginning of a text. Details in both writing and illustrations can foreshadow events to come. So many children's books use foreshadowing that I can provide only a small sample from the vast list. Peggy Rathmann's *Ruby the Copycat* is a story about a girl who wants to fit in with her new class. To do so Ruby imitates everything her friend Angela does. Angela grows tired of Ruby imitating her. After the teacher encourages Ruby to be herself, Ruby starts to copy

the teacher as well. At one point Ruby notices Angela's bow, and we can infer based on more story clues that this is foreshadowing that Ruby will copy the bow in some way. Ruby also looks at Angela's outfit in one illustration and then paints a similar dress on her art paper, foreshadowing that Ruby will to copy Angela's sweater in some way in the future. The fake pink fingernails Ruby applies foreshadow that she will copy the teacher, who also wears fake pink fingernails.

Some picture books just give one line that gives a glimpse about what will happen in the future. Little Red Writing Hood's mother tells her, "Your grandmother is not well—go see how she is doing—and be sure to go straight there." This one simple line is foreshadowing that Red Riding Hood will not follow her mother's orders. In Ezra Jack Keats's *The Snowy Day*, Peter explores his neighborhood after the first snowfall of the season. Towards the end of the book Keats writes, "He picked up a handful of snow—and another and still another. He packed it round and firm and put the snowball in his pocket for tomorrow. Then he went into the warm house." The phrase "warm house" invites readers to infer what might happen next. This is an excellent example to help students understand how they can place words or phrases strategically to show foreshadowing to a later event in their own writing. The last story that I studied is called *The Great Fuzz Frenzy*. In this story a dog drops her tennis ball down the tunnel of a prairie dog community. The prairie dogs aren't sure what to do and become obsessed by the ball. This incident foreshadows the unexpected turns relationships can take when something new is added to an otherwise peaceful community.

How to Implement Foreshadowing into Writing

When third grade students write, they often just write what comes to mind, and their thoughts can be very literal. It takes time for third grade writers to realize that they are writing to an audience that may extend beyond the teacher. When I teach writing, I always say, "If I took this to the president or to the principal, would he or she be interested in reading your piece? Would it keep them entertained? What is its purpose?" My goal is to help my students learn how to incorporate their own author's craft into their writing. So much of the literature the students are exposed to is rich with author's craft and they do not even realize it. I am confident that explicit modeling and instruction can help my students incorporate foreshadowing into third grade writing.

Objectives

- Students will be able to define foreshadowing in films and written texts.
- Students will be able to identify foreshadowing in films and written texts with little to no prompting.
- Students will be able to incorporate foreshadowing into their own written texts.

- Students will be able to determine what events will come next based on the information given through foreshadowing

Standards

RL.3.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

RL.3.2 Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

RL.3.3 Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events

RL.3.4 Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.

RL.3.5 Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

RL.3.7 Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).

RF.3.3 Know and apply grade-level phonics and word analysis skills in decoding words.

RF.3.4 Read with sufficient accuracy and fluency to support comprehension.

W.3.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

W.3.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

SL.3.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 3 topics and texts*, building on others' ideas and expressing their own clearly.

SL.3.2 Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

L.3.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.3.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L.3.5 Demonstrate understanding of figurative language, word relationships and nuances in word meanings.

Foreshadowing in Picture Books

The following lessons can be done with the whole group or with small group sessions.

Lesson 1 – *The Mitten* by Jan Brett

Materials needed: Multiple copies of *The Mitten*, access to a computer (and projector) with internet connection (to show the whole class), accompanying sheet found in Appendix A.

The topic of foreshadowing be introduced using picture books. I will read *The Mitten*, a Ukrainian folktale adapted and illustrated by Jan Brett. The first reading will be considered a cold read, as the students will not know what they are listening for, looking for, or why I am reading them the story apart from our simple enjoyment. After reading through the story and showing the pictures, I will ask the students if they noticed or noted anything about the story as it was being read. I will anticipate that students will mention the uniqueness of the illustrations. Not only are the illustrations intricate, but additional scenes are presented within the margins foreshadowing what will come next in the story. As the students give answers related to the illustrations, I will listen to each one and then state that I am going to read the story again. This time when I read, I want the students to look solely at the marginal illustrations. After reading the story I will introduce the word *foreshadowing*. I will give the students the definition: a literary device that authors use to hint at future events in a story. I will write the definition on chart paper and have it posted in a visible place in the room. Students will then watch a YouTube video about Jan Brett's illustrations for *The Mitten*. In the video she describes why and how she incorporated the future events into the margin illustrations. Each student will be given time to respond to the video and share their thoughts with a friend nearby. I will explain that this is an example of foreshadowing through illustrations. Students will then be put

into groups of 3-5 people and given a copy of the book. Students will read through it again and look at the illustrations. Students will be given a guided reading sheet to go along with the book. The last section of this sheet will ask what their opinion of this literary technique is. The page can be printed back to back, allowing two pages to be analyzed.

Lesson 2 – *Ruby the Copycat* by Peggy Rathmann

Materials needed: Copy of *Ruby the Copycat*.

Students will have already been introduced to the word foreshadowing. An anchor chart will have been posted with the definition of foreshadowing listed. Now that students have heard about how illustrations can be an example of foreshadowing, I will tell them that they need to listen to the words in the story this time as we listen for foreshadowing clues. The illustrations can serve as support to the text, but we will not rely solely on the pictures to tell us what might happen later in the story. Prior to reading the text, I will post the following words on the board (smartboard, white board etc.):

- | | |
|---------------|-----------|
| - Coincidence | Sensitive |
| - Loyal | Pleasant |
| - Murmur | Sprang |
| - Gently | Slid |
| - Recited | Modeled |

The above words are Tier 2 words found within the text. These words are words that the students may have been exposed to but do not know the meaning of. Tier 2 consists of high frequency words that occur across a variety of domains. That is, these words occur often in mature language situations, such as adult conversations and literature, and therefore strongly influence speaking and reading. After writing the words, I will ask students if they recognize any of the words. Students will most likely be able to recall seeing or hearing the words and perhaps put them into a sentence. I will introduce any words that are not discussed without prompting and ask the students to describe a situation that may involve that word. I will alert students to the fact that the words will occur in the story that they are about to hear. The purpose of this lesson is to recognize foreshadowing within the text but also to work on grade level comprehension of the text. The following questions can be used as the text is read aloud:

Page 1 → Which child do you think is Ruby the Copycat, and why?

Pages 2 and 3 → Why did Ruby raise her hand only halfway to answer the question?

Pages 4 and 5 → What is Ruby planning by wearing a red bow in her hair?

Stop at page 5 – What will happen next in the story?

Pages 6 and 7 → Why did Ruby go home to change her clothes? Look at her dress. Do you think she made the dress? Why?

Pages 8 and 9 → What do you think Ruby did to her shirt? How do you know that?

Pages 10 and 11 → Look at Angela’s face. How is she feeling?

Pages 12 and 13 → Why is the teacher pressing her hand to her bowed head?

Pages 14 and 15 → What is happening in this scene? How does Ruby feel?

Pages 16-18 → Was Miss Hart mean to Ruby? What is Miss Hart trying to do?

Pages 19 and 20 → Why did Ruby glue pink plastic fingernails on every finger of her hands? Do any other story clues hint why Ruby is putting on pink plastic fingernails? Students should respond that the illustrations that show Ruby looking at the teacher’s fingernails should hint at Ruby acting in this way.

Pages 21 and 22 → Why did the class giggle at Ruby?

On page 23, the author writes, “Ruby smiled at Angela’s bow and tiptoed to her seat.” Based on the text and what happens in the story, why did Ruby smile at Angela’s bow? The answer should resemble: Miss Hart drew Ruby’s attention to Angela’s bow when she called it pretty and identified Angela based on the bow. Based on only this information, we can infer that perhaps Ruby smiled at the bow because she thought it was pretty or liked it in some way. We can infer from reading the rest of the story, however, that Ruby planned to copy the bow, and this idea made her smile. This is a form of foreshadowing. Ruby’s smiling at the bow foreshadows that she is going to copy the bow in some way.

Page 26 → What is Ruby doing? How does this illustration serve as a form of foreshadowing? Students should look at the illustration as Ruby is looking around the easel to see what Angela is wearing. She is painting similar flowers to the ones on Angela’s sweater. This foreshadows that Ruby is going to copy Angela’s sweater in some way.

Page 35 → Who is Ruby copying? Students should give evidence from the text to support their answer. What happens exactly in the text that foreshadows Ruby will do this? Students should be able to infer that Ruby is copying Miss Hart. Students can fill out the chart found in Appendix B as a class to support their answer.

After completing the reading, the teacher should note that both the illustrations and the character's actions gave clues about the story's foreshadowing of events.

At this point the students should be gathering an understanding of what foreshadowing is and how it appears in picture books. The next step will be to examine a film.

Foreshadowing in Film

The film that will be examined is the Disney movie *Frozen*. It is assumed that most or all students have seen this movie. The first question to ask of the students is, "Who has seen the movie *Frozen*?" Most students will raise their hands, and some may even break into song: there are a few songs that have really stuck with the current generation of third graders. Students will now be told that the first song foreshadows what will occur the rest of the movie. Students will then listen to the song "The Ice Worker Song" on YouTube. I recommend playing the song 2-3 times. The first time the students will just be excited to hear it and see the film clip. The second time, play only the audio and not the film. The third time, tell the students to listen closely to the words of the song, as they are the focus of the lesson. Next the students will be given a copy of the lyrics in Appendix C. It is important that all the students have a copy to analyze. Ask students to highlight the following lyrics:

1. Hyup! Ho! Watch your step! Let it go!
2. Ice has magic, can't be controlled.
3. Stronger than one, stronger than ten.
4. Beware the frozen heart.

Next the students will be shown a video clip from the movie. To find the clips, Google the following:

1. Disney's Frozen – Party is Over clip
2. Anna Freezing Scene – Frozen
3. Disney's Frozen – Let it Go
4. Elsa battles the Guards – Frozen

These clips should come up when those specific phrases are typed into google. If they do not – use your best judgment to find a clip that closely matches the selected scene.

Once the clip is shown, students are to match the clip shown to a specific lyric from the opening song, , emphasizing the ways the opening song foreshadows events to come

in the film. This may require students to be shown the clips multiple times. The realization of the students will be magical! Most of the students have never connected the lyrics of the first song to the rest of the movie. Have the class work out which lyric goes with which music clip. Then the students can do the matching activity found in Appendix D. During the activity the students will also be asked to give evidence about why they think the song lyric foreshadows the movie event.

Incorporating Foreshadowing into Student Writing

Allowing students to incorporate foreshadowing into their own writing encourages the students to add style to their writing. How students incorporate foreshadowing into their writing will vary depending on the students' writing skills and their ability to understand foreshadowing. The next task will be challenging, and the students may need assistance in completing it. Students will be asked to think about a bad day they had. Students will be given the sheet titled "Foreshadowing—What Were the Clues?" In the center of the sheet students will write the bad event that occurred. In the outside circles students will write the details that made the day so terrible. The sheet can be found in Appendix E. It is important to remind students that they are in charge of incorporating the foreshadowing into the text. They need to give clues to the reader that something bad will occur. I recommend choosing a bad event because it will be easier for the students to incorporate foreshadowing phrases as a precursor to their event.

After students have filled out the graphic organizer, they should share with a partner and the teacher should walk around and conference with the children. The next step will be having the students take the details that made the event terrible and form them into phrases that hint at foreshadowing. This part will be difficult. As this is the first time most of the children will be incorporating foreshadowing into their writing, the teacher will need to model phrases. Most students will probably use the same modeled phrases to begin with. Explain to students that whatever phrase(s) they choose to put into their writing to foreshadow an event cannot explicitly describe the bad event. The phrases are meant to get the audience thinking about what is going to happen in the future and hint at future story events, not tell the story early! Here is one example that could be written on chart paper or somewhere visible for the students to see:

Topic: Mom's birthday party

Events that were not great about the party:

Rain and thunder when I woke up
The cake was not ready when I picked it up
I was late to the party because of a flat tire
The present I had bought my mom she already had

From these events, students will come up with ideas of how they could foreshadow the details of the story before they actually occur. For the first event —Rain and thunder when I woke up—help the students brainstorm how they could foreshadow that a storm was going to occur or had already occurred (for example, “I had seen the weather forecast and things were not looking good for the party date” or “Throughout the night I could hear thunder rolling in”). Repeat this process with the other story events. The ultimate goal is for students to come up with their own examples of how to foreshadow just one story detail from their bad event story. I would expect that students need support during this lesson, which is just an opening to more writing lessons about foreshadowing in the future.

Appendix A

Name _____ Date _____

THE MITTEN

By : Jan Brett

Foreshadowing → A hint or clue of something that will happen

Directions: Read the pages of text that are marked with a post-it. Use the boxes below to explain what is happening in the margin illustrations.

The left margin shows...	The text tells us...	The right margin shows...

Based on the information given in the margins; what is the author foreshadowing will happen next?

The left margin shows...	The text tells us...	The right margin shows...

Based on the information given in the margins; what is the author foreshadowing will happen next?

What is your opinion of this literary technique? Is it useful?

Appendix B

Who is Ruby copying?

Evidence from the text :

Evidence from the text :

Appendix C

Lyrics from *Frozen*

By Kristen Anderson-Lopez and Robert Lopez

Born of cold and winter air
And mountain rain combining
This icy force both foul and fair
Has a frozen heart worth mining

Cut through the heart, cold and clear
Strike for love and strike for fear
See the beauty sharp and sheer
Split the ice apart
And break the frozen heart

Beautiful, powerful, dangerous, cold
Ice has a magic can't be controlled
Stronger than one, stronger than ten
Stronger than a hundred men

Born of cold and winter air
And mountain rain combining
This icy force both foul and fair
Has a frozen heart worth mining

Cut through the heart, cold and clear
Strike for love and strike for fear
There's beauty and there's danger here
Split the ice apart
Beware the frozen heart

Lyrics compiled by Disneyclips.com.

Appendix D

Name _____ Date _____

Directions: Match the song title to the movie clip using lines. Next, give evidence as to why you thought this.

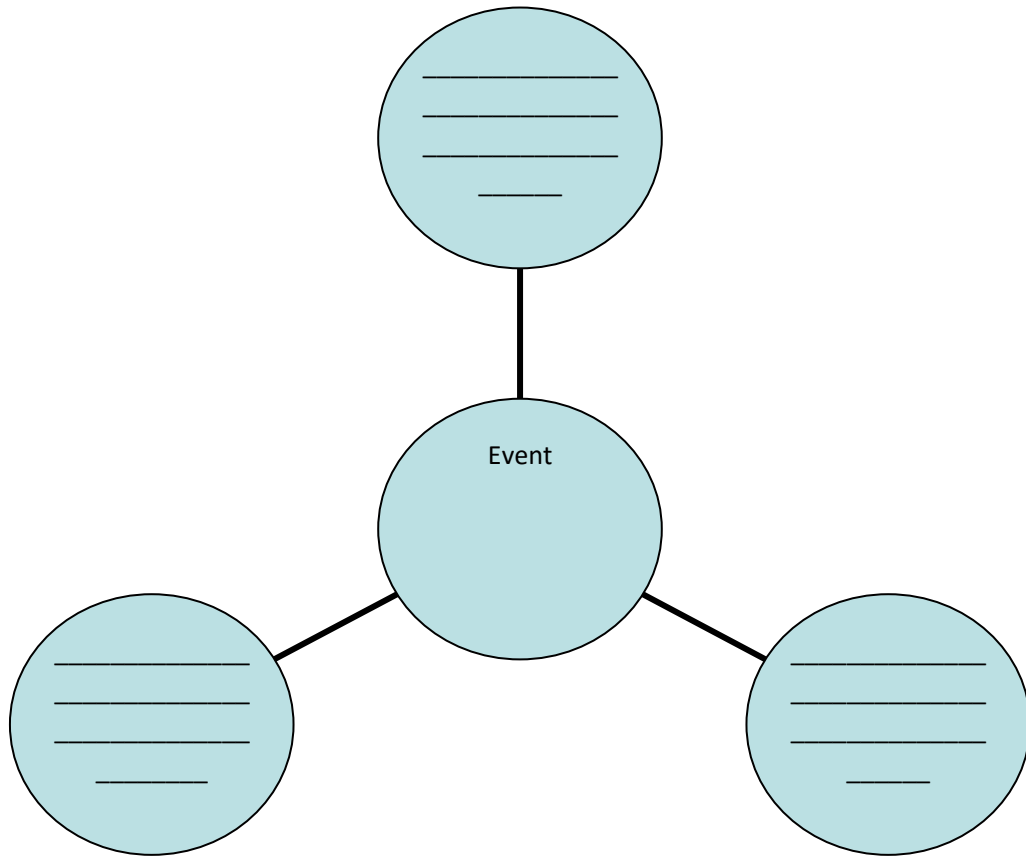
- | | |
|----------------------------------|--|
| 1.) Party is Over Clip | A. Ice Has magic, can't be controlled |
| 2.) Anna's Freezing Clip | B. Hyup! Ho! Watch your step! Let it go! |
| 3.) Let it Go Clip | C. Stronger than one, stronger than ten |
| 4.) Elsa Battles the Guards Clip | D. Beware the Frozen Heart |

Song Lyric (write corresponding letter from above)	Clip (write corresponding number from above)	Reasoning: Explain why you think the lyrics foreshadow the movie event

Appendix E

What were the clues?

In the middle of the diagram fill in the event that occurred that was bad. Then in the surrounding circles write what led up to this being a bad event.



Bibliography

- Brett, Jan. *The Mitten*. Hove: Macdonald Young, 1999.
- Center, Reading Recovery, and Literacy Collaborative. "Book Recommendation: 'The Snowy Day' to Teach Foreshadowing." September 30, 2011. Accessed December 18, 2016. <https://lesleyuniversitycrrlc.wordpress.com/2011/09/30/book-recommendation-the-snowy-day-to-teach-foreshadowing/>.
- Cinderella*. Dir. Clyde Geronimi, Wilfred Jackson, and Hamilton Luske. Buena Vista, 1950.
- Citizen Kane*. Dir. Orson Welles. RKO, 1941.
- Double Indemnity*. Dir. Billy Wilder. Paramount, 1944.
- "Foreshadowing." Accessed September 18, 2016. <http://www.norwellschools.org/cms/lib02/MA01001453/Centricity/Domain/218/Foreshadowing%20Packet.pdf>.
- Frozen*. Dir. Chris Buck and Jennifer Lee. Disney, 2013.
- The Lion King*. Dir. Roger Allers and Rob Minkoff. Disney, 1994.
- Psycho*. Dir. Alfred Hitchcock. Paramount, 1960.
- Rathmann, Peggy. *Ruby the Copycat*. United States: Turtleback Books, 1993.
- Stevens, Janet and Susan Stevens Crummel. *The Great Fuzz Frenzy*. Orlando: Harcourt Children's Books, 2005.
- "Using picture storybooks to teach literary devices: v.3: Recommended books for Children and young adults." *Choice Reviews Online* 40.3 (2002). doi:10.5860/choice.40-1691.
- White, E. B. *Charlotte's Web*. New York: HarperCollins, 1980.

Notes

- ¹ "Foreshadowing."