Setting the Mood and Understanding Tone: Wonka Two Ways

My Notes

Novel Excerpt

from Charlie and the Chocolate Factory

by Roald Dahl

PASSAGE 2

1 The very next day, the first Golden Ticket was found. The finder was a boy called Augustus Gloop, and Mr. Bucket's evening newspaper carried a large picture of him on the front page. The picture showed a nine-year-old boy who was so enormously fat he looked as though he had been blown up with a powerful pump. Great flabby folds of fat bulged out from every part of his body, and his face was like a monstrous ball of dough with two small greedy **curranty** eyes peering out upon the world. The town in which Augustus Gloop lived, the newspaper said, had gone wild with excitement over their hero. Flags were flying from all the windows, children had been given a holiday from school, and a parade was being organized in honor of the famous youth.

curranty: having the appearance of currants, which are small dried fruits

2 "I just *knew* Augustus would find a Golden Ticket," his mother had told the newspapermen. "He eats so *many* candy bars a day that it was almost *impossible* for him *not* to find one. Eating is his hobby, you know. That's *all* he's interested in. But still, that's better than being a ***hooligan*** and shooting off ***zip guns*** and things like that in his spare time, isn't it? And what I always say is, he wouldn't go on eating like he does unless he *needed* **nourishment**, would he? It's all *vitamins*, anyway. What a *thrill* it will be for him to visit Mr. Wonka's marvelous factory! We're just as *proud* as can be!"

hooligan: child who breaks the law
zip guns: homemade guns
nourishment: food

3 "What a **revolting** woman," said Grandma Josephine.

revolting: horrible

4 "And what a **repulsive** boy," said Grandma Georgina.

repulsive: gross

5 ... Suddenly, on the day before Charlie Bucket's birthday, the newspapers announced that the second Golden Ticket had been found. The lucky person was a small girl called Veruca Salt who lived with her rich parents in a great city far away. Once again, Mr. Bucket's evening newspaper carried a big picture of the finder. She was sitting between her beaming father and mother in the living room of their house, waving the Golden Ticket above her head, and grinning from ear to ear.

6 Veruca's father, Mr. Salt, had eagerly explained to the newspapermen exactly how the ticket was found. "You see, fellers," he had said, "as soon as my little girl told me that she simply *had* to have one of those Golden Tickets, I went out into the town and started buying up all the Wonka candy bars I could lay my hands on. *Thousands* of them, I must have bought. *Hundreds* of thousands! Then I had them loaded onto trucks and sent directly to my *own* factory. I'm in the peanut business, you see, and I've got about a hundred women working for me over at my **joint**, shelling peanuts for roasting and salting. That's what they do all day long, those women, they sit there **shelling** peanuts. So I says to them, 'Okay, girls,' I says, 'from now on, you can stop shelling peanuts and

joint: place
shelling: removing shells

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start shelling the wrappers off these crazy candy bars instead!' And they did. I had every worker in the place yanking the paper off those bars of chocolate full speed ahead from morning till night.

7 "But three days went by, and we had no luck. Oh, it was terrible! My little Veruca got more and more upset each day, and every time I went home she would scream at me, *"Where's my Golden Ticket! I want my Golden Ticket!"* And she would lie for hours on the floor, kicking and yelling in the most disturbing way. Well, sir, I just hated to see my little girl feeling unhappy like that, so I **vowed** I would keep up the search until I'd got her what she wanted. Then suddenly ... on the evening of the fourth day, one of my women workers yelled, 'I've got it! A Golden Ticket!' And I said, 'Give it to me, quick!' and she did, and I rushed it home and gave it to my darling Veruca, and now she's all smiles, and we have a happy home once again."

8 "That's even worse than the fat boy," said Grandma Josephine.

9 "She needs a real good spanking," said Grandma Georgina.

Second Read

- Reread the story to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

5. **Key Ideas and Details:** How does the author characterize Augustus and Veruca?

6. **Key Ideas and Details:** What inference can you make about the message the author is sending the audience about parenting?

7. **Key Ideas and Details:** Why does the author include Charlie's grandparents' reactions to the golden ticket finders' interviews?

GRAMMAR & USAGE
Nuance in Word Meanings

Writers pay attention to the small differences, or **nuances**, between words that have similar meanings. Careful word choice helps them add interest and clarity to their writing. Notice that in Passage 2 from *Charlie and the Chocolate Factory*, Grandma Josephine calls Augustus's mother "revolting" while Grandma Georgina calls Augustus "repulsive." Dahl uses these two words, which have nearly the same meaning, to show how strongly both women feel about Augustus's mother and to create humor. Using the words *awful* and *horrible* would not have had the same impact. Think about how word choice affects the way readers respond to the characters.

vowed: promised

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Working from the Text

8. Complete the table with the examples of words or phrases that you highlighted. List specific adjectives you noted that describe the tone of the passage.

Words/Phrases/Textual Evidence	Adjectives for Tone

Language and Writer's Craft: Combining Sentences

Sentence combining is the process of joining two shorter sentences into one longer one. Writers combine sentences to vary sentence length, to create a slower pace through longer sentences, and to show relationships between events and ideas.

For example, look at the first sentence in paragraph 7 from Passage 2 of *Charlie and the Chocolate Factory*. Dahl's sentence is a compound sentence with two independent clauses. Had Roald Dahl written the following two simple sentences, the effect would have been choppy, hesitant writing: "Three days went by. We had no luck."

However, Dahl uses a comma and the coordinating conjunction *and* to join the two. He also starts the sentence with the coordinating conjunction *But:* "But three days went by, and we had no luck." The conjunction *But* shows contrast between what is expected (success in a short period of time) and what actually happens. The conjunction *and* allows the second clause to give additional information about the first.

You could also use a semicolon to imply a relationship between the two clauses without stating it directly: "Three days went by; we had no luck."

You could join two short sentences to make a complex sentence by making one part an independent clause and one a dependent clause: "Although three days went by, we had no luck." This would emphasize the fact that even though they continue working for several days, they do not have success.

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PRACTICE Read the following sentences:

> "Well, sir, I just hated to see my little girl feeling unhappy like that. I vowed I would keep up the search until I'd got her what she wanted."

Combine these sentences in two different ways. Then, reread Passage 2 from *Charlie and the Chocolate Factory*, and notice how Roald Dahl combines them. Identify the method he uses.

My Notes

The Language of Style Analysis

There are common literary elements to consider when examining an author's style in a text: tone and mood, diction, imagery, organization, syntax, and point of view. These elements can also be expressed through cinematic techniques. For the literary elements listed on the left side of the graphic organizer, fill in the right side of the chart with cinematic techniques a director can use for the same purpose.

The Language of Style Analysis

Literary Element	Cinematic Technique
Tone: The writer's or speaker's attitude toward a subject, character, or audience; it is conveyed through the author's choice of words and detail. **Mood:** The atmosphere or predominant emotion in a literary work	
Diction: Word choice intended to convey a certain effect	
Imagery: Words or phrases appealing to the senses, which a writer uses to represent persons, objects, actions, feelings, and ideas	

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