

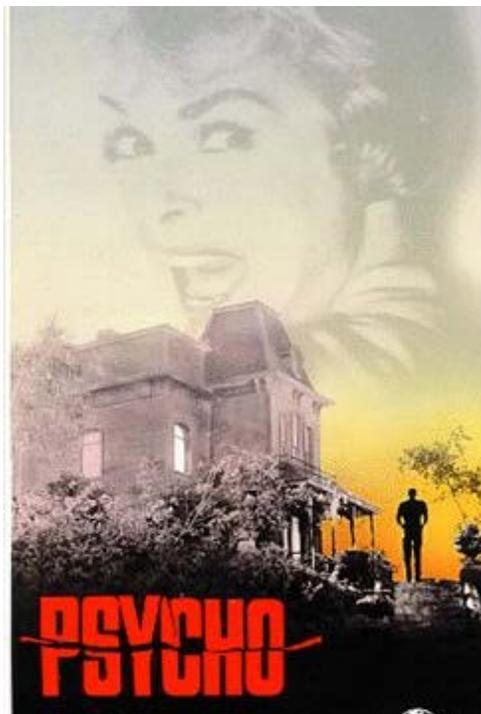
## Composition 3: Scare Tactics

**Essential Question: How do classic horror writers create a mood of fear?**

**PROMPT:** Explain how Hitchcock's classic thriller *Psycho*, much like Poe's short stories, attracts readers with insane characters, shifting settings, and conflicts with the dead. **NOTE:** Students who miss more than 1 day of the film may substitute any three modern horror flicks for *Psycho* [consider Stephen King's *Misery* for insanity, *I Know What You Did Last Summer* for setting shifts, and any "zombie" film [*Night of the Living Dead*] for conflicts with dead characters.]

**Gifted Differentiation: GIEP students will devise their own literary elements for comparison and may substitute alternative works by Poe from his *Collected Works*.**

**INTRODUCTION IDEA:** Begin with the question, "Why are people attracted to horror stories?" Then, answer it in a few sentences.



**CONCLUSION IDEA:** "Writing I learned from my schoolmaster; fear I learned from Edgar Allan Poe," Alfred Hitchcock once remarked. Begin with this quotation. Then, summarize what specific fear-building tricks Hitchcock seems to have learned from Poe.

### Focus Skills

1. TS/Subs/Intro/Concl
2. Frag/Run
3. Sp
4. Redundancy
5. Quoting [Q1-Q5]
6. 3.5 Pages Final Copy Calibri or Arial 12

**\*5 Citations minimum / MLA Works Cited Required**

**Full texts of all of Poe's stories and the screenplay of *Psycho* can be found at Mr. Everhart's Staff Page.**

Just click on the link for Composition Unit files and Syllabi at the top right of the page!

**At one time, the film in poor quality could be found at this YouTube link:**

<https://www.youtube.com/watch?v=LYNpJorKfsg>

## Mega-Tips for Content Development

- Make sure that you are not *regurgitating the plot!* You need to discuss events in the stories, of course—but only those that are relevant to your subtopics. However, discussing non-essential events that do not relate directly to the subtopic points is a no-no. Below is an example of a plot regurgitation for a paragraph on the *Wizard of Oz*.

*The Wizard of Oz* contains material that may be frightening to little children. The story begins in Kansas, where a girl named Dorothy lives with her uncle and aunt on a dust-swept farm. One day she is transported through a dream into the magical land of Oz. She meets up with a scarecrow whose desire is to have a brain, a tin man who lacks a heart, and a cowardly lion seeking courage. Of course, it is Dorothy's desire to get back home, which she eventually does with the help of a benevolent witch who tells her to click her heels together and say, "There's no place like home." Likewise, all of Dorothy's magical friends are granted their wishes by a self-absorbed wizard, and all ends cheerily.

- Precede or follow up each quotation from the book or the film with personal observations, examples, interpretations, or elaborations. Do not just string quotations together without giving your insights.
- Remember to use tags before every quotation and a page citation after each.

### *MLA works cited page format at the end of your essay:*

#### Works Cited

Poe, Edgar Allan. The Great Tales and Poems of Edgar Allan Poe. New York: Pocket Books, 1951.

Psycho. Screenplay by Joseph Stefano. Dir. Alfred Hitchcock. Shamley Productions, 1960.

## RHETORICAL QUESTION

What do audience look for in a great horror flick?

Answer this question by mentioning a few scary films or books and what ingredient[s] made each one **attractive** to audiences—the blood and guts, the invincible villain, the demon/ghost, the flesh-seeking zombies, the realistic depiction of insanity, the intense “seat-jumper” scene, the music?

Just before your TS, make sure to use the word “**attract**” to tie the introduction in with the TS.

---

## ANECDOTE

Some people have **fun** being scared, while others have **fun** doing the scaring—like the time when ...

Tell a brief [1/2-page max] story about a time when you did something most people are afraid of—or about a time when you scared someone else...just for **fun**.

Just before you TS, indicate that such harmless “**fun**” was the primary goal of horror writers like Poe & Hitchcock

---

## QUOTATION

Horror Master Stephen King once offered this theory about the popularity of scary stories and films, “Part of the appeal of horror tales is that they serve as **fascinating** rehearsals for our own deaths.”

Comment on King’s opinion that horror stories are just safe ways for us to explore our **fascination** with death. In what other ways that we see this fascination manifested in human behavior?

Just before your TS, indicate that Poe & Hitchcock made careers out of this perverse **fascination**.

**Subtopic 1: "The Black Cat" and *Psycho* both portray insane characters who have lost touch with reality.**

### The Narrator of "The Black Cat"

Who is the insane character?

What is the cause of his insane actions? [see quote below]

PROOF: "My disease grew upon me, for what disease is like \_\_\_\_\_" (Poe 1).

List [3] of his insane actions:

- 1.
- 2.
- 3.

List [3] hallucinations that prove that he has lost touch with reality:

- 1.
- 2.
- 3.

### Norman Bates in *Psycho*

Who is the insane character?

*Day 1-2* PROOF: "We all go a little \_\_\_\_\_ sometimes" (*Psycho*).

*Day 3* List [6] victims of his insane mass murder spree:

*Day 3* Norman feels so guilty about killing victim #1 that he develops a multiple personality disorder "to keep alive the illusion of his \_\_\_\_\_ being alive" (*Psycho*).

*Day 3* What insane actions help him to maintain this illusion and to erase the guilt he feels over her murder?

- 1.
- 2.
- 3.

**Subtopic 2: "The Cask of Amontillado" and *Psycho* both shift from light, pleasurable settings to dark, gloomy ones.**

## "The Cask of Amontillado": From Carnival To Catacombs

### PLEASURABLE SETTING

What is the pleasurable purpose for the carnival?

How does Fortunato's clothing prove that this is a pleasurable time?

What is amontillado, and how does it add to the pleasure?

How do the activities of the servants suggest a pleasurable setting?

PROOF of pleasure: "It was about dusk one evening during the \_\_\_\_\_" (Poe 3).

### GLOOMY SETTING

Underground, describe the gloomy purpose and appearance of the catacombs. How does this dark purpose foreshadow Fortunato's fate at the end?

PROOF of gloom: "The drops of moisture trickle \_\_\_\_\_" (Poe 4).

PROOF of gloom: "The bones had been thrown down, and lay \_\_\_\_\_ upon the earth, forming a mound of some size"(Poe 4).

Describe the gloomy appearance of the nitre—and its supposedly gloomy effect on human health.

What's the temp. and light level here...and how's this reflect the Montresor's motive?

## *Psycho* : From Romance To The Fruit Cellar

### PLEASURABLE SETTING

*Day 1* What contributes to the pleasurable atmosphere in these opening [2] scenes? What signs of pleasure in the hotel room and the real estate office?

*Day 1* Why is Phoenix a pleasurable place?

*Day 1* Why is December a pleasurable time?

*Day 1* What is the light and temperature level in the opening scenes...what's the weather like?

### GLOOMY SETTING

*Day 1* What's the weather report as Marion drives away with the \$40,000?

*Day 1* What emotion is storming inside Marion as she drives away? A storm of \_\_\_\_\_.

*Day 1* What details about the Bates Mansion and Motel project a dark, gloomy mood?

*Day 1-2* Why do you think there are birds of prey ["predators"] on the walls in Norman's parlor?

*Day 2* What's dark and gloomy about the shower scene that Marion intended to wash away her guilt?

*Day 2* What's gloomy about the swamp behind the motel?

*Day 3* How does the fruit cellar reflect the gloom in Poe's catacombs?

**Subtopic 3: "The Tell-Tale Heart" and Psycho both explore conflicts between the living and the dead.**

## "The Tell-Tale Heart"

The narrator claims that the old man's \_\_\_\_\_ caused him to torment and then kill him. The real reason probably has more to do with this quotation than with any supernatural influence:

PROOF of the real reason the narrator torments and kills the old man: "Never before had I felt the extent of my own \_\_\_\_\_, I could scarcely contain my feelings of \_\_\_\_\_" (Poe 6).

Summarize the brutal steps of the murder and how he concealed the evidence.

- 1.
- 2.
- 3.

Through what emotion working inside the murderer does the murderer continue to be in conflict with the man that he killed?

PROOF of an after-death conflict: "I admit the deed. Tear up the planks. It's the beating of his \_\_\_\_\_" (Poe 8).

## *Psycho*: Norman's Oedipal Conflict Unresolved

*Day 3* Oedipal Conflict—the theory that a child is naturally and subconsciously attracted to the opposite sex parent before age five. Good parents break this natural bond gradually by directing this oedipal affection to other opposite sex targets before adolescence. An overly possessive or clinging parent impedes the breaking of this bond, creating an overly dependent child who is abnormally jealous and possessive of the parent's affections.

PROOF of Norman's Oedipal Conflict:

*Day 1-2* "You won't be feeding her ugly appetites with my \_\_\_\_\_ or my \_\_\_\_\_" (*Psycho*).

*Day 1-2* "A boy's best friend is his \_\_\_\_\_" (*Psycho*).

*Day 1-2* "A son is a poor substitute for a \_\_\_\_\_" (*Psycho*).

*Day 1-2* "We're all in our private \_\_\_\_\_...I was \_\_\_\_\_ into mine" (*Psycho*).

*Day 3* "Because he was so pathologically \_\_\_\_\_ of her, he assumed she was just as \_\_\_\_\_ of him....That set off the \_\_\_\_\_ mother and the mother killed the girls" (*Psycho*).

*Day 3* How did the death of Norman's father at age 5 intensify his jealousy of his mother?

*Day 3* After his father's death, how did his mother's parenting style make it even tougher for Norman to resolve his Oedipal conflict?

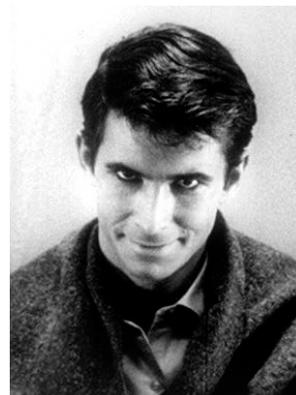
*Day 3* What specific incident unleashed Norman's jealousy of his mother into an act of murder?

*Day 3* According to the police psychologist, how did the dead mother "win" the conflict in the end?

**Ed Gein** [the real Norman Bates] was an American murderer and body snatcher. His crimes, committed around his hometown of Plainfield, Wisconsin, gathered widespread notoriety after authorities discovered Gein had exhumed corpses from local graveyards and fashioned trophies and keepsakes from their bones and skin. Gein confessed to killing two women – tavern owner Mary Hogan on December 8, 1954, and a Plainfield hardware store owner, Bernice Worden, on November 16, 1957. His case influenced the creation of several fictional killers, including Norman Bates of the film and novel *Psycho* and its sequels. Augusta despised her husband and considered him a failure for being an alcoholic who was unable to keep a job; Augusta took advantage of the farm's isolation by turning away outsiders from influencing her sons. Edward left the premises only to attend school. Outside of school, he spent most of his time doing chores on the farm. Augusta, a fervent Lutheran, preached to her boys about the innate immorality of the world, the evil of drinking, and the belief that all women were naturally prostitutes and instruments of the devil.

While Gein was devoted to pleasing his domineering mother, Augusta was rarely pleased with her boys, believing that they were destined to become failures and alcoholics just like their father. In their teenage years and early adulthood, Henry and Ed remained detached from people outside of their farmstead and had only each other for company. His father died of heart failure caused by his alcoholism on April 1, 1940, aged 66. Henry began dating a divorced, single mother of two, and planned on moving in with her; Henry worried about his brother's affection for their mother, and often spoke ill of her around Ed, who responded with shock and hurt. On May 16, 1944, Henry and Ed were burning away marsh vegetation on the property;<sup>[10]</sup> the fire got out of control, drawing the attention of the local fire department. By the end of the day — the fire having been extinguished and the firefighters gone — Ed reported his brother missing. With lanterns and flashlights, Ed, Augusta and two deputies searched for Henry, whose dead body was found lying face down.<sup>[11]</sup> Apparently he had been dead for some time, and it appeared that death was result of heart failure, since he had not been burned or injured otherwise.<sup>[11]</sup> It was later reported, in Harold Schechter's biography of Gein, *Deviant*, that Henry had bruises on his head. Gein and his mother were now alone. Augusta suffered a paralyzing stroke shortly after Henry's death, and Gein devoted himself to taking care of her. Sometime in 1945, Gein later recounted, he and his mother visited a man named Smith who lived nearby to purchase straw. According to Gein, Augusta witnessed Smith beating a dog. A woman inside the Smith home came outside and yelled to stop. Smith beat the dog to death. Augusta was extremely upset by this scene. What bothered her did not appear to be the brutality toward the dog but the presence of the woman. Augusta told Ed that the woman was not married to Smith and so had no business being there. "Smith's harlot," Augusta angrily called her. She suffered a second stroke soon after, and her health deteriorated rapidly.<sup>[15]</sup> She died on December 29, 1945, at the age of 67. Ed was devastated by her death; in the words of author Harold Schechter, he had "lost his only friend and one true love. And he was absolutely alone in the world."<sup>[12]</sup>

Upon searching Gein's property, investigators discovered Worden's decapitated body in a shed, hung upside down by ropes at her wrists, with a crossbar at her ankles. The torso was "dressed out like a deer".<sup>[17]</sup> She had been shot with a .22-caliber rifle, and the mutilations were made after her death.<sup>[18]</sup> Searching the house, authorities found bowls made from human skulls<sup>[21]</sup>, a corset made from a female torso skinned from shoulders to waist<sup>[22]</sup>, leggings made from human leg skin<sup>[21]</sup>, Mary Hogan's face mask in a paper bag<sup>[23]</sup>, Bernice Worden's entire head in a burlap sack<sup>[27]</sup>, Bernice Worden's heart in a saucepan on the stove<sup>[28]</sup>, Nine vulvae in a shoe box<sup>[28]</sup> and a belt made from female human nipples<sup>[30]</sup>.



# Quoting

## THE RATIONALE OF QUOTING

Why quote in the first place? It's a fair question. The primary reason that real-life writers quote is to support their arguments and their subtopic points—in other words, to prove something. If your topic is “Why should the school-year not be 12-months long?” then you might quote your principal, your friends, or your school board members to support and prove your point. If your topic is “How are Hitchcock's characters similar to Poe's” then you may want to quote Norman Bates in *Psycho* to prove that he, like Poe's narrators, is insane.

Place “ ” around spoken words or words borrowed directly from another writer→	“To be or not to be, that is the question,” Shakespeare wrote.
Do not change any of the writer's words unless you put those changes in [ <i>brackets</i> ]→	“To be or not to be, [this] is the question,” Shakespeare wrote. <b>Note brackets.</b>
To indicate that the writer you are quoting has made a grammatical error, write <i>sic</i> after it→	“To be or not to be, that thar <i>sic</i> is the question,” Shakespeare wrote. <b>Note poor grammar.</b>
You may leave out some of the writer's original words by using ... [called <i>ellipsis</i> ]→	“To be or not to be...the question,” Shakespeare wrote. <b>Note ellipsis.</b>
Capitalize the first word of a quotation→	I said, “Hello.”
Separate the quotation from its <i>tag</i> with a comma or commas. While you can put the tag anywhere, putting it in the front of the quote is best because your reader knows immediately who is being quoted→	<b>Emerson wrote</b> , “Trust thyself.” “Trust thyself,” <b>Emerson wrote</b> . “Let him step to the music which he hears,” <b>Thoreau wrote</b> , “however measured or far.”
Put punctuation at the end of a quotation <i>inside</i> the quotation marks unless you are including a citation after the quotation→	<b>WITHOUT CITATION</b> “Call me Ishmael,” Melville wrote. Melville wrote, “Call me Ishmael.”  <b>WITH CITATION</b> Melville wrote, “Call me Ishmael”( Melville 2).
Put “ ” around titles of shorter works and <b>underline or italicize</b> the titles of longer works→	I read “Graveyard Shift” in King's collection <b><u>Night Shift</u></b> . I like “One” on Metallica's <b><i>Greatest Hits</i></b> LP.
Use ‘ ’ around quote material within existing quote marks→	“I hate Poe's story ‘The Pit and the Pendulum’ with a passion,” she said.
Never double-punctuate the end of a quotation when using <b>exclamation points</b> or <b>question marks</b> . Always <b>drop the tag-related comma</b> in such situations→	<b>CORRECT:</b> “What's your problem?” <b>I asked</b> .  <b>INCORRECT:</b> “I'm alive!” <b>the Monster shouted</b> .

**Punctuate and capitalize [if necessary] the following conversation. The tags have been capitalized for emphasis.**

What's bugging you HEATHER ASKED

Nothing serious PHIL REPLIED Dad grounded me for two nights

HEATHER SHOUTED get out, you can't be serious

It's not your fault PHIL EXPLAINED you can't blame yourself

I know that SHE SAID you were the one who stayed out late. I guess I'll have to find another prom date while you sit at home reading Harry Potter and The Sorcerer's Stone or listening to Britney sing Oops! I Did it Again

### **THE THREE STEP PROCESS OF QUOTING**

1. State your subtopic sentence.
2. Quote to prove, to support, or to develop the subtopic sentence.
3. Follow the quotation with observations, commentaries, or further details relevant to the words or ideas presented in the quotation.

#### **EXAMPLE:**

Advertisers employ celebrities like Michael Jordan to build *ethos*, or consumer trust, in a product. "Gotta eat your Wheaties!" Jordan claims in his cereal commercials. Of course, millions of young, gullible NBA wanna-bes take Jordan's advice seriously and harangue their mothers until they buy the cereal with Jordan's picture on the orange box. With stars in their eyes, these young folks truly believe that the secret to a foul-line lay-up springs from a General Mills breakfast food—not from hard work and magnificent genetics.