





Teacher Edition • Grade 7

# Poetry & Poe



**Amplify** ELA

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ISBN: 978-1-64383-090-2

Printed in the United States of America  
08 XXX 2020



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### Icon Key:

 Steps: Indicates the order of activities in a lesson	 Highlight/Annotate	 Projection	 Teacher Speech
 Audio	 Image	 Share	 Video
 Close Reading	 Materials	 Spotlight	 Warm-Up
 Differentiation	 On-the-Fly	 Student Edition	 Wrap-Up
 Digital App	 Pair Activity	 Student Groups	 Writing Journal
 Exit Ticket	 PDF	 Teacher-Led Discussion	
	 Poll	 Teacher Only	

# Poetry & Poe

Some would say the writers in this unit—D. H. Lawrence, Federico García Lorca, Emily Dickinson, Edgar Allan Poe—are too difficult for middle school. Their language is poetic, literary, and complex. They use vocabulary and syntax from earlier eras.

We were careful, however, to choose texts by these authors that—once you start making sense of them—are quite visceral and concrete. We particularly sought out texts that are highly visual in the following two senses:

They describe vivid, visual images that students will be able to “see.”

“Seeing” the imagery will open the door to a more comprehensive understanding of the text.

The practice we will keep returning to in this unit is a set of visualization techniques that we call “Reading Like a Movie Director.” When movie directors make a movie out of text, they have to read it carefully. They have to make something out of their reading—something that captures the essence and key details of the original work but also makes it new. Since moviemaking is an art form that includes images and sound, moviemakers have to pay particular attention to the images the writer is evoking and the sounds the text describes. It also brings matters of character, setting, and perspective to the fore—where will it be filmed? From whose perspective will this scene be seen? How will we convey the characters through their actions rather than through textual descriptions?

Here are a few steps we will go through repeatedly in this unit:

**Step 1: Forming a mental image.** We’ll use D. H. Lawrence, Federico García Lorca, and Emily Dickinson poems to teach students this approach to close reading: If you don’t understand the whole, make a mental image of the things you do understand. Then flesh out the details of that visual image, and it may

start to reveal the meaning of the whole. Have students make word pictures, sketch on paper, and use any drawing tools available to try to capture what they “see” in the text.

**Step 2: Making storyboards.** Beginning with their reading of “The Tell-Tale Heart,” students begin to make their mental images from step 1 concrete in exactly the way movie directors do—with storyboards. Students use an app—Tell-Tale Art—to create storyboards that render their understanding of the text.

**Step 3: Directing.** Students begin conceiving their own approach to perspective, characters, settings, sounds/soundtracks, and mood. These are all great close reading practices.

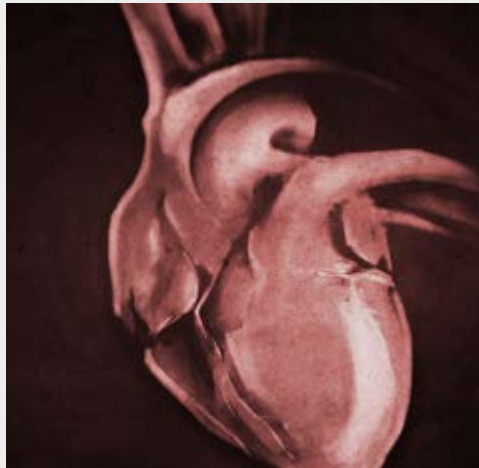
**Step 4: Comparing movies and written stories.** Your students will have access to two thoughtful animated adaptations of the Poe texts they study in this unit, “The Raven” and “The Cask of Amontillado,” created by the Academy Award-winning animation studio Moonbot Studios. They watch these movies only after they have created their own mental visualizations. And then, rather than simply watching what they have read, they will carefully analyze the choices made by the filmmakers and critique whether they would have made the same or different choices.

Don’t hesitate to tell students that the readings in this unit are difficult, that they might make little sense at first, and that they may not make sense even after several readings. But assure them that you and the class will stay with each text until it makes sense to everyone. It will be important for students to struggle with the difficulty, and to see the kind of hard work that making sense of a text requires. These texts will reward the effort—the sense that emerges will be vivid and precise even if it started out blurry and incomplete. And the confidence that comes when students learn that they can make sense of complex 19th century texts is a powerful force for their future as readers.



## Poetry

SUB-UNIT 1 • 4 LESSONS



## “The Tell-Tale Heart”

SUB-UNIT 2 • 7 LESSONS



## “The Cask of Amontillado”

SUB-UNIT 3 • 6 LESSONS



## “The Raven”

SUB-UNIT 4 • 6 LESSONS



## Write an Essay

SUB-UNIT 5 • 5 LESSONS

**Essay Prompt:** Can you trust that the narrator is accurately describing what's happening in the story or poem? Why or why not?

# Poetry



We have chosen three poems, D. H. Lawrence's "The White Horse," Federico García Lorca's "The Silence," and Emily Dickinson's "A narrow fellow in the grass," that remain focused on visual imagery, even if each poem may point toward something abstract. These three poems provide an opportunity for students to begin the visual close reading that they will do throughout this unit. All three poems challenge the reader to "see" an image more than follow a story or explore an idea.

Students begin with "The White Horse," where the language and imagery are fairly straightforward, and end with "A narrow fellow in the grass," where the images are more elusive and rendered in complex language. However, even if students stumble a little with the complexity, each writer's clear focus on the visual allows the reader to make mental pictures that can guide their understanding. There is almost always something that makes you say "oh, now I see" in the great poems—something that thrills a little when you find it.

In each poem, Lawrence, Lorca, and Dickinson emphasize the experience of observation, displaying the power that lies in the specificity of the image.



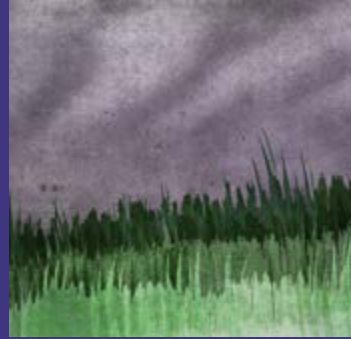
# Sub-Unit 1



Lesson 1:  
Seeing Silence



Lesson 2:  
“His notice sudden  
is. . .”



Lesson 3:  
“And zero at  
the bone”



Lesson 4:  
Flex Day 1

# Sub-Unit 1 at a Glance

## Lesson Objective

### Lesson 1: Seeing Silence

**Reading:** Students will be introduced to “visualizing” (making a mental picture of the objects and actions in a text) as a close reading practice that they will use with increasing sophistication throughout this unit.

**Audio:**

 “The White Horse” Audio

### Lesson 2: “His notice sudden is. . .”

**Reading:** Students will identify and analyze imagery in Emily Dickinson’s poem to help them visualize what the poem is describing.

### Lesson 3: “And zero at the bone”

**Reading:** Students will identify how particular words in the poem shape its meaning as they examine the narrator’s description of the snake over the course of the poem.

**Writing:** Students will write an analysis of the imagery in the poem that makes the snake seem scary or not scary.

### Lesson 4: Flex Day 1

The teacher selects from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts.

Reading	Writing Prompt	Standards
<ul style="list-style-type: none"> <li>• “The White Horse”</li> <li>• “The Silence”</li> </ul> <p><b>Solo:</b></p> <ul style="list-style-type: none"> <li>• “The White Horse”</li> <li>• “A narrow fellow in the grass”</li> </ul>	No analytical writing prompt.	<p><b>CCSS.ELA-Literacy.RL.7.1</b>  CCSS.ELA-Literacy.RL.7.4  CCSS.ELA-Literacy.RL.7.10  CCSS.ELA-Literacy.L.7.5</p>
<ul style="list-style-type: none"> <li>• “A narrow fellow in the grass”</li> <li>• <b>Solo:</b> “A narrow fellow in the grass”</li> </ul>	No analytical writing prompt.	<p><b>CCSS.ELA-Literacy.RL.7.4</b>  CCSS.ELA-Literacy.RL.7.10  CCSS.ELA-Literacy.L.7.5</p>
<ul style="list-style-type: none"> <li>• “A narrow fellow in the grass”</li> <li>• <b>Solo:</b> The Tell-Tale Heart” (1–10)</li> </ul>	<p>In what ways do the images in the poem make snakes seem not scary? In what ways do images in the poem make snakes seem scary? Why might Dickinson have included both types of images? Use specific images from the poem to make your arguments.</p>	<p><b>CCSS.ELA-Literacy.RL.7.6</b>  <b>CCSS.ELA-Literacy.W.7.2</b>  CCSS.ELA-Literacy.RL.7.4  CCSS.ELA-Literacy.RL.7.2  CCSS.ELA-Literacy.L.7.5  CCSS.ELA-Literacy.L.7.5.C</p>
<p>Each Flex Day activity provides practice with particular skills and standards. Consult the Flex Day Activities Guide to see what is targeted by each activity.</p>		

# Sub-Unit 1 Preparation Checklist

## Lesson 1

- ☐ Plan student pair assignments.



Pages 10–13

## Lesson 2

- ☐ Plan student pair assignments.



Pages 16–17

## Lesson 3

- ☐ Plan student pair assignments.



Pages 18–19

## Lesson 4: Flex Day

- ☐ Review each lesson activity to identify which one(s) will best support your students' skill progress.
- ☐ Each activity requires distinct preparation. Review the Instructional Guide for each activity you will assign.
- ☐ Prepare any texts, materials, or directions you may need to project or distribute.

**Note:** There may be activities in this sub-unit that students will revise or refer to in a subsequent sub-unit. By keeping track of lessons that students complete in a print format, you can have students refer to their print work when they reach these activities. In addition, your students will need to copy any Writing Prompts completed in a print lesson into the corresponding digital writing space if you want that writing to be included in Productivity and other reports.





**A Lesson 1: Seeing Silence****Reading Like a Movie Director:**

Introduce reading like a movie director to provide students practice seeing what the writer describes.

2 min

- When we talk about what we have read, the teacher asks the questions: "What does it say?" "What does it mean?"
- In the poems and stories we will read in this unit, I will often ask the question: "What do you see?"
- In this unit, we'll practice reading like movie directors, deciding on the best visuals, experimenting with storyboards, considering the best type of person to cast as a particular character, and critiquing how real movie directors choose to film these texts.
- We'll need to keep asking ourselves: "What was the writer trying to make me see?" Often, making a clear picture of the specific things the writer is describing is the key step to understanding.
- I'll show you what I mean with a little experiment and practice.

## Poetry

398

**Overview**


What does silence look like? Today, you'll read two poems about silence. Then, you'll try to write your own poem about something silent.


**Suggested Reading**

Look for *Emily Dickinson: A Biography* (2006) by Milton Meltzer, or you could try reading some of Dickinson's letters. *Emily Dickinson: Selected Letters* (1986), edited by Thomas H. Johnson, is a good start, or you can look online (see Lesson 3 "Suggested Reading").

Historical fiction is another way to go. Beautifully written at a basic level, *The Mouse of Amherst* (1999) by Elizabeth Spires is a charming portrait of Dickinson, as seen through the eyes of a mouse living in her house. Rather read a mystery? *Emily's Dress and Other Missing Things* (2012) by Kathryn Burak is set in and around Dickinson's house in Amherst, which is now a museum (see online resources in Lesson 3 "Suggested Reading").

*Death, Dickinson, and the Demented Life of Frenchie Garcia* (2013) by Jenny Torres Sanchez and *Nobody's Secret* (2013) by Michaela MacColl are two great novels featuring young women who find a connection between Dickinson's poetry and their personal lives. And Jane Langton has written a number of magical mysteries based on Dickinson and other writers from 19th century New England; try *The Diamond in the Window* (1962) or *Emily Dickinson is Dead* (1984) for more of a challenge.

**Lesson 1 Materials**
 "The White Horse" Audio

 "White Horse" Discussion Map

Ensure that headphones are available for students to hear the audio of the text in order to provide accessibility.

A

## Lesson 1—Seeing Silence

Rather than asking you what the poem means, we are going to discuss what you see in the poems and stories we will read in this unit.

We'll practice reading like movie directors, deciding on the best visuals, experimenting with storyboards, considering the best type of person to cast as a particular character, and critiquing how real movie directors choose to film these texts.

All of this means that we'll need to keep asking ourselves: "What was the writer trying to make me see?" Often, making a clear picture of the specific things the writer is describing is the key step to understanding.

B

1. Think of something very quiet.
2. Now, turn to the person next to you and try to describe the sound of the very quiet thing.
3. Now, turn to the same person and try to describe what the quietness *looked* like.

B

## Lesson 1: (continued)

Standard: RL.7.1

**Discuss:** Students discuss ways they might picture silence.

S

Direct students to page 399 in the Student Edition.

Assign pairs.

Students complete Activity 1 in the Student Edition individually.

Ask students to answer questions 2 and 3 in pairs.

Discuss responses.

How did you communicate how quiet it was?

Ask students to listen to quietness for 1 minute.

Close your eyes, cover your ears, and think about all the things you hear right now—even when people are trying to be quiet.

5 min





### Differentiation: Step B


- *ELL(Dev)*: Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.
- *ELL(Dev)*: If students struggle to find words to describe abstractions like silence and quiet, they may also draw quick pictures and share them with their partner.


## C Lesson 1: (continued)


**Present:** Students listen to a poem to practice visualization.

 Read aloud “The White Horse” on page 400 of the Student Edition.


 Direct students to follow along in the text as you read.


 To more deeply understand this poem, let’s practice a key skill of reading—the ability to visualize what you read. Sometimes when a text is difficult or strange, a way to get started is to visualize it.


 Who knows what the word “visualize” means? (*To make a mental image.*)


 Ask students to make a mental image or a “movie in your mind” as you read the poem aloud again.


 **Play:** “The White Horse” Audio.


 Direct students to follow along in the text with the audio.

 Ask students to fix their mental movie in their mind.

 **Writing Journal:** Students answer the questions on page 8.

 Discuss responses by asking for adjectives students used to describe the world of the boy and horse.

 Review how the poet’s words paint a simple, specific scene and how the images create the sense of a separate, still world.

 Use the annotated “White Horse” Discussion Map for your reference during the discussion.

**halter:** straps or ropes that fit around the head of a horse

*Note: A halter is used for walking—not riding—a horse.*

**sinuous:** having curves; flexible

 400

## C “The White Horse”

by D. H. Lawrence

- 1 The youth walks up to the white horse, to put its **halter** on
- 2 and the horse looks at him in silence.
- 3 They are so silent, they are in another world.

“The White Horse,” from *The Complete Poems Of D. H. Lawrence* by D. H. Lawrence, edited by V. de Sola Pinto & F. W. Roberts, copyright © 1964, 1971 by Angelo Ravagli and C.M. Weekley, Executors of the Estate of Frieda Lawrence Ravagli. Used by permission of Viking Penguin, a division of Penguin Group (USA) LLC.



Complete the questions on page 8 on your Writing Journal.

## “The Silence”

by Federico García Lorca


- 1 Listen, my son, to the silence.
- 2 It’s a **sinuous** silence,
- 3 A silence,
- 4 where valleys and echoes slip,
- 5 and foreheads bend
- 6 toward the ground.

“El Silencio”/“The Silence” by Federico García Lorca, copyright © Herederos de Federico García Lorca, from *Obras Completas* (Galaxia/Gutenberg, 1996 edition). English Translation by Josefina Maria Massot © Josefina Maria Massot and Herederos de Federico García Lorca. All rights reserved. For information regarding rights and permissions of all of Lorca’s works in Spanish or in any other language, please contact [lorca@artslaw.co.uk](mailto:lorca@artslaw.co.uk) or William Peter Kosmas, Esq., 8 Franklin Square, London W14 9UU, England.


## D Lesson 1: (continued)


Standard: RL.7.1


**Work Visually:** Students practice visualization with a second poem.

 Now, let’s look at another poem.

 Assign pairs.

 Read aloud “The Silence” on page 400 of the Student Edition as students follow along in the text.

 Students complete Activities 1 and 2 individually and Activity 3 in pairs on page 401 of the Student Edition.

 Who is talking? To whom? (*An adult to a son.*)

D

1. Close your eyes.
2. Listen to the poem and make a mental image of what is being described.
3. When you have your mental image, turn to your partner and describe two details in your mind ("mental movie").
4. In this poem, how does Lorca try to answer our question: What does silence look like? Share your thoughts in the class discussion.

E



Write your own silence poem on page 9 of your Writing Journal.



### Differentiation: Step D

- *ELL(Dev)*: Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.

10 min

- How is the silence described in the poem?
- Read the poem aloud again.
- Ask students to fix their mental movie in their mind.
- Ask students to observe what sound stands out to them. (*The "s" sound.*) Note this sibilance and explain it.
- Lorca uses the "s" sound for a whispering quality.
- Students complete Activity 4 in the Student Edition.
- Close your eyes and try listen to the sound of a person breathing on the opposite side of the room.
- Give students 20 seconds, then quickly interrupt.
- Without opening your eyes, raise your hand if you notice that your head is bent forward more than usual.
- Read aloud the final 4 lines of Lorca's poem.
- So Lorca, just like Lawrence, is trying to create a visual way of describing something that is not just about that image. His words describe something we can see and something that can take us to another world.

E

### Lesson 1: (continued)

Standard: RL.7.1 (Exit Ticket)

**Wrap-Up:** Students write their own silence poems.

10 min

- Wrap-Up:** Students write a silence poem.
- Writing Journal:** Students write a poem on page 9.
- Share poems.
- These weren't typical poems, but they were really inviting you to follow the imagery. That's what we are going to do in this unit—make images, make storyboards, make "mental movies" out of texts and see what "other world" they can take us to.
- Exit Ticket:** Project.

End of Lesson 1

*The speaker: the person who speaks or narrates the poem. The speaker of the poem is very similar to the narrator in a story.*

# “A narrow fellow in the grass”

by Emily Dickinson

- 1 A narrow fellow in the grass
- 2 Occasionally rides;
- 3 You may have met him, — did you not,
- 4 His notice sudden is.
- 5 The grass divides as with a comb,
- 6 A spotted shaft is seen;
- 7 And then it closes at your feet
- 8 And opens further on.
- 9 He likes a boggy acre,
- 10 A floor too cool for corn.
- 11 Yet when a child, and barefoot,
- 12 I more than once, at morn,

**narrow:** thin  
**fellow:** individual  
**occasionally:**  
once in a while  
**shaft:** stick or rod  
**boggy:** swampy



13 Have passed, I thought, a whip-lash  
14 Unbraiding in the sun, —  
15 When, stooping to secure it,  
16 It wrinkled, and was gone.  
  
17 Several of nature's people  
18 I know, and they know me;  
19 I feel for them a **transport**  
20 Of **cordiality**;  
  
21 But never met this fellow,  
22 **attended** or alone,  
23 Without a tighter breathing,  
24 And zero at the bone.

"A Narrow Fellow in the Grass" by Emily Dickinson: *The Complete Poems of Emily Dickinson*. Boston, Little, Brown and Company, 1924

**transport:**  
overwhelming  
emotion

**cordiality:**  
warmth or  
friendliness

**attended:** with  
another person

## F Lesson 2: "His notice sudden is. . ."

Standard: RL.7.4

**Discuss Imagery:** Students identify images that Dickinson describes to "see" the identity of the "narrow fellow."

**S** Direct students to page 404 in the Student Edition.

**Read aloud** "A narrow fellow in the grass" as students follow along in the text on page 402.

**From the title** you know that there is something that is narrow and that it is in the grass, but you probably noticed that Dickinson never comes right out and says who the "narrow fellow" is. Instead, she gives us visual images that act as clues, like in a riddle.

**Ask students** to refrain from sharing who the "narrow fellow" is. The class will read and put visualizations together to discover the answer.

**Discuss question 1.**

**S** Students complete Activity 2 in the Student Edition.

**Project:** Narrow Fellow In The Grass Projection on a writable surface.

**Ask students** to share phrases they selected and mark these phrases on the projection with a description of each phrase on the left side of the projection.

**Students complete Activity 3** in the Student Edition with a partner.

**Ask for a show of hands** of students who are sure they know who or what the narrow fellow is.

**Draw students' attention** to the word "whip-lash" and ask what it is.

**Lead a class discussion** with Activities 4 and 5 in the Student Edition.

**Writing Journal:** Students complete the question on page 10.

"His notice sudden is. . ."

F

## Lesson 2—"His notice sudden is. . ."

1. Raise your hand to discuss a place in the first two stanzas (lines 1–8) that gave you a clear mental image.
2. Reread stanzas 1–4 (lines 1–16) and highlight just words and phrases that describe something about the narrow fellow.
3. Share your responses to the following questions with a partner.
  - What is one image used to describe what the narrow fellow looks like?
  - What is one image used to describe what the narrow fellow is doing?



Image 67584: Shutterstock




4. What does the poem say that the whiplash is doing?
5. Think about what a whiplash looks like and what it was doing. Then, think about the other visual images in the poem. Share your thoughts in the class discussion.



Now, write what you think the "narrow fellow" is on page 10 of your Writing Journal.

**404** Poetry & Poe • Lesson 2

### Lesson 2 Materials

-  Whip-lash image
-  Narrow Fellow in the Grass Projection
-  Narrow Fellow Imagery Possible Responses



### Differentiation: Step F

● *ELL(Dev)*: Rephrase what students share so ELL students hear the information in 2 different ways. You may also allow ELL students to chat quickly with a partner before writing who or what they think the "narrow fellow" is.



G

## Definition of Imagery

Descriptive language that helps a reader imagine how something looks, sounds, smells, feels, tastes, and/or conveys a certain emotion.

1. Reread the first four stanzas (lines 1–16) of the poem on pages 402–403.
2. Choose two examples of imagery that are used to describe the snake (the "narrow fellow").



Use your examples from the text to complete the chart on page 11 of your Writing Journal.

Discuss the responses in your chart with the class.



Complete Activities 1 and 2 on page 12 of your Writing Journal.



## Differentiation: Step G

- *ELL(Dev)*: Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.

G

## Lesson 2: (continued)

Standards: RL.7.4, RL.7.4 (Exit Ticket)

**Work Visually:** Students examine 2 images they used to identify the snake and analyze word choice to develop a picture of the particular characteristics of the "narrow fellow."

- Direct students to page 405 of the Student Edition.
- Read aloud the definition of imagery in the Student Edition.
- Discuss that the "narrow fellow" is a snake, and Dickinson provides visual images as clues to help the reader figure this out.
- Ask a few students to share the phrases in the poem that helped them picture a snake.
- Assign pairs.
- Partners complete Activities 1 and 2 in the Student Edition.
- Discuss responses by recording students' various pictures of the "narrow fellow" in the projected poem.
- Let's look at this list of pictures we have of this "narrow fellow." Dickinson is using specific words to give us visual clues. She wants us to really "see" who or what she is describing.
- Writing Journal:** Students complete the chart on page 11. *Note: Each group member should have a completed chart.*
- On-the-Fly:** Circulate around the room to support students.
- Use the digital Narrow Fellow Imagery Possible Responses for teacher reference only.
- Discuss responses. Focus on the way the speaker describes the snake in stanzas 1–4.
- Based on how the snake is described, what do the images in these lines show about the speaker's understanding of the snake?
- Writing Journal:** Students complete Activities 1 and 2 on page 12.
- Ask students to share their responses. Make sure students use specific details in the poem to support their view of the snake.

17 min

9 min



**Wrap-Up:** Project Poll 2.



**Exit Ticket:** Project.

## H Lesson 3: “And zero at the bone”

Standard: RL.7.6

**Discuss:** Students do close work with figurative language and imagery in lines 9–16 to get a picture of the speaker’s reaction to the snake.

- 4 min
- Direct students to page 406 of the Student Edition.
  - Discuss how students pictured the events between the speaker and the snake in lines 9–16.
  - Writing Journal:** Students complete the revision activity on page 13.
  - Does the poem describe what the speaker does when the “whip-lash” suddenly wriggles away? (No.)
  - Review the first 16 lines and note that Dickinson does not include details about how the speaker feels about or reacts to the narrow fellow.
  - What do you think you would do if you bent to grab a “whip-lash” and it suddenly wriggled away?

## I Lesson 3: (continued)

Standard: RL.7.6

**Discuss:** Students continue to do close work with figurative language and imagery in lines 17–24 to get a picture of the speaker’s reaction to the snake.

- 19 min
- Read aloud lines 17–24 as students follow along on page 403.
  - Writing Journal:** Students answer questions 1 and 2 on page 14.
  - Discuss responses. Help students understand the description “nature’s people” by focusing on the word “people.”
  - S** Students complete Activities 1 and 2 in the Student Edition on page 406.
  - Share responses.
  - Assign pairs.
  - Project:** Narrow Fellow Paraphrase Projection.
  - Complete the first blank in the projection as a model before partners begin the activity.

“And zero at the bone”

## H Lesson 3—“And zero at the bone”

Review what happened between the speaker and the snake in “A narrow fellow in the grass” stanzas 3–4 (lines 9–16) on pages 402–403.



Go to page 13 in the Writing Journal.

I

Follow along as your teacher reads the last two stanzas (lines 17–24) of the poem on page 403.






Complete questions 1 and 2 on page 14 of your Writing Journal.

- Reread the last two stanzas (lines 17–24) of the poem again.
- Highlight any words or phrases that give you a clear picture or image of:
  - what the speaker does
  - how the speaker feels when meeting a snake.



406 Poetry & Poe • Lesson 3

### Lesson 3 Materials

-  Guidelines for Citing and Punctuating Poetry
-  Narrow Fellow in the Grass Paraphrase Projection
-  Discussion Points



### Differentiation: Step I

● **ELL(Dev):** Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.

If students are struggling to determine the subject of lines 21–24 (who met “this fellow”), provide them with 3 choices for the subject (the snake, I—the speaker of the poem, nature’s people) and lead a discussion about the subject of the poem.

I

3. Work with a partner to fill in the blanks with synonyms for what you think the narrator means in each place. You do not need to match the number of words below each blank.

Several of \_\_\_\_\_ I know, and they know me; I feel for them  
nature's people  
\_\_\_\_\_ (17–20)  
a transport of cordiality

But never met \_\_\_\_\_, Attended or alone, Without \_\_\_\_\_  
this fellow a tighter breathing  
And \_\_\_\_\_ (21–24)  
zero at the bone



Go to page 14 of your Writing Journal to record your answers in Activity 3.



Answer question 4 on page 14 of your Writing Journal.

J

In what ways do the images in the poem make snakes seem not scary? In what ways do the images in the poem make snakes seem scary?



On page 15 in your Writing Journal, use specific images from the poem to write an argument to these questions.

Poetry • Lesson 3 407



Partners complete Activity 3 in the Student Edition.



**Writing Journal:** Partners record answers in Activity 3 on page 14.



Discuss responses by listing the synonyms students selected on the board.



**Writing Journal:** Students answer question 4 on page 14.



Discuss responses.

J

### Lesson 3: (continued)

Standards: W.7.2, RL.7.6 (Exit Ticket)

**Write:** Students respond to a Writing Prompt to analyze the evolving imagery of the snake.



Direct students to page 407 of the Student Edition.



The poem ends by giving us a clear picture of what the speaker does upon seeing a snake. How do you think the speaker feels about the snake? (*The speaker is terrified of snakes.*)



**Warm-Up:** Use the Warm-Up from the digital lesson to make sure students have language to start writing.



**Writing Prompt:** Students complete the Writing Prompt on page 15.



**Differentiation:** Digital PDF.



**On-the-Fly:** Circulate around the room to support students.



**Share:** Call on 2 or 3 volunteers to share their writing. The volunteer should call on 1–3 listeners to comment.



**Wrap-Up:** Project.



**Exit Ticket:** Project.

End of Lesson 3



### Differentiation: Step J

● **ELL(Dev):** Alternate Writing Prompt directs students to specific stanzas in the poem and provides guiding questions and sentence starters.

■ **Moderate:** Alternate Writing Prompt provides guiding questions and sentence starters.

### Before You Begin Lesson 4:

Lesson 4 is a Flex Day. Select from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts. Please see instructions in the digital platform.

# “The Tell-Tale Heart”



*Edgar Allan Poe*

Edgar Allan Poe is a “great read” because almost every sentence is packed with sound, psychology, suspense, and strangeness. The texts reward close reading—there is always a lot to notice, to figure out, and to talk about. Poe’s language, however, can seem to a young reader as if it is hiding something beneath the floorboards of its 19th century vocabulary and syntax. Still, with a bit of questioning, noticing, rereading, and attention the secrets are revealed. Poe was not trying to be difficult in these texts. He wrote them for a popular audience.

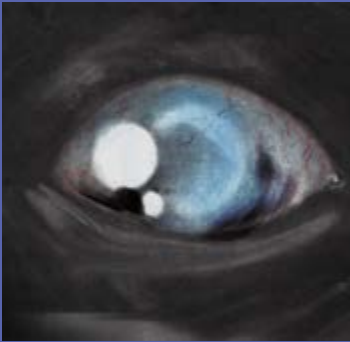
“The Tell-Tale Heart” is short. It is a good starting point for middle school students because, if students can work through the 19th century language, the main events are easy to follow. The narrator tells the reader several times that he plans to kill the old man, and then he kills the old man. The narrator describes the heartbeat sounds over and over in multiple ways.

Many themes will emerge in a good classroom discussion of this story—what is madness? What is conscience? What is guilt and innocence?

These lessons are focused on the idea of “perspective”—looking in particular at how the events of the story are presented by the narrator versus how they are likely to be understood by a reader who realizes the narrator might be insane. The divergence between the reader’s perspective and the narrator’s perspective is a quite concrete instance of unreliable narration.

In the early lessons, you might feel compelled to help your students detect that this narrator is a bit crazy. In general, we recommend that you resist the urge to do so. Students will figure it out. Indeed, it may be more important for you to take the other side of the argument, pointing out just how sensible he seems to be—most of the time.

## Sub-Unit 2



### Lesson 1:

Read Like a Movie  
Director, Part 1



### Lesson 2:

Read Like a Movie  
Director, Part 2



### Lesson 3:

Examining the  
Reader's Perspective



### Lesson 4:

Comparing the  
Narrator's and  
Reader's Perspectives



### Lesson 5:

Debating the  
Narrator's Sanity,  
Part 1



### Lesson 6:

Debating the  
Narrator's Sanity,  
Part 2



### Lesson 7:

Flex Day 2

# Sub-Unit 2 at a Glance

## Lesson Objective


### Lesson 1: Read Like a Movie Director, Part 1

**Reading:** Students will visualize what the narrator says is happening in Poe's text in order to reflect on and deepen their understanding of the events being described. Students will then compare their visualization to a professional storyboard artist's interpretation of the same scenes.

**Audio & Video:**

 "The Tell-Tale Heart" Audio, Parts 1–3

 The Tell-Tale Heart Animatic, Parts 1–3

 Optional: Skit Video

### Lesson 2: Read Like a Movie Director, Part 2

**Reading:** Students will close read the final paragraphs of the story, and then create storyboards to present what the narrator believes is happening at the end of the story.

**App:**

 Tell-Tale Art App



We highly recommend students have access to the digital lesson in order to create a storyboard with the Tell-Tale Art app.

### Lesson 3: Examining the Reader's Perspective

**Reading:** Students will continue to close read the final paragraphs of the story, this time focusing on what the reader can infer is happening. Students will then create a sequence of storyboards, this time from the reader's perspective.

**Writing:** Students will compare and contrast their perspective of events with the narrator's perspective.

**App:**

 Tell-Tale Art App



We highly recommend students have access to the digital lesson in order to create a storyboard with the Tell-Tale Art app.

### Lesson 4: Comparing the Narrator's and Reader's Perspectives

**Reading:** Students will complete a storyboard to reflect their textual analysis of the end of the story.

**Speaking & Listening:** Students will present the claims and findings represented in their storyboard using norms of formal speech like appropriate eye contact, adequate volume, and clear pronunciation.

**Revision:** Students will add or further develop their evidence to support their written argument about the narrator's reliability.

**App:**

 Tell-Tale Art App

Reading	Writing Prompt	Standards
<ul style="list-style-type: none"> <li>• “The Tell-Tale Heart” (1–13)</li> <li>• <b>Solo:</b> “The Tell-Tale Heart” (10–18)</li> </ul>	No analytical writing prompt.	<b>CCSS.ELA-Literacy.RL.7.7</b> CCSS.ELA-Literacy.RL.7.4 CCSS.ELA-Literacy.SL.7.2 CCSS.ELA-Literacy.RL.7.10 CCSS.ELA-Literacy.L.7.5.B
<ul style="list-style-type: none"> <li>• “The Tell-Tale Heart” (14–18)</li> <li>• <b>Solo:</b> “The Tell-Tale Heart” (8–11)</li> </ul>	No analytical writing prompt.	<b>CCSS.ELA-Literacy.RL.7.6</b> CCSS.ELA-Literacy.RL.7.1 CCSS.ELA-Literacy.RL.7.10 CCSS.ELA-Literacy.SL.7.5
<ul style="list-style-type: none"> <li>• “The Tell-Tale Heart” (1–18)</li> <li>• <b>Solo:</b> M’Naghten Rule, from <i>Queen v. M’Naghten</i></li> </ul>	Do you agree or disagree with the narrator’s description of what is happening? Use details from the text to explain your reasons and support your claim.	<b>CCSS.ELA-Literacy.RL.7.6</b> <b>CCSS.ELA-Literacy.W.7.1</b> CCSS.ELA-Literacy.W.7.9 CCSS.ELA-Literacy.SL.7.3 CCSS.ELA-Literacy.SL.7.5
<ul style="list-style-type: none"> <li>• “The Tell-Tale Heart” (17, 18)</li> </ul> <b>Solo:</b> <ul style="list-style-type: none"> <li>• “The Tell-Tale Heart” (17, 18)</li> <li>• M’Naghten Rule, from <i>Queen v. M’Naghten</i></li> </ul>	<b>REVISE:</b> Do you agree or disagree with the narrator’s description of what is happening? Use details from the text to explain your reasons and support your claim.	<b>CCSS.ELA-Literacy.W.7.1.B</b> <b>CCSS.ELA-Literacy.RL.7.6</b> <b>CCSS.ELA-Literacy.SL.7.4</b> CCSS.ELA-Literacy.W.7.4 CCSS.ELA-Literacy.W.7.5

## Lesson Objective

### Lesson 5: Debating the Narrator's Sanity, Part 1

**Reading:** Students will analyze the legal conditions of insanity presented in the M'Naghten Rule of 1843. Students will then work collaboratively to select and prepare the most persuasive evidence to support their arguments for a debate about the narrator's sanity.

**Writing:** Students will select and analyze their most convincing evidence to write opening arguments for the debate.

### Lesson 6: Debating the Narrator's Sanity, Part 2

**Writing:** Students will write counterarguments and a closing statement.

**Speaking & Listening:** Students will present their arguments and evidence clearly, and listen to evaluate the soundness of the reasoning and evidence provided by opposing sides.

### Lesson 7: Flex Day 2

The teacher selects from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts.



## Reading

- “The Tell-Tale Heart” (1–18)
- M’Naghten Rule, from *Queen v. M’Naghten*
- **Solo:** “The Tell-Tale Heart” (1–16)

## Writing Prompt

As a group, determine your *most convincing* piece of evidence, based on your explanations, and write your opening argument for the debate.

You may begin your argument with the following statement or write your own:

*It is absolutely clear that the defendant was sane/insane when he committed this crime. The evidence I am about to describe will prove this beyond a doubt.*

## Standards

**CCSS.ELA-Literacy.W.7.9**  
**CCSS.ELA-Literacy.RL.7.1**  
**CCSS.ELA-Literacy.SL.7.4**  
CCSS.ELA-Literacy.SL.7.5

- “The Tell-Tale Heart” (1–18)
- M’Naghten Rule, from *Queen v. M’Naghten*
- **Solo:** “The Cask of Amontillado” (1–35)

**Counterargument:** Choose one piece of evidence presented by the other side and write a counterargument.

1. Explain why this piece of evidence does not prove the condition.

OR

2. Explain why this piece of evidence actually demonstrates a different condition.

**Your Closing Argument:**

1. Choose your strongest piece of evidence (in light of the counterarguments presented in the debate).

2. Copy and paste your selected evidence below.

3. Add 5–7 sentences to describe or develop this piece of evidence to convince us again of your position.

**CCSS.ELA-Literacy.SL.7.3**  
**CCSS.ELA-Literacy.SL.7.4**  
CCSS.ELA-Literacy.SL.7.1.D  
CCSS.ELA-Literacy.SL.7.5

Each Flex Day activity provides practice with particular skills and standards. Consult the Flex Day Activities Guide to see what is targeted by each activity.

# Sub-Unit 2 Preparation Checklist

## Lesson 1

- ☐ An optional skit is available. Recruit someone to perform it with you. The script and video are available in the digital Materials section.
- ☐ If you choose, play the video at the start of class and arrange for another actor to knock on the door at some point in the first 10 minutes.
- ☐ Have paper on hand to have students sketch their visualization of each segment of the text.

**Note:** The skit video will contain silence followed by a loud scream.

A B  
C D

Pages 38–41

## Lesson 2

- ☐ We highly recommend students have access to the digital lesson in order to introduce the Tell-Tale Art app and use digital activities to explore the narrator's point of view. If using digital activities, skip print activities accordingly.
- ☐ Plan student pair assignments.

## Lesson 3

- ☐ We highly recommend students have access to the digital lesson so students can explore the reader's point of view and compare it to the narrator's. If using digital activities, skip print activities accordingly.
- ☐ Prepare for students to work with the same partner they worked with in Lesson 2.

E

Page 42

## Lesson 4

- ☐ We highly recommend students have access to the digital lesson in order to use the Tell-Tale Art App.
- ☐ This lesson requires a significant amount of preparation. Please see instructions in the digital Lesson Brief overview.

## Lesson 5

- ☐ Draw the sane/insane spectrum across the board, or create a “sane” and an “insane” label on opposite sides of a wall in the classroom, for use during the first teacher-only activity.
- ☐ Plan to put students in groups for part of this lesson and the next lesson.

F G  
H I  
J

Pages 43–47

## Lesson 6

*No additional prep.*

K L  
M N

Pages 48–49

## Lesson 7: Flex Day

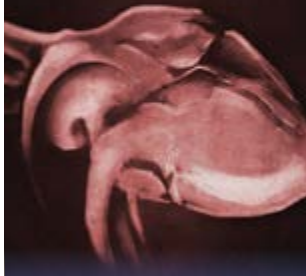
- ❑ Review each lesson activity to identify which one(s) will best support your students' skill progress.
- ❑ Each activity requires distinct preparation. Review the Instructional Guide for each activity you will assign.
- ❑ Prepare any texts, materials, or directions you may need to project or distribute.

**Note:** There may be activities in this sub-unit that students will revise or refer to in a subsequent sub-unit. By keeping track of lessons that students complete in a print format, you can have students refer to their print work when they reach these activities. In addition, your students will need to copy any Writing Prompts completed in a print lesson into the corresponding digital writing space if you want that writing to be included in Productivity and other reports.

# “The Tell-Tale Heart”

Edgar Allan Poe

408



## Overview

Lots of readers find that this narrator’s story creeps into their very bones. What will happen to you as you listen to the tale he tells? Will you hear the same sounds he hears? Will you see the same sights? Will you believe what is under the floorboards?

## Suggested Reading

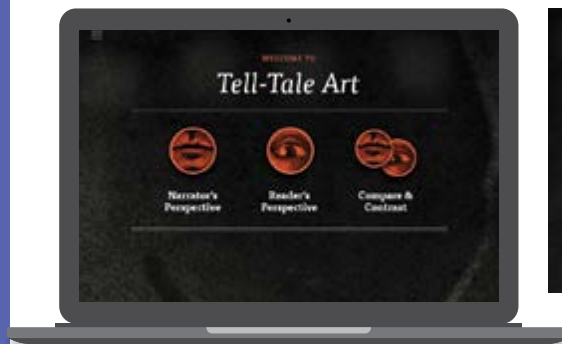
Some of Poe’s work involves death and near-death experiences. “A Descent into the Maelstrom” (1841) is the story of a sailor who makes a remarkable escape after his ship is sucked into a giant whirlpool. “The Premature Burial” (1844) is about a man with a kind of narcolepsy, or sleeping sickness, who falls into deep comas and lives in fear of being accidentally buried alive. Poe’s vivid and detailed (sometimes exaggerated) scientific descriptions opened the gates for many science fiction and fantasy writers.

## Apps in This Sub-Unit



Tell-Tale Art

Use the Tell-Tale Art app to create a storyboard of the final setting in “The Tell-Tale Heart” by arranging characters, sounds, and items to match the exact events described by the narrator in the climax. Then create a second storyboard to match their version of events. Note distinctions between the two storyboards to understand the narrator’s unreliability.





# “The Tell-Tale Heart”

*Edgar Allan Poe*

409

# “The Tell-Tale Heart”

by Edgar Allan Poe

- <sup>1</sup> TRUE!—nervous—very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses—not destroyed—not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? **hearken!** and observe how healthily—how calmly I can tell you the whole story.
- <sup>2</sup> It is impossible to say how first the idea entered my brain; but once **conceived**, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! yes, it was this! He had the eye of a vulture—a pale blue eye, with a **film** over it. Whenever it fell upon me, my blood ran cold; and so by degrees—very gradually—I made up my mind to take the life of the old man, and thus rid myself of the eye forever.
- <sup>3</sup> Now this is the point. You **fancy** me mad. Madmen know nothing. But you should have seen me. You should have seen how wisely I proceeded—with what caution—with what **foresight**—with what **dissimulation** I went to work! I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the latch of his door and opened it—oh so gently! And then, when I had made an opening **sufficient** for my head, I put in a dark lantern, all closed, closed, that no light shone out, and then I thrust in my head. Oh, you would have laughed to see how **cunningly** I thrust it in! I moved it slowly—very, very slowly, so that I might not disturb the old man’s sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha! would a madman have been so wise as this. And then, when my head was well in the room, I undid the lantern cautiously—oh, so cautiously—cautiously (for the hinges creaked)—I undid it just so much that a single thin ray fell upon the vulture eye. And

**hearken:** watch

**conceived:**  
thought up

**film:** thin layer or  
coating of skin

**fancy:** think

**foresight:** planning

**dissimulation:**  
deception

**sufficient:**  
adequate

**cunningly:** cleverly



this I did for seven long nights—every night just at midnight—but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who **vexed** me, but his Evil Eye. And every morning, when the day broke, I went boldly into the **chamber**, and spoke courageously to him, calling him by name in a hearty tone, and **inquiring** how he had passed the night. So you see he would have been a very **profound** old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.

- 4 Upon the eighth night I was more than usually cautious in opening the door. A watch's minute hand moves more quickly than did mine. Never before that night had I *felt* the extent of my own powers—of my **sagacity**. I could scarcely contain my feelings of triumph. To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts. I **fairly** chuckled at the idea; and perhaps he heard me; for he moved on the bed suddenly, as if startled. Now you may think that I drew back—but no. His room was as black as pitch with the thick darkness, (for the shutters were close fastened, through fear of robbers), and so I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily.
- 5 I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastening, and the old man sprang up in bed, crying out—"Who's there?"
- 6 I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down. He was still sitting up in the bed listening;—just as I have done, night after night, hearkening to the death watches in the wall.

**vexed:** tormented  
**chamber:** room  
**inquiring:** asking  
**profound:** wise  
**sagacity:** wisdom  
**fairly:** almost



**mortal:** extreme  
**stifled:** smothered  
**awe:** terror  
**welled up:** risen up  
**merely:** only  
**suppositions:** thoughts  
**mournful:** gloomy  
**unperceived:** not seen or sensed  
**resolved:** decided  
**crevice:** crack  
**stealthily:** sneakily  
**stimulates:** excites  
**refrained:** held back  
**tattoo:** knocking

- 7 Presently I heard a slight groan, and I knew it was the groan of **mortal** terror. It was not a groan of pain or of grief—oh, no!—it was the low **stifled** sound that arises from the bottom of the soul when overcharged with **awe**. I knew the sound well. Many a night, just at midnight, when all the world slept, it has **welled up** from my own bosom, deepening, with its dreadful echo, the terrors that distracted me. I say I knew it well. I knew what the old man felt, and pitied him, although I chuckled at heart. I knew that he had been lying awake ever since the first slight noise, when he had turned in the bed. His fears had been ever since growing upon him. He had been trying to fancy them causeless, but could not. He had been saying to himself—“It is nothing but the wind in the chimney—it is only a mouse crossing the floor,” or “It is **merely** a cricket which has made a single chirp.” Yes, he had been trying to comfort himself with these **suppositions**: but he had found all in vain. All in vain; because Death, in approaching him had stalked with his black shadow before him, and enveloped the victim. And it was the **mournful** influence of the **unperceived** shadow that caused him to feel—although he neither saw nor heard—to feel the presence of my head within the room.
- 8 When I had waited a long time, very patiently, without hearing him lie down, I **resolved** to open a little—a very, very little **crevice** in the lantern. So I opened it—you cannot imagine how stealthily, **stealthily**—until, at length, a simple dim ray, like the thread of the spider, shot from out the crevice and fell full upon the vulture eye.
- 9 It was open—wide, wide open—and I grew furious as I gazed upon it. I saw it with perfect distinctness—all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man’s face or person: for I had directed the ray as if by instinct, precisely upon the damned spot.
- 10 And now have I not told you that what you mistake for madness is but over-acuteness of the sense?—now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton. I knew *that* sound well, too. It was the beating of the old man’s heart. It increased my fury, as the beating of a drum **stimulates** the soldier into courage.
- 11 But even yet I **refrained** and kept still. I scarcely breathed. I held the lantern motionless. I tried how steadily I could maintain the ray upon the eye. Meantime the hellish **tattoo** of the heart increased. It grew quicker and quicker, and louder and louder every instant. The old man’s terror



must have been extreme! It grew louder, I say, louder every moment!—do you **mark** me well? I have told you that I am nervous: so I am. And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet, for some minutes longer I refrained and stood still. But the beating grew louder, louder! I thought the heart must burst. And now a new anxiety seized me—the sound would be heard by a neighbor! The old man’s hour had come! With a loud yell, I threw open the lantern and leaped into the room. He shrieked once—once only. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then smiled **gaily**, to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead. I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eye would trouble me no more.

<sup>12</sup> If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body. The night **waned**, and I worked hastily, but in silence. First of all I **dismembered** the corpse. I cut off the head and the arms and the legs.

<sup>13</sup> I then took up three planks from the flooring of the chamber, and deposited all between the **scantlings**. I then replaced the boards so cleverly, so cunningly, that no human eye—not even his—could have detected any thing wrong. There was nothing to wash out—no stain of any kind—no blood-spot whatever. I had been too **wary** for that. A tub had caught all—ha! ha!

<sup>14</sup> When I had made an end of these **labors**, it was four o’clock—still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart,—for what had I now to fear? There entered three men, who introduced themselves, with perfect **suavity**, as officers of the police. A shriek had been heard



**mark:** pay attention to

**gaily:** happily

**waned:** went away, bit by bit

**dismembered:** took apart

**scantlings:** small pieces of wood used when building houses

**wary:** careful

**labors:** tasks

**suavity:** politeness

by a neighbor during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been **deputed** to search the **premises**.

- <sup>15</sup> I smiled,—for *what* had I to fear? I **bade** the gentlemen welcome. The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search—search *well*. I led them, at length, to *his* chamber. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence, I brought chairs into the room, and desired them *here* to rest from their **fatigues**, while I myself, in the wild **audacity** of my perfect triumph, placed my own seat upon the very spot beneath which **reposed** the corpse of the victim.
- <sup>16</sup> The officers were satisfied. My *manner* had convinced them. I was **singularly** at ease. They sat, and while I answered cheerily, they chatted of familiar things. But, **ere** long, I felt myself getting pale and wished them gone. My head ached, and I **fancied** a ringing in my ears: but still they sat and still chatted. The ringing became more distinct:—It continued and became more distinct: I talked more freely to get rid of the feeling: but it continued and gained definiteness—until, at length, I found that the noise was *not* within my ears.
- <sup>17</sup> No doubt I now grew very pale;—but I talked more **fluently**, and with a **heightened** voice. Yet the sound increased—and what could I do? It was a *low, dull, quick sound—much such a sound as a watch makes when enveloped in cotton*. I gasped for breath—and yet the officers heard it not. I talked more quickly—more **vehemently**; but the noise steadily increased. I arose and argued about **trifles**, in a high key and with violent **gesticulations**; but the

**deputed:** assigned  
**premises:** property  
**bade:** told  
**fatigues:** tiring activities  
**audacity:** boldness  
**reposed:** lay  
**singularly:** remarkably  
**ere:** before  
**fancied:** imagined  
**fluently:** in a freely flowing way  
**heightened:** raised  
**vehemently:** forcefully  
**trifles:** nothings  
**gesticulations:** movements



noise steadily increased. Why *would* they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observations of the men—but the noise steadily increased. Oh God! what *could* I do? I foamed—I **raved**—I swore! I swung the chair upon which I had been sitting, and **grated** it upon the boards, but the noise arose over all and continually increased. It grew louder—louder—*louder*! And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God!—no, no! They heard!—they suspected!—they *knew*!—they were making a **mockery** of my horror!—this I thought, and this I think. But anything was better than this **agony**! Anything was more **tolerable** than this derision! I could bear those **hypocritical** smiles no longer! I felt that I must scream or die!—and now—again!—hark! louder! louder! louder! *louder*!—

18 “Villains!” I shrieked, “**dissemble** no more! I admit the deed!—tear up the planks!—here, here!—It is the beating of his hideous heart!”

“The Tell-Tale Heart” by Edgar Allan Poe: *Complete Tales and Poems*. Edison, New Jersey: Castle Books, 2002.



**raved:** spoke wildly  
**grated:** scraped  
**mockery:** joke  
**agony:** torment  
**tolerable:** bearable  
**derision:** scorn  
**hypocritical:** fake  
**dissemble:** hide one's true feelings

•

**mad:** insane

**observe:** watch

**bosom:** chest

**dreadful:** terrifying

**furious:** frantic

**hideous:** horrible

**fury:** rage

**ceased:** stopped

**hastily:** quickly

••

**dreadfully:** terribly

**dulled:** slowed

**acute:** sharp

**conceived:** thought up

**object:** goal

**degrees:** stages

**proceeded:** moved forward

**caution:** carefulness

**latch:** lock

**cautiously:** carefully

**boldly:** confidently

**courageously:** bravely

**hearty:** cheerful

**cautious:** careful

**extent:** amount

**scarcely:** barely

**triumph:** victory

**deeds:** actions

**pitch:** tar

**hearkening:** listening

**presently:** at the moment

**in vain:** useless

**enveloped:** surrounded

**dull:** dim

**marrow:** core

**precisely:** exactly

**over-acuteness:** extra sharpness

**vex:** worry

**corpse:** dead body

**pulsation:** beat

**precautions:** steps taken to prevent a bad outcome

**concealment:** hiding

**foul play:** wrongdoing

**lodged:** presented

...

**hearken:** listen**conceived:** thought up**film:** thin layer or coating of skin**fancy:** think**foresight:** planning**dissimulation:** deception**sufficient:** adequate**cunningly:** cleverly**vexed:** tormented**chamber:** room**inquiring:** asking**profound:** wise**sagacity:** wisdom**fairly:** almost**mortal:** extreme**stifled:** smothered**awe:** terror**welled up:** risen up**merely:** only**suppositions:** thoughts**mournful:** gloomy**unperceived:** not seen or sensed**resolved:** decided**crevice:** crack**stealthily:** sneakily**stimulates:** excites**refrained:** held back**tattoo:** knocking**mark:** pay attention to**gaily:** happily**waned:** went away, bit by bit**dismembered:** took apart**scantlings:** small pieces of wood used when building houses**wary:** careful**labors:** tasks**suavity:** politeness**deputed:** assigned**premises:** property**bade:** told**fatigues:** tiring activities**audacity:** boldness**reposed:** lay**singularly:** remarkably**ere:** before**fancied:** imagined**fluently:** in a freely flowing way**heightened:** raised**vehemently:** forcefully**trifles:** nothings**gesticulations:** movements**raved:** spoke wildly**grated:** scraped**mockery:** joke**agony:** torment**tolerable:** bearable**derision:** scorn**hypocritical:** fake**dissemble:** hide one's true feelings

Use the Vocab App to play mini games related to the words in this lesson.

## Before You Begin Lesson 1:

Three times in Lesson 1, you will repeat a series of steps to help students visualize the text and use their visualization to help them read and understand. These steps take place in A, B, and C.

### A Lesson 1: Read Like a Movie Director, Part 1

Standard: RL.7.7

#### Work Visually and Connect

**Text:** Students begin a pattern of visualizing as a step in close reading for paragraphs 1–2.

- Direct students to page 418 of the Student Edition.
- Play:** “The Tell-Tale Heart” Audio, Part 1.
- Direct students to follow along with the audio in paragraphs 1 and 2 on page 410.
- Students complete Activities 2 and 3 in the Student Edition.
- Writing Journal:** Students complete Activity 1 on page 18.
- Remind them to note the part of the text they are visualizing.
- Ask 2 or 3 students to share their sketch and the details in the text it helps them visualize.

- Project & Play:** The Tell-Tale Heart Animatic, Part 1.
- Students complete Activities 4 and 5 in the Student Edition.
- Writing Journal:** Students complete Activity 2 on page 18.
- Discuss responses.
- Lead a discussion about how the video is similar to or different from what students visualized.

## Read Like a Movie Director, Part 1

A

### Lesson 1—Read Like a Movie Director, Part 1

- Follow along with the audio for paragraphs 1 and 2 from “The Tell-Tale Heart” on page 410.
- Take a moment to try to visualize what the narrator describes.
- Take notes or draw a picture to represent that visualization. Make a note of where in the text you found the things that you visualized.



Draw your sketch and record your notes in Activity 1 on page 18 in your Writing Journal.

- Watch the video of this passage from “The Tell-Tale Heart.”
- Compare the video with what you visualized when you read the story. What details are similar to or different from how you imagined them?



Record your notes in Activity 2 on page 18 of your Writing Journal.

418 Poetry & Poe • Lesson 1

### Lesson 1 Materials

- “The Tell-Tale Heart” Audio, Parts 1–3
- The Tell-Tale Heart Animatic, Parts 1–3
- Tell-Tale Paraphrasing Chart
- Response Starters
- Optional: Skit Script
- Optional: Skit Video

B

1. Follow along with the audio for paragraphs 3–10 from “The Tell-Tale Heart” on pages 410–412.
2. Take a moment to try to visualize what the narrator described.
3. Take notes or draw a picture to represent that visualization. Make a note of where in the text you found the things that you visualized.



Draw your sketch and record your notes in Activity 1 on page 19 in your Writing Journal.

4. Watch the video of this passage from “The Tell-Tale Heart.”
5. Compare the video with what you visualized when you read the story. What details are similar to or different from how you imagined them?



Record your notes in Activity 2 on page 19 of your Writing Journal.

“The Tell-Tale Heart” • Lesson 1 419

B

## Lesson 1 (continued)

Standard: RL.7.7

### Work Visually and Connect Text:

Students continue visualizing as a close reading step for paragraphs 3–10.



Direct students to page 419 of the Student Edition.



**Play:** “The Tell-Tale Heart” Audio, Part 2.



Students complete Activities 1–3 in the Student Edition.



**Writing Journal:** Students complete Activity 1 on page 19.



Remind them to note the part of the text they are visualizing.



Ask 2 or 3 students to share their sketches and the details that helped them visualize the text.



**Project & Play:** The Tell-Tale Heart Animatic, Part 2.



Students complete Activities 4 and 5.



**Writing Journal:** Students complete Activity 2 on page 19.



Discuss responses.



Lead a discussion about how the video is similar to or different from what students visualized.



### Differentiation: Steps A & B

If students struggle to understand the language used in this text, allow them to work with a partner to discuss their visualizations before completing their sketches. Have students highlight how the narrator describes the old man for details to visualize and understand what is happening in the text.

## C Lesson 1 (continued)

Standard: RL.7.7

### Work Visually and Connect Text:

Students continue to visualize as a close reading step for paragraphs 11–13.

- 11 min
- Direct students to page 420 of the Student Edition.
  - Play:** “The Tell-Tale Heart” Audio, Part 3.
  - Students complete Activities 1–3 in the Student Edition.
  - Writing Journal:** Students complete Activity 1 on page 20.
  - Remind them to note the part of the text they are visualizing.
  - Ask 2 or 3 students to share their sketches and the details that helped them visualize the text.
- 5 min
- Project & Play:** “The Tell-Tale Heart” Audio, Part 3.
  - Students complete Activities 4 and 5.
  - Writing Journal:** Students complete Activity 2 on page 20.
  - Lead a discussion about how the video is similar to or different from what students visualized.

C

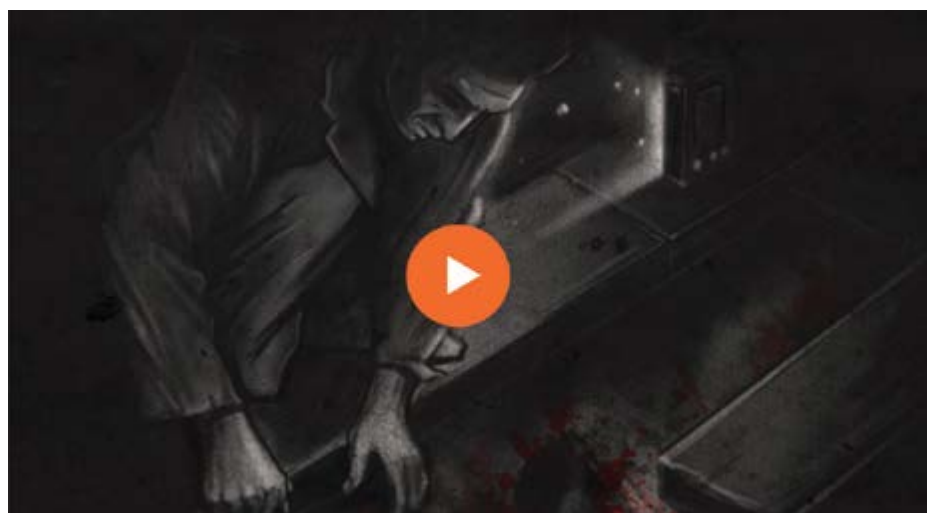
## Lesson 1—Read Like a Movie Director, Part 1 (continued)

- Follow along with the audio for paragraphs 11–13 from “The Tell-Tale Heart” on pages 412 and 413.
- Take a moment to try to visualize what the narrator described.
- Take notes or draw a picture to represent that visualization. Make a note of where in the text you found the things that you visualized.



Draw your sketch and record your notes in Activity 1 on page 20 in your Writing Journal.

- Watch the video of this passage from “The Tell-Tale Heart.”
- Compare the video with what you visualized when you read the story. What details are similar to or different from how you imagined them?



Record your notes in Activity 2 on page 20 of your Writing Journal.



D

Discuss with your partner:

1. What does the narrator say is true about himself?
  - I am nervous.
  - I am mad (insane).
2. What does the narrator say is not true about himself?
  - I am nervous.
  - I am mad (insane).

3. Paraphrase the following sentence:

“TRUE!—nervous—very, very dreadfully nervous I had been and am; but why will you say that I am mad?” (1).



Write a paraphrase for the above sentence on page 21 of your Writing Journal.

## D Lesson 1 (continued)

**Read:** Students answer questions about the narrator and paraphrase.

Assign partners.

Students complete questions 1 and 2 with their partners.

Share responses.

**CORRECT ANSWERS**  
1. I am nervous.  
2. I am mad.

5 min

Students complete Activity 3 in the Student Edition.

**Writing Journal:** Students complete the paraphrase on page 21.

Discuss responses.

Ask 2 or 3 students to explain why they selected their answers and to use evidence from the text.

5 min

**Wrap-Up:** Project.

**Exit Ticket:** Project.

**End of Lesson 1**



### Differentiation: Step D

If students are below grade level in reading or struggling to understand this text, allow them to work with a partner to discuss how to summarize this text before writing their paraphrases.













### Before You Begin Lessons 2 and 3:

In Lesson 2, introduce the Tell-Tale Art app in the Teacher Activities and use digital activities 3 and 4 so students can explore the narrator’s point of view. If using digital activities, skip print activities accordingly.

In Lesson 3, Use the Tell-Tale Art app in digital activities 3 and 4 so students can explore the reader’s point of view and compare it to the narrator’s. If using digital activities, skip print activities accordingly.

**E Lesson 3: Examining the  
Reader's Perspective***Standards: W.7.1, RL.7.6 (Exit Ticket)*

**Write:** Students compare their perspective of events with the narrator's, using details from the text to support their claims.

-  Direct students to page 422 of the Student Edition.
-  Students complete Activity 1 in the Student Edition.
-  **Writing Journal:** Students answer questions 1–3 on page 22.
-  Discuss responses.
-  Students complete Activities 2 and 3 in the Student Edition.
-  Ask students to share what they've starred and what evidence informed their answers.
-  **Warm-Up:** Use the Warm-Up from the digital lesson to make sure students have language to start writing.
-  **Writing Prompt:** Students complete the Writing Prompt on page 23.
-  **Differentiation:** Digital PDF.
-  **On-the-Fly:** Circulate around the room to support students.
-  **Wrap-Up:** Project.
-  **Exit Ticket:** Project.

**End of Lesson 3****Lesson 3—Examining the Reader's Perspective**

- Review closely paragraphs 10 and 11 (pages 412 and 413) and paragraphs 17 and 18 (pages 414 and 415).

**Answer questions 1–3 on page 22 of your Writing Journal.****Definition of an Unreliable Narrator**

An unreliable narrator may try to conceal something, or might lie, or may not understand what is happening, or may have a bizarre interpretation of what is happening. This narrator will describe something that's happening, but the reader will suspect it isn't really happening that way.


- Review paragraphs 17 and 18 on pages 414 and 415 again, and carefully highlight or star any places in the text where, as a reader, you don't believe the narrator's description of what is happening.
- Don't forget to decide *why* you don't believe the narrator.

**Answer questions 4–6 on page 22 of your Writing Journal.**

Do you agree or disagree with the narrator's description of what is happening?

**Go to page 23 in your Writing Journal to use details from the text to explain your reasons and support your claim.**

You can use the Tell-Tale Art app online to make storyboards of paragraphs 17 and 18. Note distinctions between the two storyboards to understand the narrator's unreliability.

 **422** Poetry & Poe • Lesson 3**Lesson 3 Materials**

Tell-Tale Art app

**Differentiation Step E**

- *ELL(Dev)*: Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.

Help students build an understanding of language choices by discussing differences between Poe's English and modern English (SAE). Create a comparison chart during discussion.

F

## Lesson 5—Debating the Narrator's Sanity, Part 1

Read the M'Naghten Rule text below. The M'Naghten Rule outlines a legal definition of insanity. Your job is to determine whether a court should find our narrator legally insane or legally sane.


"... the jurors ought to be told in all cases that every man is to be presumed to be sane, and to possess a sufficient degree of reason to be responsible for his crimes, until the contrary be proved to their satisfaction; and that to establish a defence on the ground of insanity, it must be clearly proved that, at the time of the committing of the act, the party accused was labouring under such a defect of reason, from disease of the mind, as not to know the nature and quality of the act he was doing; or, if he did know it, that he did not know he was doing what was wrong."

—M'Naghten Rule (from *Queen v. M'Naghten*), 1843

"M'Naghten Rule, from *Queen v. M'Naghten*" by Edgar Allan Poe: *Complete Tales and Poems*. Edison, New Jersey: Castle Books, 2002. 773.

"The Tell-Tale Heart" • Lesson 5 **423**







## Before You Begin Lesson 4 :


 In Lesson 4, use the Tell-Tale Art app in the digital lesson so that students can refine and deepen their understanding of the text. If using digital activities, skip print activities accordingly.


F


## Lesson 5: Debating the Narrator's Sanity, Part 1


**Discuss:** Students identify how they think about the narrator before considering the legal perspective.

-  Draw a line on the board with "sane" at one end and "insane" at the other to represent a spectrum (or choose 2 sides at the front of the classroom).
-  Ask students to stand along this spectrum to show how the narrator would describe himself.
-  Ask 2 students at different positions along the spectrum to explain their thinking.
-  Ask students to stand at a new place on this spectrum to show how they would describe the narrator.
-  Ask 2 students at different positions along the spectrum to explain their thinking.
-  **Note:** Keep the spectrum on the board.

 **S** Review the M'Naghten Rule on page 423 of the Student Edition.

 The M'Naghten Rule is an example of how a court might decide whether someone is legally sane or insane. The rule was enacted in 1843 in England.

 The thinking is that someone who is mentally ill—insane—should be treated and punished differently by the courts than someone who is considered sane.

 In these next lessons, your job is to determine whether a court would find the narrator legally insane or sane.

14 min









### Differentiation: Step E

● *ELL(Dev)*: Alternate Writing Prompt breaks the prompt down into a few short answer questions and provides sentence starters.

■ *Moderate*: Alternate Writing Prompt provides structured sentence starters.




### Lesson 5 Materials


-  M'Naghten Rule Paraphrasing Chart
-  Debate Evidence Debrief Chart
-  Possible Responses - Legally Insane
-  Possible Responses - Legally Sane
-  Guidelines for Debating
-  Evidence Cheat Sheet


## G Lesson 5 (continued)


Standard: RL.7.1


**Text as Referee:** Students discuss paraphrases to ensure they understand the M’Naghten Rule for the upcoming debate.


 Students use the paraphrases they completed in the previous Solo. If not completed, give students time to paraphrase the two quotes in the projection.


 **Project:** M’Naghten Paraphrasing Chart.


 Ask 2 students to write their paraphrased sentences in the 2 blank columns.

 Discuss the paraphrases.

 Do the paraphrased sentences express the same ideas as the original? Are the paraphrases similar or different to their own?

 Students consider the question on page 424 of the Student Edition.

 **Writing Journal:** Students complete the writing activity on page 24.

 Discuss responses.

5 min

G

## Lesson 5—Debating the Narrator’s Sanity, Part 1 (continued)

What then are the conditions that are needed to establish that someone should be judged sane?



Go to page 24 of your Writing Journal to explain.



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### Differentiation: Step G

You may choose to read the M’Naghten Rule aloud to support students’ comprehension.

H

The narrator has revealed he killed an old man. However, the court must determine his state of mind. Is he legally sane or insane?

Insane	Sane
<p>According to the M'Naghten Rule, a person can be considered legally insane if he meets one of these two conditions:</p> <ol style="list-style-type: none"> <li>1. The accused did not understand what he was doing—he did not understand reality. OR</li> <li>2. The accused did not understand that what he was doing was wrong.</li> </ol>	<p>The two conditions needed to judge a person legally sane, therefore, are:</p> <ol style="list-style-type: none"> <li>1. The accused understood what he was doing. AND</li> <li>2. The accused knew that what he was doing was wrong.</li> </ol>

Review paragraphs 12 and 13 on page 413 of the Student Edition.



Complete the writing activity on page 25 of your Writing Journal.

Which argument have you been asked to prepare?



If the narrator is **insane**, go to page 426.



If narrator is **sane**, go to page 427.

"The Tell-Tale Heart" • Lesson 5 **425**

H

## Lesson 5 (continued)

Standards: RL.7.1, SL.7.4

**Prepare the Evidence:** Students will work in groups to prepare for debating the narrator's legal insanity or sanity.

- As courtroom lawyers you will decide whether our narrator is legally insane or whether our narrator is legally sane.
- Read aloud the conditions for legal insanity and legal sanity on page 425 of the Student Edition.
- Half of you will be arguing that our narrator is legally insane
- Divide the class into groups of 3 or 4 students.
- Assign half of the groups to argue that he is legally insane; assign the remaining half to argue that he is legally sane.
- Students review paragraphs 12 and 13 on page 413 of the Student Edition.
- Writing Journal:** Students complete the writing activity for their group's assignment on page 25.
- Project:** Debate Evidence Debrief Chart.
- Read aloud the piece of evidence on the chart and point to the conditions for legal insanity.
- Ask for responses about how these details could demonstrate one of the conditions for legal insanity.
- Write student responses in the appropriate column as a model.
- Use completed chart to explain how they will use evidence to argue whether the narrator is legally sane or insane.

8 min



### Differentiation: Step H

- **ELL(Dev):** Plan how you will assign groups for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.


### Before You Continue Lesson 5:


Students need to complete either Step I OR Step J. The groups that were assigned to argue that the narrator is legally **insane** will follow the directions listed here in Step I. The other groups who were assigned to argue that the narrator is legally **sane** will follow the directions listed in Step J.


## I Lesson 5 (continued)


Standards: RL.7.1, W.7.9


**Select Text:** Students will cite and prepare evidence to argue their case that the narrator should be judged legally insane based on the M'Naghten Rule conditions.


 Students can use evidence from anywhere in the story. But they must be able to explain how that piece of evidence supports their analysis of one of the conditions outlined in the M'Naghten rule.


 Students complete the activity on page 426 of the Student Edition as a group.

 **Writing Journal:** Students complete the chart on page 26.

 **On-the-Fly:** Circulate around the room to support students.

 Use the Evidence Cheat Sheet in the digital lesson to support students to draw evidence and explain their analysis.

 **Writing Prompt:** Students complete the Writing Prompt on page 28.

 **On-the-Fly:** Circulate around the room to support students.

 **Wrap-Up:** Project.

 **Exit Ticket:** Project.

## Lesson 5—Debating the Narrator's Sanity, Part 1 (continued)

I



### You determined that the narrator is insane.

Find 3–5 pieces of evidence that you can cite to show that the narrator is legally insane. Find evidence that:

1. The narrator did not understand what he was doing; he did not understand reality.
2. The narrator did not know that what he was doing was wrong.



Record your evidence in the chart on page 26 of your Writing Journal.

J



## You determined that the narrator is sane.

Find 3–5 pieces of evidence that you can cite to show that the narrator is legally sane. Find evidence that:

1. The narrator understands reality.
2. The narrator knows that what he is doing is wrong.



Record your evidence in the chart on page 27 of your Writing Journal.

M

How can you evaluate a piece of evidence? You can ask the following questions:

- Is the evidence fact or an opinion?
- Is the evidence accurate?
- Does the evidence represent the whole issue, or just part of it?
- Is the source of the evidence reliable?

J

## Lesson 5 (continued)

Standards: RL.7.1, W.7.9, SL.7.4 (Exit Ticket)

**Select Text:** Students prepare textual evidence to argue that the narrator is legally sane.



Students will prepare evidence to argue their case that the narrator should be judged legally sane based on the M'Naghten Rule conditions.



Students complete the activity on page 427 of the Student Edition as a group.



**Writing Journal:** Students complete the chart on page 27.



**On-the-Fly:** Circulate around the room to support students.



Use the Evidence Cheat Sheet in the digital lesson to support students to draw evidence and explain their analysis.



**Writing Prompt:** Students complete the Writing Prompt on page 28.



**On-the-Fly:** Circulate around the room to support students.



**Wrap-Up:** Project.




**Exit Ticket:** Project.


End of Lesson 5


## K Lesson 6: Debating the Narrator's Sanity, Part 2


**Discuss:** Students review guidelines and opening arguments to prepare for the debate.

 If possible, arrange the room so the 2 sides are facing each other.

 **Project:** Guidelines for Debating.

 Review student roles and the Guidelines for Debating.

 **Writing Journal:** Students complete a second opening argument they could use for the debate on page 29.


 Groups can use the insane/sane pages in the Student Edition as signs during the debate.


8 min


## L Lesson 6 (continued)


Standard: SL.7.4


**Debate:** Each group presents an opening argument to start the debate while other students take notes.


 Each group presents an opening argument (a piece of evidence and an explanation for how that piece of evidence demonstrates one of the conditions for sanity or insanity).


 Students can refer back to the evidence they collected in their Writing Journals.

 Allow groups to reconsider their argument if another group has already presented the same piece of evidence.

 Lead students through rounds 1 and 2 of the Guidelines.

 Create a table on the board and keep track of the evidence and explanation presented by each side.

 Alternate between legally sane and legally insane until each team has presented one of their opening arguments.

 **Writing Journal:** Students take notes on arguments made by other groups on page 30.




10 min



We are ready to argue that the narrator is legally *insane.*

428

### Lesson 6 Materials

-  Possible Responses - Legally Insane
-  Possible Responses - Legally Sane
-  Guidelines for Debating



### Differentiation: Step K

After one group presents a piece of evidence, you may choose to have students discuss what they heard with a partner. This will assist with understanding and language acquisition, and help students search for evidence for rebuttal.



We are ready to  
argue that the  
narrator is legally  
**sane.**



429

### Before You Begin Lesson 7:

Lesson 7 is a Flex Day. Select from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts. Please see instructions in the digital.

## M Lesson 6 (continued)

Standard: SL.7.3

### Debate: Counterargument

Students prepare a counterargument that outlines the argument and evaluates the evidence presented by the opposing side.

Now your job is to restate the other group's argument and to evaluate the evidence they provided. The goal is to show the weakness in the argument or the evidence. This is called a counterargument.

Lead a class discussion with the information on evaluating evidence on page 427 of the Student Edition.

**Writing Journal:** Students use their notes and evidence from the text to create a counterargument on page 31.

**On-the-Fly:** Circulate around the room to support students.

The Evidence Cheat Sheet it's been initial caps all other mentions in your digital materials can help you identify ways to support students.

Each group presents its counterargument.

## N Lesson 6 (continued)

Standards: SL.7.3, SL.7.3 (Exit Ticket)

### Write Closing Statements:

Students evaluate their own claims and evidence in order to prepare and present their closing statements.

You have one final chance to try to convince us that this narrator is legally sane or legally insane. What is the most convincing thing you can say to convince us that your side is right?

As you prepare your closing statement, carefully evaluate your own evidence.

**Writing Prompt:** Students create a closing statement on page 32.

Call on groups to present their closing statements.

**Exit Ticket:** Project.

End of Lesson 6

# “The Cask of Amontillado”



by Edgar Allan Poe

As with “The Tell-Tale Heart,” the events of the story should be engaging enough for students to grasp: Montresor coaxes Fortunato—who continues to believe Montresor is his friend—into his catacombs in Venice and buries him alive for reasons that are a bit vague. Again, Poe’s agenda seems less a moralistic tale than a strange journey into the mind of his narrator. If the narrator of “The Tell-Tale Heart” is compelling because of his perverted sense of reality, many students will find Montresor’s seeming normalcy even more chilling: He seems so confident in his plan for revenge, so able to flatter his enemy into believing his good intentions. Perhaps he will remind students of some extreme version of friends and foes from their own world of middle school. Poe’s language will continue to be challenging, but they have one Poe story under their belt already, and their 19th century comprehension should be improving along with their adeptness with using visual cues as a reading anchor.

The Cask lessons take the idea of “reading like a movie director” to the next level. In this lesson sequence, students will start by simply reading the text and trying to understand Montresor based on trying to view the story through his perspective. They then deepen their reading by designing the sets, selecting the actors, and defining the characters, based on particular details of the text. Once they have worked with the explicit details of Poe’s text, they will have a front row seat for the “making of” an animation by the Academy Award-winning Moonbot Studios. Their earlier close reading will allow them to watch this animation with a strong eye to another director’s choice, and they will use this critical perception to write a movie review.

This “read like a movie director” approach continues to offer concrete practice comparing the impact of the writer’s and filmmaker’s tools on the same story. More centrally, however, it is a continued exploration of how the practices of a movie director making a movie of a text align with the practices of a good close reader. Directors are asking the same questions: What is happening here? Who are these characters? What is the setting? What would one see from each character’s perspective? etc.

**General note:** Resist simplistic discussion of the “moral” of this story. Just as Fortunato never gets his Amontillado, readers don’t get a satisfying moral of the story or a happy ending for the good guys/justice for the bad guys. Instead, this story abandons us—like Fortunato—in a dark and gloomy place. It is certainly about evil, but it doesn’t follow the conventions of good conquering evil.

## Sub-Unit 3



Lesson 1:  
Amontillado!  
Amontillado!



Lesson 2:  
Your Movie Crew



Lesson 3:  
A Director's Reading



Lesson 4:  
Read Like a Movie  
Reviewer



Lesson 5:  
Behind the Wall



Lesson 6:  
Flex Day 3

# Sub-Unit 3 at a Glance

## Lesson Objective

### Lesson 1: Amontillado! Amontillado!

**Reading:** Students will paraphrase and select text to analyze Montresor's and Fortunato's characters and to begin to understand how Montresor is manipulating Fortunato.

**Speaking & Listening:** Students read together to gather information and ideas about character and setting, then draw on that preparation to engage in a group discussion.


### Lesson 2: Your Movie Crew

**Reading:** Students will analyze the end of the story to figure out what Montresor does to Fortunato and what happens to each character as a result. Students will then assume the role of movie director and either determine what type of actor should be cast to play Fortunato or Montresor or help an art director determine how to design the set for both Carnival and the catacombs.

#### Videos:

 Casting Director Video

 Character Design Video

 Art Director Video

 Setting Video

### Lesson 3: A Director's Reading

**Reading:** Students will watch an animated version of the story and compare the imagery, characters, or setting to what they pictured when they read the story.

**Writing:** Students draw on their comparison of the film and the written story to write about one choice the director made in the animation and whether they would have made a similar or different choice.

#### Videos:

 Cask Animation

 Coming Attractions Video

### Lesson 4: Read Like a Movie Reviewer

**Writing:** Students will write a movie review analyzing the director's choices regarding characters and setting as well as comparing the director's vision to their own.

#### Video:

 Cask Animation

### Lesson 5: Behind the Wall

**Reading:** Students will compare what Montresor and Fortunato know at different points in the story to what the reader knows at different points in the story and will discuss this as an instance of dramatic irony.

**Writing:** Students will analyze the "clues" Montresor gives about the plan of revenge to determine if Fortunato could have figured out the plan sooner.

Reading	Writing Prompt	Standards
<ul style="list-style-type: none"> <li>• “The Cask of Amontillado” (1–35)</li> <li>• <b>Solo:</b> “The Cask of Amontillado” (36–89)</li> </ul>	No analytical writing prompt.	<b>CCSS.ELA-Literacy.RL.7.3</b> <b>CCSS.ELA-Literacy.SL.7.1.A</b> CCSS.ELA-Literacy.RL.7.6 CCSS.ELA-Literacy.RL.7.1 CCSS.ELA-Literacy.L.7.4.A
<ul style="list-style-type: none"> <li>• “The Cask of Amontillado” (1–35)</li> <li>• <b>Solo:</b> “The Cask of Amontillado” (1–89)</li> </ul>	No analytical writing prompt.	<b>CCSS.ELA-Literacy.RL.7.7</b> CCSS.ELA-Literacy.RL.7.3 CCSS.ELA-Literacy.RL.7.1 CCSS.ELA-Literacy.SL.7.1
<ul style="list-style-type: none"> <li>• “The Cask of Amontillado” (1–89)</li> <li>• <b>Solo:</b> “The Cask of Amontillado” (24–89)</li> </ul>	Based on your reading of the story, what is one choice the director made about the characters or setting of the film? Based on your reading of the story, would you have made the same choice, or a different choice? Why?	<b>CCSS.ELA-Literacy.RL.7.7</b> <b>CCSS.ELA-Literacy.W.7.9.A</b> CCSS.ELA-Literacy.W.7.2.B CCSS.ELA-Literacy.RL.7.1 CCSS.ELA-Literacy.RL.7.3
<ul style="list-style-type: none"> <li>• “The Cask of Amontillado” (1–89)</li> <li>• <b>Solo:</b> “The Cask of Amontillado” (1–67)</li> </ul>	No analytical writing prompt.	<b>CCSS.ELA-Literacy.RL.7.7</b> CCSS.ELA-Literacy.RL.7.3 CCSS.ELA-Literacy.RL.7.10
<ul style="list-style-type: none"> <li>• “The Cask of Amontillado”- (1–89)</li> <li>• <b>Solo:</b> “The Cask of Amontillado” (1–89)</li> </ul>	Could Fortunato have figured out what Montresor’s plan was before he was chained to the wall? Use details from the text to explain your reasons and support your claim.	<b>CCSS.ELA-Literacy.W.7.1</b> <b>CCSS.ELA-Literacy.RL.7.6</b> CCSS.ELA-Literacy.RL.7.1 CCSS.ELA-Literacy.W.7.9 CCSS.ELA-Literacy.L.7.4.A

## Lesson Objective

### **Lesson 6:** Flex Day 3

The teacher selects from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts.

## Reading

## Writing Prompt

## Standards

Each Flex Day activity provides practice with particular skills and standards. Consult the Flex Day Activities Guide to see what is targeted by each activity.

# Sub-Unit 3 Preparation Checklist

## Lesson 1

- ❑ Prepare for a performance in which students play Fortunato and Montresor. Assign these roles to strong readers. Give only these two actors directions about the character traits of Fortunato and Montresor.
- ❑ Plan to put students in pairs. You might instruct struggling pairs to use the scaffolded version of the paired activity.
- ❑ Prepare to assign students into groups of 4, each assigned to represent the narrator.
- ❑ At the end of these lessons, students will begin the Amplify Quest. Prepare students for this Quest at least one week in advance. Among your apps, you'll find the Quest Who Killed Edgar Allan Poe?, which includes a teacher guide and all student materials.
- ❑ The skit script in the digital Materials section contains instruction for a mock classroom interruption to support student's understanding of Montresor's power of persuasion. Review the skit to plan for this optional activity.

A B  
C D  
E

Pages 71–75

## Lesson 2

*No additional prep.*

F G

Pages 76–77

## Lesson 3

- ❑ Review the Solo for this lesson ahead of time.

H I

Page 78

## Lesson 4

*No additional prep.*

J K

Pages 79–80

## Lesson 5

- ❑ Use the Spotlight app to select a few student movie reviews from the Solo to showcase in this lesson.
- ❑ Familiarize yourself with the Who Killed Edgar Allan Poe? Quest that you will lead students through between “The Cask of Amontillado” and “The Raven” lessons. The Quest includes a Teacher’s Guide and all student materials.

L M  
N

Pages 81–83



## Lesson 6: Flex Day

- ❑ Review each lesson activity to identify which one(s) will best support your students' skill progress.
- ❑ Each activity requires distinct preparation. Review the Instructional Guide for each activity you will assign.
- ❑ Prepare any texts, materials, or directions you may need to project or distribute.

**Note:** There may be activities in this sub-unit that students will revise or refer to in a subsequent sub-unit. By keeping track of lessons that students complete in a print format, you can have students refer to their print work when they reach these activities. In addition, your students will need to copy any Writing Prompts completed in a print lesson into the corresponding digital writing space if you want that writing to be included in Productivity and other reports.

# “The Cask of Amontillado”

Edgar Allan Poe

430

## Overview

In the passage you will read today, two “friends” meet at night during the wild celebration of Carnival, and set off to taste some wine together. But there is deceit, plotting, and revenge also in the mix. Read carefully, and see if you can figure out what will happen!

## Suggested Reading

Some of Poe’s work involves death and near-death experiences. “A Descent into the Maelstrom” (1841) is the story of a sailor who makes a remarkable escape after his ship is sucked into a giant whirlpool. “The Premature Burial” (1844) is about a man with a kind of narcolepsy, or sleeping sickness, who falls into deep comas and lives in fear of being accidentally buried alive. Poe’s vivid and detailed (sometimes exaggerated) scientific descriptions opened the gates for many science fiction and fantasy writers.

## App in This Sub-Unit



Who Killed Edgar  
Allan Poe?

In the Quest for this unit, you will be a detective trying to solve a murder mystery. In order to solve the murder first and “win” the Quest, it will help if you have some additional information about other Poe characters—some who loved him, and some who hated him. You also have the opportunity to read additional Poe texts: “The Masque of the Red Death,” “Murders in the Rue Morgue,” and “Annabel Lee.”





# “The Cask of Amontillado”

*Edgar Allan Poe*

# “The Cask of Amontillado”

by Edgar Allan Poe

**borne:** put up with  
**ventured:** dared  
**utterance:** mention  
**avenged:** revenged  
**definitively:** finally and certainly  
**precluded:** removed as an option  
**impunity:** no penalty  
**unredressed:** not corrected  
**retribution:** punishment  
**redresser:** someone who rights a wrong  
**deed:** action  
**wont:** habit  
**immolation:** sacrifice  
**connoisseurship:** special knowledge  
**virtuoso:** expert  
**imposture:** cheating  
**gemmary:** knowledge of gems  
**differ:** act differently  
**materially:** significantly  
**vintages:** wines (uncommon usage)  
**accosted:** aggressively approached  
**motley:** a costume with mixed colors  
**parti-striped:** striped with many different colors

- 1 THE thousand injuries of Fortunato I had **borne** as I best could; but when he **ventured** upon insult, I vowed revenge. You, who so well know the nature of my soul, will not suppose, however, that I gave **utterance** to a threat. *At length* I would be **avenged**; this was a point **definitively** settled—but the very definitiveness with which it was resolved, **precluded** the idea of risk. I must not only punish, but punish with **impunity**. A wrong is **unredressed** when **retribution** overtakes its **redresser**. It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong.
- 2 It must be understood, that neither by word nor **deed** had I given Fortunato cause to doubt my good will. I continued, as was my **wont**, to smile in his face, and he did not perceive that my smile *now* was at the thought of his **immolation**.
- 3 He had a weak point—this Fortunato—although in other regards he was a man to be respected and even feared. He prided himself on his **connoisseurship** in wine. Few Italians have the true **virtuoso** spirit. For the most part their enthusiasm is adopted to suit the time and opportunity—to practise **imposture** upon the British and Austrian **millionaires**. In painting and **gemmary**, Fortunato, like his countrymen, was a quack—but in the matter of old wines he was sincere. In this respect I did not **differ** from him **materially**: I was skilful in the Italian **vintages** myself, and bought largely whenever I could.
- 4 It was about dusk, one evening during the supreme madness of the carnival season, that I encountered my friend. He **accosted** me with excessive warmth, for he had been drinking much. The man wore **motley**. He had on a tight-fitting **parti-striped** dress, and his head was

surmounted by the conical cap and bells. I was so pleased to see him, that I thought I should never have done wringing his hand.

5 I said to him—"My dear Fortunato, you are luckily met. How remarkably well you are looking to-day! But I have received a **pipe** of what passes for **Amontillado**, and I have my doubts."

6 "How?" said he. "Amontillado? A pipe? Impossible! And in the middle of the carnival!"

7 "I have my doubts," I replied; "and I was silly enough to pay the full Amontillado price without consulting you in the matter. You were not to be found, and I was fearful of losing a bargain."

8 "Amontillado!"

9 "I have my doubts."

10 "Amontillado!"

11 "And I must satisfy them."

12 "Amontillado!"

13 "As you are **engaged**, I am on my way to Luchesi. If any one has a **critical turn**, it is he. He will tell me—"

14 "Luchesi cannot tell Amontillado from **Sherry**."

15 "And yet some fools will have it that his taste is a match for your own."

16 "Come, let us go."

17 "**whither**?"

18 "To your vaults."

**surmounted:**  
topped

**conical:** cone-shaped

**pipe:** large container used to store wine

**Amontillado:**  
name of a rare and expensive wine

**engaged:** busy

**critical turn:** skillful judgment

**Sherry:** type of wine

**whither:** where to



**impose upon:** take advantage of  
**engagement:** appointment  
**afflicted:** troubled  
**insufferably:** unbearably  
**encrusted:** covered with a hard coating  
**nitre:** a mineral form of nitrate  
**roquelaire:** cloak  
**suffered:** allowed  
**palazzo:** large house  
**absconded:** run off  
**insure:** make certain  
**sconces:** torch holders  
**flambeaux:** torches  
**suites:** groups  
**descent:** passage down  
**catacombs:** underground cemetery full of tunnels and small rooms  
**gait:** step  
**filmy:** hazy  
**orbs:** eyes  
**distilled:** dripped with  
**rheum:** bodily fluid

- 19 “My friend, no; I will not **impose upon** your good nature. I perceive you have an **engagement**. Luchesi—”
- 20 “I have no engagement;—come.”
- 21 “My friend, no. It is not the engagement, but the severe cold with which I perceive you are **afflicted**. The vaults are **insufferably** damp. They are **encrusted** with **nitre**.”
- 22 “Let us go, nevertheless. The cold is merely nothing. Amontillado! You have been imposed upon. And as for Luchesi, he cannot distinguish Sherry from Amontillado.”
- 23 Thus speaking, Fortunato possessed himself of my arm. Putting on a mask of black silk, and drawing a **roquelaire** closely about my person, I **suffered** him to hurry me to my **palazzo**.
- 24 There were no attendants at home; they had **absconded** to make merry in honor of the time. I had told them that I should not return until the morning, and had given them explicit orders not to stir from the house. These orders were sufficient, I well knew, to **insure** their immediate disappearance, one and all, as soon as my back was turned.
- 25 I took from their **sconces** two **flambeaux**, and giving one to Fortunato, bowed him through several **suites** of rooms to the archway that led into the vaults. I passed down a long and winding staircase, requesting him to be cautious as he followed. We came at length to the foot of the **descent**, and stood together on the damp ground of the **catacombs** of the Montresors.
- 26 The **gait** of my friend was unsteady, and the bells upon his cap jingled as he strode.
- 27 “The pipe,” said he.
- 28 “It is farther on,” said I; “but observe the white web-work which gleams from these cavern walls.”
- 29 He turned towards me, and looked into my eyes with two **filmy orbs** that **distilled** the **rheum** of intoxication.



30 "Nitre?" he asked, at length.

31 "Nitre," I replied. "How long have you had that cough?"

32 "Ugh! ugh! ugh!—ugh! ugh! ugh!—ugh! ugh! ugh!—ugh! ugh! ugh!—ugh! ugh! ugh!"

33 My poor friend found it impossible to reply for many minutes.

34 "It is nothing," he said, at last.

35 "Come," I said, with decision, "we will go back; your health is precious. You are rich, respected, admired, beloved; you are happy, as once I was. You are a man to be missed. For me it is no matter. We will go back; you will be ill, and I cannot be responsible. Besides, there is Luchesi—"

36 "Enough," he said; "the cough is a mere nothing; it will not kill me. I shall not die of a cough."

37 "True—true," I replied; "and, indeed, I had no intention of **alarming** you unnecessarily—but you should use all proper **caution**. A **draught** of this **Medoc** will defend us from the damp."

38 Here I knocked off the neck of a bottle which I drew from a long row of its fellows that lay upon the mould.

39 "Drink," I said, presenting him the wine.

40 He raised it to his lips with a **leer**. He paused and nodded to me familiarly, while his bells jingled.

41 "I drink," he said, "to the buried that **repose** around us."

42 "And I to your long life."

43 He again took my arm, and we proceeded.

44 "These vaults," he said, "are **extensive**."

45 "The Montresors," I replied, "were a great and numerous family."

46 "I forget your **arms**."

47 "A huge human foot **d'or**, in a field **azure**; the foot crushes a serpent **rampant** whose fangs are **imbedded** in the heel."

48 "And the **motto**?"

**alarming**: scaring  
**caution**: care  
**draught**: drink  
**Medoc**: type of wine  
**leer**: unpleasant glance  
**repose**: rest  
**extensive**: large or lengthy  
**arms**: family logo  
**d'or**: golden  
**azure**: sky blue  
**rampant**: rising (old usage)  
**imbedded**: fixed firmly into  
**motto**: saying

**nemo me impune  
laccessit:** no one  
attacks me without  
consequences

**casks:** barrels

**puncheons:** large  
barrels

**intermingling:**  
mixing together

**inmost:** deepest

**recesses:** alcoves

**flagon:** bottle

**De Grâve:** type of  
wine

**gesticulation:**  
gesture

**grotesque:** strange  
and shocking

**comprehend:**  
understand

**masons:** a secret  
society; workers  
who build with stone  
or brick

**trowel:** small hand  
tool with a short  
handle and flat,  
pointed blade,  
used for smoothing  
plaster or cement

**jest:** joke

**recoiling:** springing  
back

49 “*Nemo me impune laccessit.*”

50 “Good!” he said.

51 The wine sparkled in his eyes and the bells jingled. My own fancy grew warm with the Medoc. We had passed through walls of piled bones, with **casks** and **puncheons intermingling**, into the **inmost recesses** of the catacombs. I paused again, and this time I made bold to seize Fortunato by an arm above the elbow.

52 “The nitre!” I said: “see, it increases. It hangs like moss upon the vaults. We are below the river’s bed. The drops of moisture trickle among the bones. Come, we will go back ere it is too late. Your cough—”

53 “It is nothing,” he said; “let us go on. But first, another draught of the Medoc.”

54 I broke and reached him a **flagon** of **De Grâve**. He emptied it at a breath. His eyes flashed with a fierce light. He laughed and threw the bottle upwards with a **gesticulation** I did not understand.

55 I looked at him in surprise. He repeated the movement—a **grotesque** one.

56 “You do not **comprehend**?” he said.

57 “Not I,” I replied.

58 “Then you are not of the brotherhood.”

59 “How?”

60 “You are not of the **masons**.”

61 “Yes, yes,” I said, “yes, yes.”

62 “You? Impossible! A mason?”

63 “A mason,” I replied.

64 “A sign,” he said.

65 “It is this,” I answered, producing a **trowel** from beneath the folds of my **roquelaire**.

66 “You **jest**,” he exclaimed, **recoiling** a few paces. “But let us proceed to the Amontillado.”



67 “Be it so,” I said, replacing the tool beneath the cloak, and again offering him my arm. He leaned upon it heavily. We continued our route in search of the Amontillado. We passed through a range of low arches, **descended**, passed on, and descending again, arrived at a deep **crypt**, in which the foulness of the air caused our flambeaux rather to glow than flame.

68 At the most **remote** end of the crypt there appeared another less **spacious**. Its walls had been lined with human remains, piled to the vault overhead, in the fashion of the great catacombs of Paris. Three sides of this interior crypt were still ornamented in this manner. From the fourth the bones had been thrown down, and lay **promiscuously** upon the earth, forming at one point a mound of some size. Within the wall thus exposed by the displacing of the bones, we perceived a still interior recess, in depth about four feet, in width three, in height six or seven. It seemed to have been constructed for no especial use in itself, but formed merely the **interval** between two of the **colossal** supports of the roof of the catacombs, and was backed by one of their **circumscribing** walls of solid **granite**.

69 It was in vain that Fortunato, uplifting his dull torch, **endeavored** to **pry** into the depths of the recess. Its termination the **feeble** light did not enable us to see.

70 “Proceed,” I said; “herein is the Amontillado. As for Luchesi—”

71 “He is an ignoramus,” interrupted my friend, as he stepped unsteadily forward, while I followed immediately at his heels. In an instant he had reached the **extremity** of the **niche**, and finding his progress **arrested** by the rock, stood stupidly **bewildered**. A moment more and I had **fettered** him to the granite. In its surface were two iron staples, distant from each other about two feet, **horizontally**. From one of these depended a short chain, from the other a padlock. Throwing the links about his waist, it was but the work of a few seconds to **secure** it. He was too much **astounded** to resist. Withdrawing the key I stepped back from the recess.

72 “Pass your hand,” I said, “over the wall; you cannot help feeling the nitre. Indeed it is very damp. Once more let me **implore** you to return. No? Then I must positively leave you. But I must first **render** you all the little attentions in my power.”

73 “The Amontillado!” **ejaculated** my friend, not yet recovered from his astonishment.

**descended:** went down

**crypt:** underground room used to bury dead bodies or for storing objects

**remote:** far away

**spacious:** large

**promiscuously:** randomly

**interval:** gap

**colossal:** huge

**circumscribing:** surrounding

**granite:** type of stone

**endeavored:** tried

**pry:** look

**feeble:** weak

**extremity:** farthest edge

**niche:** alcove

**arrested:** stopped

**bewildered:** confused

**fettered:** chained

**horizontally:** parallel to the ground

**secure:** lock

**astounded:** surprised

**implore:** beg

**render:** give

**ejaculated:** suddenly spoke

**mortar:** cement

**vigorously:**  
energetically

**tier:** layer

**masonry:** stonework

**measure:** degree

**obstinate:** stubborn

**subsided:** died down

**resumed:** started  
again

**succession:** series

**shrill:** sharp-  
sounding and high-  
pitched

**unsheathing:** pulling  
out

**rapier:** thin and  
pointed sword

**grope:** feel blindly

**reassured:** calmed

**clamored:** shouted

**surpassed:** went  
beyond

**clamorer:** person  
who shouted

**erected:** raised

**noble:** grand

74 “True,” I replied; “the Amontillado.”

75 As I said these words I busied myself among the pile of bones of which I have before spoken. Throwing them aside, I soon uncovered a quantity of building stone and **mortar**. With these materials and with the aid of my trowel, I began **vigorously** to wall up the entrance of the niche.

76 I had scarcely laid the first **tier** of my **masonry** when I discovered that the intoxication of Fortunato had in a great **measure** worn off. The earliest indication I had of this was a low moaning cry from the depth of the recess. It was *not* the cry of a drunken man. There was then a long and **obstinate** silence. I laid the second tier, and the third, and the fourth; and then I heard the furious vibrations of the chain. The noise lasted for several minutes, during which, that I might hearken to it with the more satisfaction, I ceased my labors and sat down upon the bones. When at last the clanking **subsided**, I **resumed** the trowel, and finished without interruption the fifth, the sixth, and the seventh tier. The wall was now nearly upon a level with my breast. I again paused, and holding the flambeaux over the mason-work, threw a few feeble rays upon the figure within.

77 A **succession** of loud and **shrill** screams, bursting suddenly from the throat of the chained form, seemed to thrust me violently back. For a brief moment I hesitated—I trembled. **unsheathing** my **rapier**, I began to **grope** with it about the recess: but the thought of an instant **reassured** me. I placed my hand upon the solid fabric of the catacombs, and felt satisfied. I reapproached the wall. I replied to the yells of him who **clamored**. I re-echoed—I aided—I **surpassed** them in volume and in strength. I did this, and the **clamorer** grew still.

78 It was now midnight, and my task was drawing to a close. I had completed the eighth, the ninth, and the tenth tier. I had finished a portion of the last and the eleventh; there remained but a single stone to be fitted and plastered in. I struggled with its weight; I placed it partially in its destined position. But now there came from out the niche a low laugh that **erected** the hairs upon my head. It was succeeded by a sad voice, which I had difficulty in recognising as that of the **noble** Fortunato. The voice said—

79 “Ha! ha! ha!—he! he!—a very good joke indeed—an excellent jest. We will have many a rich laugh about it at the palazzo—he! he! he!—over our wine—he! he! he!”

80 "The Amontillado!" I said.

81 "He! he! he!—he! he! he!—yes, the Amontillado. But is it not getting late? Will not they be awaiting us at the palazzo, the Lady Fortunato and the rest? Let us be gone."

82 "Yes," I said, "let us be gone."

83 "For the love of God, Montresor!"

84 "Yes," I said, "for the love of God!"

85 But to these words I hearkened in vain for a reply. I grew impatient. I called aloud—

86 "Fortunato!"

87 No answer. I called again—

88 "Fortunato!"

89 No answer still. I thrust a torch through the remaining **aperture** and let it fall within. There came forth in return only a jingling of the bells. My heart grew sick—on account of the dampness of the catacombs. I **hastened** to make an end of my labor. I forced the last stone into its position; I plastered it up. Against the new masonry I re-erected the old **rampart** of bones. For the half of a century no **mortal** has disturbed them. *In pace requiescat!*

"The Cask of Amontillado" by Edgar Allan Poe: *Complete Tales and Poems*. Edison, New Jersey: Castle Books, 2002.



**aperture:** opening  
**hastened:** hurried  
**rampart:** barrier or wall  
**mortal:** human being  
***in pace requiescat:*** rest in peace

•

**suppose:** assume

**sincere:** genuine

**vaults:** underground storage places

**attendants:** servants

**strode:** walked

**gleams:** shines

**numerous:** many in number

**seize:** grab

**paces:** steps

**descending:** going down

**exposed:** uncovered

**herein:** in this place

**vibrations:** shakings

**partially:** partly

**destined:** intended

**re-erected:** reconstructed

••

**avenger:** someone who takes revenge

**perceive:** understand

**regards:** ways

**quack:** fake

**dusk:** sundown

**supreme:** highest

**encountered:** met

**excessive:** too much

**wringing:** squeezing and twisting

**consulting:** getting advice from

**distinguish:** recognize the difference between

**thus:** in this way

**explicit:** clear and specific

**stir:** move

**cavern:** cave

**intoxication:** drunkenness

**serpent:** snake

**proceed:** continue

**foulness:** staleness

**fashion:** way

**interior:** inner

**ornamented:** decorated

**displacing:** removal from the usual place

**perceived:** sensed

**especial:** particular

**in vain:** useless

**termination:** end

**enable:** allow

**ignoramus:** person who knows nothing

**progress:** movement forward

**depended:** hung

**indication:** sign

**succeeded:** followed

...

**borne:** put up with**ventured:** dared**utterance:** mention**avenged:** revenged**definitively:** finally and certainly**precluded:** removed as an option**impunity:** no penalty**unredressed:** not corrected**retribution:** punishment**redresser:** someone who rights a wrong**deed:** action**wont:** habit**immolation:** sacrifice**connoisseurship:** special knowledge**virtuoso:** expert**imposture:** cheating**gemmary:** knowledge of gems**differ:** act differently**materially:** significantly**vintages:** wines (uncommon usage)**accosted:** aggressively approached**motley:** a costume with mixed colors**parti-striped:** striped with many different colors**surmounted:** topped**conical:** cone-shaped**pipe:** large container used to store wine**Amontillado:** name of a rare and expensive wine**engaged:** busy**critical turn:** skillful judgment**Sherry:** type of wine**whither:** where to**impose upon:** take advantage of**engagement:** appointment**afflicted:** troubled**insufferably:** unbearably**encrusted:** covered with a hard coating**nitre:** a mineral form of nitrate**roquelaire:** cloak**suffered:** allowed**palazzo:** large house**absconded:** run off**insure:** make certain**sconces:** torch holders**flambeaux:** torches**suites:** groups**descent:** passage down**catacombs:** underground cemetery full of tunnels and small rooms**gait:** step**filmy:** hazy**orbs:** eyes**distilled:** dripped with**rheum:** bodily fluid**alarming:** scaring**caution:** care**draught:** drink**Medoc:** type of wine**leer:** unpleasant glance**repose:** rest**extensive:** large or lengthy**arms:** family logo**d'or:** golden**azure:** sky blue**rampant:** rising (old usage)**imbedded:** fixed firmly into**motto:** saying***nemo me impune lacessit:***  
no one attacks me without consequences**casks:** barrels**puncheons:** large barrels

... (continued)

**intermingling:** mixing together**inmost:** deepest**recesses:** alcoves**flagon:** bottle**De Grève:** type of wine**gesticulation:** gesture**grotesque:** strange and shocking**comprehend:** understand**masons:** a secret society; workers who build with stone or brick**trowel:** small hand tool with a short handle and flat, pointed blade, used for smoothing plaster or cement**jest:** joke**recoiling:** springing back**descended:** went down**crypt:** underground room used to bury dead bodies or for storing objects**remote:** far away**spacious:** large**promiscuously:** randomly**interval:** gap**colossal:** huge**circumscribing:** surrounding**granite:** type of stone**endeavored:** tried**pry:** look**feeble:** weak**extremity:** farthest edge**niche:** alcove**arrested:** stopped**bewildered:** confused**fettered:** chained**horizontally:** parallel to the ground**secure:** lock**astounded:** surprised**implore:** beg**render:** give**ejaculated:** suddenly spoke**mortar:** cement**vigorously:** energetically**tier:** layer**masonry:** stonework**measure:** degree**obstinate:** stubborn**subsided:** died down**resumed:** started again**succession:** series**shrill:** sharp-sounding and high-pitched**unsheathing:** pulling out**rapier:** thin and pointed sword**grobe:** feel blindly**reassured:** calmed**clamored:** shouted**surpassed:** went beyond**clamorer:** person who shouted**erected:** raised**noble:** grand**aperture:** opening**hastened:** hurried**rampart:** barrier or wall**mortal:** human being**in pace requiescat:** rest in peace

Use the Vocab App to play mini games related to the words in this lesson.



442 Poetry & Poe

A

## Lesson 1—Amontillado! Amontillado!

1. Review paragraphs 1–35 from “The Cask of Amontillado” on pages 432–435 and picture what is happening.
2. Highlight one place in paragraphs 1–35 where you have an idea about the relationship between the narrator and Fortunato.
3. Highlight one place in paragraphs 1–35 where you have a picture of the setting.

What is a “Cask of Amontillado”?



Cask



Amontillado



Complete Activities 1 and 2 on page 36 of your Writing Journal.

“The Cask of Amontillado” • Lesson 1 **443**

A

## Lesson 1: Amontillado! Amontillado!

**Select Text:** Students review text and learn 2 vocabulary words.



Direct students to page 443 of the Student Edition.



Students complete Activities 1–3 in the Student Edition.



Do not clarify confusions yet. Allow students to review and visualize.



Discuss the 2 words from the title depicted in the Student Edition.



A “cask” is a barrel and “amontillado” is a particular type of wine.



**Writing Journal:** Students complete Activities 1 and 2 on page 36.



Discuss responses.



**Project:** Paraphrase Chart 1.



Ask 2 volunteers to write their paraphrases on either side of the chart.



### Lesson 1 Materials

- Carnival Image 1
- Carnival Image 2
- Paraphrase Chart 1
- Paraphrase Chart 2




### Differentiation: Step A


If students are struggling to read this text, you may choose to allow them to work in pairs for this activity.


## B Lesson 1 (continued)


Standards: RL.7.3, SL.7.1.A


**Select Text:** Students gather information about character and setting in order to prepare for discussion.


 Direct students to page 444 of the Student Edition.


 Groups students into pairs.

 Students complete Activities 1 and 2 in the Student Edition.

 Each of these readings contains new, interesting details about the characters and setting in “The Cask of Amontillado.” As you read, reflect on the kinds of information and ideas you would like to share with those who selected another reading.

 **Writing Journal:** Students complete Activities 1–3 on page 37.

 Students complete Activity 3 in the Student Edition.

 Discuss responses.

Amontillado! Amontillado!

B

## Lesson 1—Amontillado! Amontillado! (continued)

1. Review paragraphs 1–35 from “The Cask of Amontillado” again on pages 432–435.
2. As you review this passage with your partner, highlight one additional detail you notice about each of the following:
  - The narrator (Montresor)
  - Fortunato
  - The setting



**Complete Activities 1–3 on page 37 of your Writing Journal.**

3. What information or ideas did you learn about the characters or setting that you would like to share with others?



### Differentiation: Step B

● *ELL(Dev)*: Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.



C

You will be placed into a group to represent the one of the following:



The narrator



Fortunato



The setting



Work with your assigned group to answer questions 1 and 2 on page 38 of your Writing Journal.

These images are from Venice, Italy, which is known for its Carnival celebration, including elaborate masks like the ones Poe describes in "The Cask of Amontillado."



De Agostini / A. Dagli Orti/ Getty Images



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"The Cask of Amontillado" • Lesson 1 445

C

## Lesson 1 (continued)

Standards: RL.7.3, SL.7.1.A

**Discuss:** Students draw on their preparation to more closely examine character and setting in group discussion.

Assign students into groups of 4.

Each group will be the expert on the narrator, Fortunato, or the setting of this story.

You reviewed the text and collected some new information about the characters and setting. Work with your group to share ideas and see what others learned from the same reading.

Share with your group the information you collected in the previous activity. Work together to agree on the 2 most important details about your character or the setting.

**Writing Journal:** Students work in groups to answer questions 1 and 2 on page 38.

Discuss responses.

If your students do not know what Carnival is, review the images in the Student Edition to show them typical costumes.





### Differentiation: Step C


● **ELL(Dev):** Plan how you will assign groups for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level. If students are below grade level in reading, or struggle to make inferences when reading, assign them to Montresor as he is a more straightforward character.


**D Lesson 1** (continued)


**Text as Referee:** Students paraphrase 2 sentences about the narrator's character.


 Let's focus even more closely on the narrator's feelings about his "friend" Fortunato.


 Students complete Activities 1 and 2 on page 446 of the Student Edition.


 **Writing Journal:** Students paraphrase the two sentences on page 39.

 **On-the-Fly:** Circulate around the room to support students.

 Discuss responses.

 **Project:** Paraphrase Chart 2.

 Ask 2 volunteers to write their paraphrases on either side of the chart and to explain their choices.

 Discuss what the paraphrases reveal about the narrator's behavior versus his intentions toward Fortunato.

6 min

**D****Lesson 1—Amontillado! Amontillado!** (continued)

1. Review the following two sentences from Chapter 2.

*"It must be understood, that neither by word nor deed had I given Fortunato cause to doubt my good will."*

*"I continued, as was my wont, to smile in his face, and he did not perceive that my smile now was at the thought of his immolation."*

2. Paraphrase each of these sentences by restating the meaning as closely as possible.



Go to page 39 in your Writing Journal to write your paraphrases for these sentences.



**446** Poetry & Poe • Lesson 1

**Differentiation: Step D**

If students are struggling to read this text, you may choose to allow them to work in pairs for this activity.

E

- Listen to this exchange between the narrator (Montresor) and Fortunato. As you listen, try to determine:
  - What is Montresor hiding from Fortunato?
  - Why does Montresor say he's on his way to find Luchesi?
  - Why does Fortunato suggest going to the vaults?

**MONTRESOR:** My dear Fortunato, you are luckily met. How remarkably well you are looking to-day! But I have received a pipe of what passes for Amontillado, and I have my doubts.

**FORTUNATO:** How? Amontillado? A pipe? Impossible! And in the middle of the carnival!

**MONTRESOR:** I have my doubts, and I was silly enough to pay the full Amontillado price without consulting you in the matter. You were not to be found, and I was fearful of losing a bargain.

**FORTUNATO:** Amontillado!

**MONTRESOR:** I have my doubts.

**FORTUNATO:** Amontillado!

**MONTRESOR:** And I must satisfy them.

**FORTUNATO:** Amontillado!

**MONTRESOR:** As you are engaged, I am on my way to Luchesi. If any one has a critical turn, it is he. He will tell me—

**FORTUNATO:** Luchesi cannot tell Amontillado from Sherry.

**MONTRESOR:** And yet some fools will have it that his taste is a match for your own.

**FORTUNATO:** Come, let us go.

**MONTRESOR:** Whither?

**FORTUNATO:** To your vaults.

- Highlight two things that the narrator (Montresor) does or says that make Fortunato want to go inspect the Amontillado in Montresor's vaults.



Answer the question on page 40 of your Writing Journal.

E

## Lesson 1 (continued)

Standards: *RL.7.3, RL.7.3 (Exit Ticket)*

**Discuss:** Students study the interaction between the 2 characters to further understand Montresor's duplicitous nature.



Direct students to page 447 of the Student Edition.



Ask 2 students to read aloud the scene on page 447 of the Student Edition as the remaining students follow along in the text. Remind students that the narrator's name is Montresor.



Lead a class discussion for Activity 1 in the Student Edition.



Does Montresor think Fortunato is a good judge of wine?



Do you think Montresor really wants help from Fortunato?



What is the meaning of the word "pipe" when Montresor says, "...I have received a pipe of what passes for Amontillado..." (5)?



Students complete Activity 2 in the Student Edition.



**Writing Journal:** Students answer the question on page 40.



Discuss responses.



**Wrap-Up:** Project polls.



**Exit Ticket:** Project.

**End of Lesson 1**




### Differentiation: Step E


If students are struggling to understand this text, you may choose to create a 5 W's chart or another chart to record both concrete details and nuances of the text that explain what is happening.


## F Lesson 2: Your Movie Crew


Standard: RL.7.7


**Discuss:** Students review the end of the story and present their overall picture of the setting and characters.


 Direct students to page 448 of the Student Edition.


 **Spotlight:** Project Spotlights prepared from student writing in the previous Solo or read aloud examples selected from students' Writing Journals.


 Lead a discussion based on questions identified by students in the Spotlight activity.

 Read aloud paragraphs 68–89 on pages 437–439 of the Student Edition as students follow along.


 Students complete Activities 1 and 2 in the Student Edition.


 Discuss what happens at the end of the story and ask for details in the text that support students' inferences.

 Explain this is not a “moral” story—the person who gets punished may not have done anything terrible, and the person who does something terrible doesn't get punished.

 We discussed that the opening of the story is at Carnival in Venice, but then where does the rest of it take place?

 Assign student pairs.

 Partners complete Activity 5 in the Student Edition.


 Discuss responses.

F





## Lesson 2—Your Movie Crew

1. Listen as your classmates read their Solo responses.
2. Share your thoughts in the class discussion of these Spotlights.
3. Follow along as your teacher reads aloud paragraphs 68–89 on pages 437–439.
4. As you listen to the end of the story, try to figure out the answers to these questions:
  - What does Montresor do to Fortunato?
  - What do you think happens to Fortunato?
  - What happens to Montresor?

5. Now that you've read the whole story, share your responses to the following questions with a partner.
  - How do you picture the different settings?
    - Carnival
    - Montresor's house
    - Montresor's catacombs
  - What kind of character is Montresor? How do you picture him?
  - What kind of character is Fortunato? How do you picture him?

 **448** Poetry & Poe • Lesson 2

### Lesson 2 Materials

-  Casting Director Video
-  Art Director Video
-  Character Design Video
-  Setting Video



### Differentiation: Step F

If students are struggling to understand the final actions and feelings of Montresor, create a 5 W's chart or another chart that visually organizes material, like a T-chart, for the class.

G

1. Watch as your teacher plays the Casting Director and Art Director videos.
2. Complete only **ONE** of the forms below, depending on whether you focused on Montresor, Fortunato, or the setting in the previous lesson.



If you focused on Montresor in the previous lesson, go to page 41 of the Writing Journal.



If you focused on Fortunato in the previous lesson, go to page 42 of the Writing Journal.



If you focused on the setting in the previous lesson, go to page 43 of the Writing Journal.



3. Watch as your teacher plays the Character Design and Setting videos.



"The Cask of Amontillado" • Lesson 2 **449**



### Differentiation: Step G

If students are struggling to find details in the text that describe Fortunato, have them focus on paragraphs 1–4.

If students are struggling to describe or understand the settings, direct them to find details from paragraphs 4, 25–28, 51, 67, and 68.

G

## Lesson 2 (continued)

Standards: RL.7.7, RL.7.3 (Exit Ticket)

**Work Visually:** Students find details from the text to "cast" their characters and "create" the set.



Today you will be the director of a movie version of "The Cask of Amontillado." Let's watch a video from a casting director. Does anyone know what a casting director is?



**Project & Play:** Casting Director video.



Discuss the video.



Let's watch a second video. It's from the film's art director. Does anyone know what that is?



**Project & Play:** Art Director video.



You will need to find the details from the story to help the casting director or art director.



Students complete Activity 2 in the Student Edition.



**Writing Journal:** Students complete a form on page 41, 42, or 43 corresponding to the character or setting they focused on in the previous lesson.  
**Note: Students complete only one form.**



**On-the-Fly:** Circulate around the room to support students.



Be sure to back up how you picture the characters or setting with details from the text. This will help you cast the right person for the role and place the setting for the movie in the right location.



**Project & Play:** Character Design and Setting videos.




**Exit Ticket:** Project.


End of Lesson 2


## H Lesson 3: A Director's Reading


Standard: RL.7.7


**Connect Text:** Students identify 2 ways in which Moonbot Studios' *The Cask of Amontillado* differed from their own interpretation.

 We're going to watch an animated version of "The Cask of Amontillado," beginning with coming attractions.

 **Project & Play:** Coming Attractions Video and Cask Animation video.

 Let students know that the Cask Animation video that they are about to watch does not match Poe's version word for word. This will help them look for differences, which they will be writing about after watching the video.

 **Writing Journal:** Students complete Activities 1–3 on pages 44 and 45.


 Discuss responses.


22 min

## I Lesson 3 (continued)


Standard W.7.9.A, RL.7.7 (*Exit Ticket*)


**Write & Share:** Students compare one choice made about characters or setting in the film to their reading of the text to analyze how they might interpret key text details in film.


 **Warm-Up:** Use the Warm-Up in the digital lesson to make sure students have language to start writing.

 **Writing Prompt:** Students complete the Writing Prompt on page 46.

 **Differentiation:** Digital PDF.

 **On-the-Fly:** Circulate around the room to support students.

 **Share:** Call on 2 or 3 volunteers to share their writing. The volunteer should call on 1–3 listeners to comment.

 **Wrap-Up:** Project poll.

 **Exit Ticket:** Project.

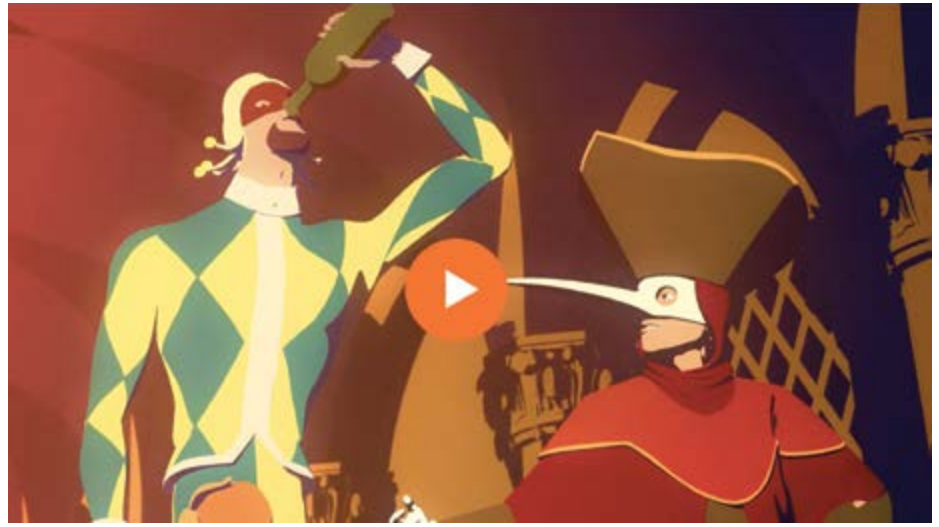
5 min

5 min

End of Lesson 3

## H Lesson 3—A Director's Reading

Watch Moonbot Studios' animation of "The Cask of Amontillado."



Complete Activities 1–3 on pages 44 and 45 of your Writing Journal.

I

Think about the choices the director made about the characters or setting in the film you watched.




On page 46 of your Writing Journal, explain if you would have made the same choices as the director.




450 Poetry &amp; Poe • Lesson 3


### Lesson 3 Materials

-  Cask Animation
-  Coming Attractions Video
-  Cask Still: Characters
-  Cask Still: Catacombs
-  Cask Still: Coat of Arms
-  Cask Still: Statue Above Door



### Differentiation: Step I

 **Moderate:** Alternate Writing Prompt breaks the prompt into smaller chunks and provides sentence starters.

 **ELL(Dev):** Alternate Writing Prompt breaks the prompt into smaller chunks with step-by-step directions, provides three of the directors' choices for students to choose from, and offers sentence starters.



J

## Lesson 4—Read Like a Movie Reviewer

Watch as your teacher shows the animated video of “The Cask of Amontillado” again. Pay attention this time to how the moviemakers read the story and what the story makes them visualize. Then, we’ll compare their interpretation to your own.

K

### Fortunato

1. Reread your response to how the animation showed Fortunato differently than you visualized him.
2. Did you like the way that the animation showed Fortunato?

### Montresor

1. Reread your response to how the animation showed Montresor differently than you visualized him.
2. Did you like the way that the animation showed Montresor?

### The Setting

1. Reread your response to how the animation showed the setting differently than you visualized it.
2. Did you like the way that the animation showed the setting?



Answer the questions on page 47 of your Writing Journal.

“The Cask of Amontillado” • Lesson 4 **451**



### Differentiation: Step I

Students who are below grade level in writing can write a list or phrases, instead of complete sentences, for the short answers, to reduce the amount of writing before they start the movie review.



### Lesson 4 Materials



Cask Animation

J

## Lesson 4: Read Like a Movie Reviewer

**Connect Text:** Students analyze choices made by the creators of the animation.



We’re going to watch “The Cask of Amontillado” animation again. Pay attention to the ways in which it surprises you, especially the ways in which it differs from what is in the text. Remember, you’re watching the animation to see how the moviemakers read the story and what the story makes them visualize. Then, we’ll compare their interpretation to your own.



**Project & Play:** Cask Animation video again.



What differences did you notice between the text and animation?



Why do you think the director made those choices? Can you find reasons?

12 min

K

## Lesson 4 (continued)

Standards: RL.7.7, RL.7.7 (Exit Ticket)

**Connect Text:** Students analyze details to write a movie review.



Direct students to page 451 of the Student Edition.



You’re going to write a movie review. First focus on reviewing individual pieces of animation such as the setting, characters, and plot. Then you’ll put those pieces together into a complete review.



**Writing Journal:** Students complete the writing activities on page 47.



**On-the-Fly:** Circulate around the room to support students.



Remind students that they should cite specific examples from the text and animation when creating their explanations.



Discuss responses.



Students complete Activities 1 and 2 on page 452 in the Student Edition.







**Writing Journal:** Complete Activities 1 and 2 on page 48.

15 min

## K

**Lesson 4** (continued)

Standards: RL.7.7, RL.7.7 (Exit Ticket)

- 6 min
-  Ask 2 or 3 students to share their movie reviews with the class.
  -  Discuss responses.
  -  **Wrap-Up:** Project.
  -  **Exit Ticket:** Project.

**End of Lesson 4**

## Read Like a Movie Reviewer

## K

**Lesson 4—Read Like a Movie Reviewer** (continued)

1. Would you recommend this animation to your friends who studied “The Cask of Amontillado”?

Movie review sites often use “pull quotes” from reviews. A pull quote is just one or two sentences from a review that describe one thing from the film that the reviewer did or did not like. A few examples are below.

**“Montresor steals the show with his creepy and intense persona!”**

—Cecily Cardew, *Miss Prism’s 2nd period*

**“Setting this in Venice, with all the splendor of Carnival, really makes the movie.”**

—Johannes Silverback, *Miss Prism’s 4th period*

**“I just couldn’t get this movie—Fortunato played a goof and didn’t seem like a threat to Montresor. I can’t recommend it. “**

—Samantha Gerrard, *Miss Prism’s 4th period*

2. Look back through your answers in your movie review and find one or two phrases that can be used in the one- or two-sentence “pull quote” you’re writing to sum up what you liked or didn’t like about the movie.



Complete Activities 1 and 2 on page 48 of your Writing Journal.



**452** Poetry & Poe • Lesson 4

**Differentiation: Step K**

If students are struggling to read this text, you may choose to allow them to work in pairs for this activity. Since this activity is differentiated, students should work with someone on the same differentiation level.



L

## Lesson 5—Behind the Wall

Paraphrase the following sentence by restating the meaning as closely as possible, leaving nothing out and adding nothing new.

“I must not only punish, but punish with impunity. A wrong is unredressed when retribution overtakes its redresser. It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong” (1).



Go to page 49 in your Writing Journal to paraphrase the sentence.

1. Go back to pages 432–439 in “The Cask of the Amontillado.”
2. Highlight the text that shows when Fortunato knows what is going to happen to him.
3. Highlight the text that shows when Montresor knows what is going to happen to Fortunato.
4. Highlight the text that shows when you, as the reader, know what is going to happen.



Use your highlights to answer the questions on page 49 of your Writing Journal. Use the details you highlighted in the text to support your answers. Be prepared to share your answers.

5. Who knew first? Share your answer in the class discussion.
  - I knew Montresor was planning to kill Fortunato before Fortunato knew.
  - I knew Montresor was planning to kill Fortunato at the same moment Fortunato knew.
  - I knew Montresor was planning to kill Fortunato after Fortunato knew.

“The Cask of Amontillado” • Lesson 5 **453**



### Lesson 5 Materials

- Paraphrase-Discussion Chart
- Dramatic Irony Animation Still



### Differentiation: Step L

If students are below grade level in reading or struggling to identify when the reader knows what was going to happen to Fortunato, direct them to reread paragraphs 71–75.

L

## Lesson 5: Behind the Wall

Standard: RL.7.6

**Paraphrase the Text:** Students paraphrase Montresor’s conditions for revenge as a way to think back on the events of the story.



Direct students to page 453 of the Student Edition.



Let’s investigate how Montresor feels about his act of revenge. He describes what he thinks the perfect act of revenge is at the beginning of the story. His explanation is complicated—let’s try paraphrasing it.



**Writing Journal:** Students paraphrase the sentence on page 49.



**Project:** Paraphrase-Discussion Chart.



Ask 2 students to write their paraphrases on either side of the chart, and explain why they paraphrased each sentence as they did. Discuss the details the narrator reveals in these sentences.



Did Montresor get revenge in the way that he says he wants to?



Let’s look at this last condition—when Fortunato knew what was happening to him. Look at the events of the story from 3 perspectives: Fortunato’s, Montresor’s, and yours (as the reader).



Students complete Activities 2 and 3 in the Student Edition.



**Writing Journal:** Students complete questions 1–4 on page 49.



Discuss responses. Point out that Montresor does tell us in the beginning that he is planning to take revenge, although he doesn’t reveal how or when.



Lead a class discussion with Activity 5 in the Student Edition.

## M Lesson 5 (continued)

Standard: RL.7.6

**Introduce:** Students learn about dramatic irony.

Direct students to page 454 of the Student Edition.

When you know something that a character doesn't know, it is called dramatic irony. How did we see dramatic irony play out in this story?

Discuss the image in the Student Edition depicting dramatic irony.

**Writing Journal:** Students answer the question on page 50.

Discuss responses.

Ask a few students to share moments in the text where they knew something that one of the characters (Fortunato) didn't know.

### Behind the Wall

M

## Lesson 5—Behind the Wall (continued)

### Definition of Dramatic Irony

Dramatic irony is when the audience knows or understands more than the characters do. Therefore, the words and actions mean something different to the audience than to the characters.



Answer the question on page 50 of your Writing Journal based on the definition and image above.

454 Poetry & Poe • Lesson 5



### Differentiation: Step M

● *ELL(Dev)*: Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.

N

Could Fortunato have figured out what Montresor's plan was before he was chained to the wall?



On page 51 of your Writing Journal describe your answer using details from the text to explain your reason.

### Wrap-Up

Read the following excerpts from two pieces. One of these poems was written by Edgar Allan Poe. Which poem do you think was written by Poe?

#### I Wandered Lonely as a Cloud

I wandered lonely as a cloud  
That floats on high o'er vales and hills,  
When all at once I saw a crowd,  
A host, of golden daffodils;  
Beside the lake, beneath the trees,  
Fluttering and dancing in the breeze.

#### Alone

From childhood's hour I have not been  
As others were—I have not seen  
As others saw—I could not bring  
My passions from a common spring—  
From the same source I have not taken  
My sorrow—I could not awaken  
My heart to joy at the same tone—  
And all I loved—I loved alone—

"The Cask of Amontillado" • Lesson 5 455

N

## Lesson 5 (continued)

Standards: W.7.1, W.7.1 (Exit Ticket)

**Write & Share:** Students analyze the "clues" Montresor gives about his revenge to stake a claim about whether Fortunato should have known the plan.



**Warm-Up:** Use the Warm-Up from the digital lesson to make sure students have language to start writing.



**Writing Prompt:** Students complete the Writing Prompt on page 51.



**Differentiation:** Digital PDF.



**On-the-Fly:** Circulate around the room to support students.



**Share:** Call on 2 or 3 volunteers to share. The volunteer should call on 1–3 listeners to comment.



**Wrap-Up:** Project poll.



Tell students that "Alone" is the poem Poe wrote. Ask students if they can identify any elements that remind them of Poe.



**Exit Ticket:** Project.

End of Lesson 5



### Differentiation: Step N

**Moderate:** Alternate Writing Prompt breaks the prompt into smaller chunks and provides sentence starters.

**ELL(Dev):** Alternate Writing Prompt breaks the prompt into smaller chunks and provides guiding questions and sentence starters.

### Before You Begin Lesson 6:

**Lesson 6 is a Flex Day.** Select from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts. Please see instructions in the digital.

# “The Raven”



by Edgar Allan Poe

“The Raven” is a classic American poem that became popular as soon as Poe published it. It was like a hit song on the 1840s pop charts—kids used to follow Poe in the street flapping their wings like ravens. But also like many pop stars, Poe didn’t always get paid by his publishers, and he ended up addicted and poor despite his fame.

The poem was a hit for its unusual rhythms and rhymes and because of its mysterious, haunting subject matter. There was no such thing as a horror movie at the time, but maybe it affected people like horror movies do today (though it has no murder, unless you are given to the unconventional interpretation like Jefferson Mays advances in his interview in Lesson 5—that our narrator may have killed Lenore). The poem uses a lot of interior rhyme like rap often does.

“The Raven” is quite difficult and may even evade singular analysis. Even Poe remained skeptical of a dogmatic approach to poetry, writing that “a poem deserves its title only inasmuch as it excites, by elevating the soul” (Edgar Allan Poe, “The Poetic Principle.” *Essays: English and American*. The Harvard Classics, p. 1909). For this reason, these lessons emphasize the experience of the poem, which has made it a lasting text in American literature.

## Sub-Unit 4



### Lesson 1:

“Ah, distinctly I  
remember...”



### Lesson 2:

“while I pondered...”



### Lesson 3:

“Quoth the Raven,  
‘Nevermore’”



### Lesson 4:

A Director's Reading



### Lesson 5:

“...suddenly there  
came a tapping”



### Lesson 6:

Flex Day 4





# Sub-Unit 4 at a Glance

## Lesson Objective

### Lesson 1: “Ah, distinctly I remember...”

**Reading:** Students will watch, listen, read, analyze, write down, and recite the first stanza of “The Raven” as part of a sequential process to memorize it.

**Audio & Videos:**

-  Raven: Stanza 1
-  Raven Stanza 1 Rathbone Audio
-  Raven Video Contest Winner: Finnie
-  Raven Video Contest Winner: Briet

### Lesson 2: “while I pondered...”

**Reading:** Students will define particular words, paraphrase small phrases, and select text about the setting, subject, and particular word choices to analyze the imagery, mood, and tone and what they all suggest about the narrator’s state of mind.

**Writing:** Students will describe details that explain or show the mood Poe evokes at the beginning of the poem.

### Lesson 3: “Quoth the Raven, ‘Nevermore’”

**Reading:** Students will work in groups to analyze the specific question the narrator is asking the raven as well as what the raven’s response of “nevermore” means in four different stanzas. Students will then paraphrase the final stanza to help them gain a deeper understanding of the raven’s identity.


**Video:**

-  Raven Stanzas 1–8 Video

### Lesson 4: A Director’s Reading

**Reading:** Students will watch the full animated version of the poem, comparing this animation to what they imagined as they read the poem. Students will then analyze the director’s interpretation by explaining what part of the text might have led the director to include a particular image.

**Videos:**

-  Moonbot on Storyboarding Video
-  The Raven Animation

Reading	Writing Prompt	Standards
<ul style="list-style-type: none"> <li>• “The Raven” (1–6)</li> <li>• <b>Solo:</b> “The Raven” (1–12)</li> </ul>	No analytical writing prompt.	<b>CCSS.ELA-Literacy.RL.7.4</b> <b>CCSS.ELA-Literacy.SL.7.6</b> CCSS.ELA-Literacy.RL.7.10
<ul style="list-style-type: none"> <li>• “The Raven” (1–18)</li> <li>• <b>Solo:</b> “The Raven” by Edgar Allan Poe (1–108)</li> </ul>	You have been asked to direct a movie of “The Raven,” and you want to make sure your audience gets a clear sense of what the narrator is feeling and experiencing in the first three stanzas (lines 1–18). Describe three details (images, sounds, or character emotions) you would include in your movie (you may include a detail not explicitly in the poem). Explain what part of the text led you to include each detail.	<b>CCSS.ELA-Literacy.RL.7.4</b> <b>CCSS.ELA-Literacy.W.7.2</b> CCSS.ELA-Literacy.RL.7.1 CCSS.ELA-Literacy.RL.7.3 CCSS.ELA-Literacy.W.7.9 CCSS.ELA-Literacy.L.7.4.A CCSS.ELA-Literacy.L.7.5.C CCSS.ELA-Literacy.RL.7.5
<ul style="list-style-type: none"> <li>• “The Raven” (1–108)</li> <li>• <b>Solo:</b> “The Raven” by Edgar Allan Poe (61–108)</li> </ul>	No analytical writing prompt.	<b>CCSS.ELA-Literacy.RL.7.2</b> CCSS.ELA-Literacy.RL.7.4 CCSS.ELA-Literacy.L.7.4.A CCSS.ELA-Literacy.L.7.5.B
<ul style="list-style-type: none"> <li>• “The Raven” (1–108)</li> <li>• <b>Solo:</b> “The Raven” (1–108)</li> </ul>	No analytical writing prompt.	<b>CCSS.ELA-Literacy.SL.7.1.D</b> <b>CCSS.ELA-Literacy.RL.7.7</b> CCSS.ELA-Literacy.RL.7.3 CCSS.ELA-Literacy.SL.7.2 CCSS.ELA-Literacy.SL.7.1.C




## Lesson Objective

### Lesson 5: “...suddenly there came a tapping”

**Reading:** Students will analyze the visual details the filmmakers use to establish the opening mood in the animation of “The Raven.”

**Writing:** Students will describe details from the animation that help establish the mood the filmmakers create.

**Videos:**

-  The Raven Animation
-  Raven Director’s Choice Video
-  Interview With Narrator Video

### Lesson 6: Flex Day 4

The teacher selects from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts.



Reading	Writing Prompt	Standards
<ul style="list-style-type: none"> <li>• “The Raven” (1–108)</li> </ul> <p><b>Solo:</b></p> <ul style="list-style-type: none"> <li>• “The Tell-Tale Heart” (3)</li> <li>• “The Cask of Amontillado” (1, 5)</li> <li>• “The Raven” (7–15)</li> </ul>	Describe three details (images, sounds, or depictions of the characters) from the opening of the animation that give you a clear sense of what the narrator is feeling and experiencing.	<p><b>CCSS.ELA-Literacy.RL.7.7</b>  <b>CCSS.ELA-Literacy.W.7.2</b>            CCSS.ELA-Literacy.RL.7.3</p>
		Each Flex Day activity provides practice with particular skills and standards. Consult the Flex Day Activities Guide to see what is targeted by each activity.

# Sub-Unit 4 Preparation Checklist

## Lesson 1

- ❑ If you choose to set the mood for this lesson, you could dim the classroom lights and play the audio track of Jefferson Mays's performance of the first three stanzas of "The Raven" provided in the Materials section of the digital lesson.
- ❑ Consider memorizing the opening stanza of "The Raven" to recite as a model for students.
- ❑ Plan student pair assignments.
- ❑ Review the Solo to remind students about practicing different memory strategies at the end of class.

A B  
C

Pages 100–101

## Lesson 2

- ❑ Plan student pair assignments.
- ❑ Have sticky notes on hand for the rhyme hunt in this lesson.
- ❑ Optional: Prepare a "set" with a chair and a pile of books if you want students to act out what the narrator is doing at the beginning of the poem.
- ❑ Prepare the Principal (or someone) for the "Nevermore" performance at the end of the next class.

D E  
F G  
H

Page 102–104

## Lesson 3

- ❑ Put students into eight groups of equal size. Assign two groups to each stanza (13, 14, 16, and 17) during the Discuss: Analyzing Nevermore! Activity.
- ❑ Create eight "Nevermore" packets: label two envelopes with a large "13," two with a large "15," two with a large "16," and two with a large "17." Put one copy of the "plain language" version (printed out from the Materials section) of each stanza inside the appropriate envelope.
- ❑ Prep the principal or another faculty member for the Strange Visitor Skit activity, or set up the "Nevermore" packets around the room ahead of time.
- ❑ Make your classroom dark for the showing of the animation. It was created in a dark palette, so if the room is not dark or your projector is not strong, it is hard to see all the detail.

I J  
K

Page 105–107

## Lesson 4

- ❑ Assign student pairs for "The Raven" animation activity.

L M  
N O

Page 108–111

## Lesson 5



Page 112–113

- ❑ Have a place in the room for students to hang their illustrations from their Solo work.

## Lesson 6: Flex Day

- ❑ Review each lesson activity to identify which one(s) will best support your students' skill progress.
- ❑ Each activity requires distinct preparation. Review the Instructional Guide for each activity you will assign.
- ❑ Prepare any texts, materials, or directions you may need to project or distribute.

**Note:** There may be activities in this sub-unit that students will revise or refer to in a subsequent sub-unit. By keeping track of lessons that students complete in a print format, you can have students refer to their print work when they reach these activities. In addition, your students will need to copy any Writing Prompts completed in a print lesson into the corresponding digital writing space if you want that writing to be included in Productivity and other reports.



# “The Raven”

Edgar Allan Poe

456

## Overview

How many songs do you think you have memorized? What makes it easy or difficult to memorize lyrics? Today, you’ll practice the same techniques you use for memorizing song lyrics and apply those techniques to memorize the first stanza of a famous poem: “The Raven.”

## Suggested Reading

Madeleine L'Engle's books *A Wrinkle in Time* (1962) and *A Wind in the Door* (1973) combine mythology with science, ranging from far-out physics to cell biology. And, more recently, Rebecca Stead's *When You Reach Me* (2010) manages to reference Madeleine L'Engle, and combine mystery and science fiction, all at once. If these seem too young for you, try *The Hitchhiker's Guide to the Galaxy* (1979) by Douglas Adams. It's full of silliness and wordplay. Check out Terry Pratchett's Discworld series of novels starting with *The Colour of Magic* (1983).



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# “The Raven”

*Edgar Allan Poe*

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# “The Raven”

by Edgar Allan Poe

**dreary:** dull and gloomy

**pondered:** thought deeply

**weary:** tired

**volume:** book

**lore:** knowledge

**bleak:** cold and cheerless

**ember:** hot coal

**wrought:** created

**morrow:** next day

**sought:** tried

**surcease:** ending

**entreating:** asking for

**mortal:** human

**token:** sign

**merely:** only

1 Once upon a midnight dreary, while I pondered, weak and weary,  
2 Over many a quaint and curious volume of forgotten lore,  
3 While I nodded, nearly napping, suddenly there came a tapping,  
4 As of some one gently rapping, rapping at my chamber door.  
5 “‘Tis some visitor,” I muttered, “tapping at my chamber door—  
6 Only this, and nothing more.”

7 Ah, distinctly I remember it was in the bleak December,  
8 And each separate dying ember wrought its ghost upon the floor.  
9 Eagerly I wished the morrow:—vainly I had sought to borrow  
10 From my books surcease of sorrow—sorrow for the lost Lenore—  
11 For the rare and radiant maiden whom the angels name Lenore—  
12 Nameless here for evermore.

13 And the silken sad uncertain rustling of each purple curtain  
14 Thrilled me—filled me with fantastic terrors never felt before;  
15 So that now, to still the beating of my heart, I stood repeating  
16 “‘Tis some visitor entreating entrance at my chamber door  
17 Some late visitor entreating entrance at my chamber door;—  
18 This it is, and nothing more.”

19 Presently my soul grew stronger; hesitating then no longer,  
20 “Sir,” said I, “or Madam, truly your forgiveness I implore;  
21 But the fact is I was napping, and so gently you came rapping,  
22 And so faintly you came tapping, tapping at my chamber door,  
23 That I scarce was sure I heard you”—here I opened wide the door;—  
24 Darkness there, and nothing more.

25 Deep into that darkness peering, long I stood there wondering, fearing,  
26 Doubting, dreaming dreams no mortal ever dared to dream before;  
27 But the silence was unbroken, and the darkness gave no token,  
28 And the only word there spoken was the whispered word, “Lenore!”  
29 This I whispered, and an echo murmured back the word, “Lenore!”  
30 merely this and nothing more.

31 Back into the chamber turning, all my soul within me burning,  
 32 Soon again I heard a tapping, somewhat louder than before.  
 33 "Surely," said I, "surely that is something at my window **lattice**;  
 34 Let me see, then, what thereat is, and this mystery explore—  
 35 Let my heart be still a moment and this mystery explore;—  
 36 'Tis the wind and nothing more!"

37 Open here I flung the shutter, when, with many a **flirt** and flutter,  
 38 In there stepped a **stately** Raven of the saintly days of **yore**.  
 39 Not the least **obeisance** made he; not a minute stopped or stayed he;  
 40 But, with **mien** of lord or lady, perched above my chamber door—  
 41 Perched upon a bust of **Pallas** just above my chamber door—  
 42 Perched, and sat, and nothing more.

43 Then this ebony bird **beguiling** my sad fancy into smiling,  
 44 By the **grave** and **stern decorum** of the **countenance** it wore,  
 45 "Though thy crest be shorn and shaven, **thou**," I said, "**art** sure no **craven**,  
 46 **ghastly** grim and ancient Raven wandering from the Nightly shore,—  
 47 Tell me what thy **lordly** name is on the Night's **Plutonian** shore!"  
 48 quoth the Raven, "Nevermore."

49 Much I marvelled this **ungainly** fowl to hear **discourse** so plainly,  
 50 Though its answer little meaning—little relevancy **bore**;  
 51 For we cannot help agreeing that no living human being  
 52 Ever yet was blessed with seeing bird above his chamber door—  
 53 Bird or beast upon the sculptured bust above his chamber door,  
 54 With such name as "Nevermore."



**lattice:** screen  
**flirt:** sudden movement  
**stately:** noble  
**yore:** long ago  
**obeisance:** respectful gesture  
**mien:** appearance  
**Pallas:** Athena, a goddess in Greek and Roman mythology  
**beguiling:** charming  
**grave:** serious  
**stern:** strict  
**decorum:** dignity  
**countenance:** facial expression  
**thou:** you  
**art:** are  
**craven:** coward  
**ghastly:** like a ghost  
**lordly:** grand  
**Plutonian:** hellish  
**ungainly:** awkward  
**discourse:** speech  
**bore:** held



55 But the Raven, sitting lonely on the placid bust, spoke only  
56 That one word, as if his soul in that one word he did outpour.  
57 Nothing further then he uttered—not a feather then he fluttered—  
58 Till I scarcely more than muttered, “Other friends have flown before—  
59 On the morrow he will leave me, as my hopes have flown before.”  
60 Then the bird said, “Nevermore.”

61 Startled at the stillness broken by reply so aptly spoken,  
62 “Doubtless,” said I, “what it utters is its only stock and store,  
63 Caught from some unhappy master whom unmerciful Disaster  
64 Followed fast and followed faster till his songs one burden bore—  
65 Till the dirges of his Hope that melancholy burden bore  
66 Of ‘Never—nevermore.’”

67 But the Raven still beguiling all my sad soul into smiling,  
68 Straight I wheeled a cushioned seat in front of bird and bust and door;  
69 Then, upon the velvet sinking, I betook myself to linking  
70 Fancy unto fancy, thinking what this ominous bird of yore—  
71 What this grim, ungainly, ghastly, gaunt and ominous bird of yore  
72 Meant in croaking “Nevermore.”

73 This I sat engaged in guessing, but no syllable expressing  
74 To the fowl whose fiery eyes now burned into my bosom’s core;  
75 This and more I sat divining, with my head at ease reclining  
76 On the cushion’s velvet lining that the lamplight gloated o’er,  
77 But whose velvet violet lining with the lamplight gloating o’er  
78 She shall press, ah, nevermore!

**placid:** calm  
**aptly:** rightly  
**burden:** hardship  
**dirges:** sad songs  
**betook:** committed  
**ominous:**  
threatening  
**gaunt:** thin and bony  
**divining:** guessing





79 Then, methought, the air grew denser, perfumed from an unseen **censer**  
 80 Swung by **seraphim** whose foot-falls tinkled on the **tufted** floor.  
 81 “**wretch**,” I cried, “thy God hath lent thee—by these angels he hath sent thee  
 82 **respite**—respite and **nepenthe** from thy memories of Lenore!  
 83 **quaff**, oh quaff this kind nepenthe, and forget this lost Lenore!”  
 84 Quoth the Raven, “Nevermore.”

85 “Prophet!” said I, “thing of evil!—prophet still, if bird or devil!—  
 86 Whether **Tempter** sent, or whether **tempest** tossed thee here ashore,  
 87 **desolate** yet all **undaunted**, on this **desert** land enchanted—  
 88 On this home by Horror haunted—tell me truly, I implore—  
 89 Is there—is there **balm** in Gilead?—tell me—tell me, I implore!”  
 90 Quoth the Raven, “Nevermore.”

91 “Prophet!” said I, “thing of evil—prophet still, if bird or devil!  
 92 By that Heaven that bends above, us—by that God we both adore—  
 93 Tell this soul with sorrow **laden** if, within the distant **Aidenn**,  
 94 It shall clasp a sainted maiden whom the angels name Lenore—  
 95 Clasp a rare and radiant maiden whom the angels name Lenore.”  
 96 Quoth the Raven, “Nevermore.”

97 “Be that word our sign of parting, bird or fiend!” I shrieked, upstarting—  
 98 “Get thee back into the tempest and the Night’s Plutonian shore!  
 99 Leave no black **plume** as a token of that lie thy soul hath spoken!  
 100 Leave my loneliness unbroken!—quit the bust above my door!  
 101 Take thy beak from out my heart, and take thy form from off my door!”  
 102 Quoth the Raven, “Nevermore.”

103 And the Raven, never flitting, still is sitting, still is sitting  
 104 On the **pallid** bust of Pallas just above my chamber door;  
 105 And his eyes have all the seeming of a demon’s that is dreaming,  
 106 And the lamplight o’er him streaming throws his shadow on the floor;  
 107 And my soul from out that shadow that lies floating on the floor  
 108 Shall be lifted—nevermore!

“The Raven” by Edgar Allan Poe: *Complete Tales and Poems*. Edison, New Jersey: Castle Books, 2002.

**censer**: container used to hold burning incense (a substance burned for its smell)

**seraphim**: angels

**tufted**: bumpy

**wretch**: miserable outcast

**respite**: relief

**nepenthe**: a drug, mentioned in Greek mythology, that causes forgetfulness

**quaff**: drink

**Tempter**: devil

**tempest**: storm

**desolate**: alone

**undaunted**: brave

**desert**: lonely

**balm**: healing lotion

**laden**: loaded

**Aidenn**: Eden, the biblical place of innocence and delight

**plume**: feather

**pallid**: pale



•

**distinctly:** clearly

**maiden:** young woman

**silken:** soft and smooth

**thy:** your

**shorn:** cut

**quoth:** said

**marvelled:** was amazed

**melancholy:** sad

**reclining:** leaning back

**hath:** has

**thee:** you

••

**radiant:** shining

**scarce:** barely

**bust:** sculpture of a head and shoulders

**ebony:** black

**fancy:** mood

**crest:** head feathers

**grim:** dreadful

**fowl:** bird

**relevancy:** connection

**gloated:** floated

**prophet:** person who can predict the future

**fiend:** devil

**upstarting:** jumping up

**flitting:** fluttering

...

**dreary:** dull and gloomy**pondered:** thought deeply**weary:** tired**volume:** book**lore:** knowledge**bleak:** cold and cheerless**ember:** hot coal**wrought:** created**morrow:** next day**sought:** tried**surcease:** ending**entreating:** asking for**mortal:** human**token:** sign**merely:** only**lattice:** screen**flirt:** sudden movement**stately:** noble**yore:** long ago**obeisance:** respectful gesture**mien:** appearance**Pallas:** Athena, a goddess in Greek and Roman mythology**beguiling:** charming**grave:** serious**stern:** strict**decorum:** dignity**countenance:** facial expression**thou:** you**art:** are**craven:** coward**ghastly:** like a ghost**lordly:** grand**Plutonian:** hellish**ungainly:** awkward**discourse:** speech**bore:** held**placid:** calm**aptly:** rightly**burden:** hardship**dirges:** sad songs**betook:** committed**ominous:** threatening**gaunt:** thin and bony**divining:** guessing**censer:** container used to hold burning incense (a substance burned for its smell)**seraphim:** angels**tufted:** bumpy**wretch:** miserable outcast**respite:** relief**nepenthe:** a drug, mentioned in Greek mythology, that causes forgetfulness**quaff:** drink**Tempter:** devil**tempest:** storm**desolate:** alone**undaunted:** brave**desert:** lonely**balm:** healing lotion**laden:** loaded**Aidenn:** Eden, the biblical place of innocence and delight**plume:** feather**pallid:** pale

Use the Vocab App to play mini games related to the words in this lesson.

## A Lesson 1: "Ah, distinctly I remember..."

**Write:** Students write down lyrics to a memorized song and recite them to the class.

**Writing Journal:** Students write down the lyrics to a memorized song on page 54.

Share responses. Call on students to recite what they've memorized

Do you think you understand a song better when you memorize it (know it by heart)? Why is that?

List student responses and ideas on the board for use later in the lesson.

7 min

## B Lesson 1 (continued)

**Discuss:** Students watch 2 videos and respond to a poll about which they prefer.

**Project & Play:** Raven Video Contest Winner: Finnie and Raven Video Contest Winner: Briet.

Discuss whether students noticed any of the elements in this poem that they listed earlier when considering how they memorize a song. Suggest that students might use these elements to help them memorize the poem.

Which version did you like best? Rap or pop?

**Wrap-Up:** Project poll.

5 min

## Lesson 1—"Ah, distinctly I remember..."

Write the lyrics to a song or poem that you've memorized. It can be in English or in any other language. Make sure your lyrics are classroom-appropriate.



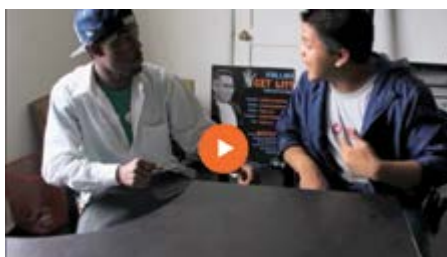
Write your lyrics on page 54 of your Writing Journal. Be prepared to share your answers.

### B

Now, your teacher is going to play two versions of people performing the beginning of "The Raven":

- **Video 1:** An original rap version created as part of a competition sponsored by Amplify
- **Video 2:** An original pop version created as part of a competition sponsored by Amplify

Which version of "The Raven" did you like best: rap or pop?

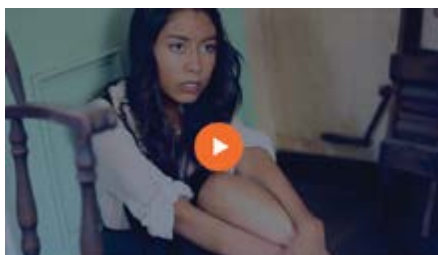


### Video 1

"Rhythm and the Raven" adult winner:

#### Walter Finnie

Youth Opportunities High School  
Los Angeles, CA  
with Brian Martinez and Kyland Turner



### Video 2

"Rhythm and the Raven" youth winner:

#### Kayla Briet

Cypress High School  
Cypress, CA

## Lesson 1 Materials

- Raven: Stanza 1
- Raven Stanza 1 Rathbone Audio
- Raven Video Contest Winner: Finnie
- Raven Video Contest Winner: Briet
- Optional: Raven Stanza 1–3 Audio
- Raven Stanza 1 Rhyme

## Differentiation: Step B

- **ELL(Dev):** You may choose to play this audio more than once to support students reading below grade level with comprehension, and to support ELL students with language acquisition.

C

Read the first stanza (lines 1–5) of "The Raven" on page 458. Then follow along as your teacher reads aloud the first stanza.

### Memory Training

You will practice the first four of 7 techniques used to memorize a poem.

1. Technique 1
  - Read the first stanza (lines 1–6) of "The Raven" silently to yourself.
  - Repeat after your teacher as each line is read aloud
2. Technique 2
  - Write the first stanza.



Write the first stanza of "The Raven" on page 55 of your Writing Journal.

3. Technique 3
  - Highlight all the rhyming words you identify as you listen to and read stanza 1.
4. Technique 4
  - Your teacher will place you into pairs. One partner should try to recite stanza 1 without looking at it. The other partner can help if you're stuck.
  - Switch roles and repeat the recitation.

So far, we have practiced:

- reading with a clear rhythm/beat.
- writing out the stanza.
- focusing on the rhyming words.
- working with a partner.

"The Raven" • Lesson 1 **465**



### Differentiation: Step C

To improve fluency, provide additional opportunities for students to listen to the text by reading it aloud, having student volunteers read it aloud, or playing audio recordings.



## Lesson 1 (continued)

Standard: RL.7.4, RL.7.4 (Exit Ticket)

**Memory Training:** Students try out memory techniques with the first stanza.



Direct students to page 465 of the Student Edition.



Students read the first stanza silently of "The Raven" on page 458 of the Student Edition.



Then read aloud the first stanza like a drill sergeant and have students repeat each line.



Many people find it helpful to type or write a text out in order to help them memorize it.



**Project:** Raven Stanza 1.



**Writing Journal:** Students write the first stanza on page 55.



**Play:** Raven: Stanza 1. (You may also choose to play a second recording, Raven Stanza 1 Rathbone Audio.)



Group students into pairs.



Pairs complete Activity 3 in the Student Edition.



Discuss whether "curi" (as part of "curious") is a rhyme of "dreary" and "weary."



Partners complete Activity 4 in the Student Edition.



When you recited the stanza, how much did you recite perfectly? All? Most? Some? A little?



Which memorizing technique worked best for you?



**Project:** Stanza with missing words.



Lead a class discussion to fill in missing words in projected stanza to practice a memorization technique.



**Writing Journal:** Students complete the fill-in-the-blank activity on page 56.



Allow your class to read in chorus using the text, if you feel they could benefit from one more practice.



Memorizing a poem is a powerful way to increase understanding.



**Wrap-Up:** Project.












**Exit Ticket:** Project.

End of Lesson 1

## D Lesson 2: “while I pondered...”

Standard: RL.7.4

**Paraphrase the Text:** Students work in pairs to understand paraphrasing.

- 12 min
-  Direct students to page 466 of the Student Edition.
  -  Ask if any students watched the optional user-submitted videos. If so, lead a quick discussion about the different ways students saw people performing the poem.
  -  Ask volunteers to recite the first stanza (or more).
  -  Group students into pairs.
  -  **Writing Journal:** Partners complete the chart on page 57.
  -  Ask 2 students to share their paraphrases. Use the text to discuss which paraphrase comes closer to the original meaning and why.
  -  Review the first stanza of the poem, and lead a class discussion for the question on page 466 in the Student Edition.
  -  Ask one student to act out the events in each couplet as you read the stanza aloud.
  -  Are there any differences in the way you pictured the action and the way the actor performed it?

“while I pondered...”

## D Lesson 2—“while I pondered...”



With a partner, complete the chart on page 57 of your Writing Journal to paraphrase words and phrases from the poem.

### Discussion Question:

Which of the following would not belong in a summary of stanza 1 (lines 1–6)?

- Soft knocking
- Someone falling asleep in a chair
- Someone sitting alone late in the evening
- Someone banging on a door

E

1. Follow along as your teacher reads aloud stanza 2 (lines 7–12) of “The Raven” on page 458.
2. Find as many different rhymes as you can in this second stanza. You can also look for sound repetitions.




Use the first two stanzas to answer questions 1 and 2 on page 58 of your Writing Journal.





3. Select details about Lenore in stanza 2 to understand the narrator’s sense of loss.



Answer questions 3 and 4 on page 58 of your Writing Journal to list the details you found and describe what you know about Lenore.

 **466** Poetry & Poe • Lesson 2

### Lesson 2 Materials

-  “Raven” Discussion Map
-  Define and Paraphrase Responses
-  Raven Projection (Stanza 2)
-  Raven Stanza 2 Rhymes

F

1. Reread stanza 3, focusing on lines 13 and 14.
2. Underline two to three details that help you understand how the narrator is feeling.



### Differentiation: Steps E & F

If students are below grade level in writing, allow them to highlight the words in the passage instead of listing them in the answer boxes to reduce the amount of writing.

If students are unfamiliar with or need a reminder about the setting, explain that the setting refers to the time and the place, so students should find details that show where and when the poem takes place.

If students are struggling to find details about Lenore, direct them to focus their attention on lines 10–12.

E

## Lesson 2 (continued)

Standard: RL.7.4

**Present Stanza 2:** Students compare rhythm and rhyme in stanza 1 and stanza 2.

Direct students to page 466 of the Student Edition.

**Project:** Stanza 2.

Read aloud stanza 2 of "The Raven" (lines 7–12) as students follow along on page 458 of the Student Edition.

Lead a class discussion on stanza 2 by asking students to point out the words that rhyme. Red highlights in the projection indicate assonance rhyme.

Have students compare rhythm and rhyme in the stanzas.

**Writing Journal:** Students answer questions 1 and 2 on page 58.

What are some words you might use to describe the setting?

What are some things that are nearly at their end?

Students complete Activity 3 in the Student Edition.

**Writing Journal:** Students complete questions 3 and 4 on page 58.

Discuss responses.

How do you think the narrator feels about Lenore?

F

## Lesson 2 (continued)

Standard: RL.7.4

**Present Stanza 3:** Students reread stanza 3 to look for details about the narrator's feelings.

Direct students to page 467 of the Student Edition.

You've identified that the narrator is home alone; it's bleak and cold and late at night; he's nodding off to sleep; he's lost in grief over losing Lenore. Then, he hears a knocking on the door.

Read aloud stanza 3 emphasizing the dramatic nature of the rhyme and rhythm.


Students complete Activity 2 in the Student Edition.


Discuss responses.


## G Lesson 2 (continued)


Standard: RL.7.4


**Connect Text:** Students consider setting, subject and word choice to understand the poem's mood.


 **Project:** Raven Projection (Stanza 2).

 Review the poem's opening.

 Annotate what students have already noticed about the poem in the projection.

 End the review by asking students about Poe's opening words, "Once upon..." by asking what they already know about this phrase and why Poe uses it here.


 What is the narrator feeling, and what type of an experience is he having? What details let you know?


 **Writing Journal:** Students complete the question on page 59.

## H Lesson 2 (continued)


Standards: W.7.2, RL.7.4 (Exit Ticket)

**Write:** Students do a Warm-Up and write details for a movie.

 **Warm-Up:** Use the Warm-Up in the digital lesson to make sure students have language to start writing.

 **Writing Prompt:** Students complete the Writing Prompt on page 60.

 **Differentiation:** Digital PDF.

 **On-the-Fly:** Circulate around the room to support students.

 **Wrap-Up:** Project.

 **Exit Ticket:** Project.

End of Lesson 2

"while I pondered..."

## G Lesson 2—"while I pondered..." (continued)

Review your highlights and notes where you thought about...

- the regular repetition of rhymes and rhythm
- the way the setting is described
- the narrator's feelings about the lost Lenore
- the narrator's state of mind right before and right after he hears the knocking




Answer the question on page 59 of your Writing Journal.

H

Imagine what it might be like to direct a movie of "The Raven." You would want to make sure your audience gets a clear sense of what the narrator is feeling and experiencing in the first three stanzas (lines 1–18).



Go to page 60 in your Writing Journal and complete the Writing Prompt to explain how you would present this poem in a movie.

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### Differentiation: Step H

● *ELL(Dev)*, ■ *Moderate*: Alternate Writing Prompt provides guiding questions and sentence starters.








I

## Lesson 3—"Quoth the Raven, 'Nevermore'"

1. Your teacher will ask for volunteers to recite the first stanza of "The Raven." Share your memorization of the first stanza with your classmates.
2. Read stanzas 7 and 8 (lines 37–48) from the poem on page 459.
3. Highlight the three phrases that demonstrate what the raven does.



## I Lesson 3: "Quoth the Raven, 'Nevermore'"

**Discuss:** Students recite stanza 1, and discuss the raven's character.

- 4 min
-  Direct students to page 469 of the Student Edition.
  -  Ask volunteers to recite the first stanza of the poem, or more. Students can recite individually, or in a pair if they prefer.
- 3 min
-  Students complete Activities 2 and 3 in the Student Edition.
  -  Discuss the raven's character. Establish the raven's position and actions. If it seems useful, ask a couple of students to come to the front and create a human storyboard of how the narrator and the raven are positioned in the room.
  -  Does the raven seem harmless or harmful?



### Lesson 3 Materials

-  Raven Stanzas 1–8 Video
-  Nevermore Packets



### Differentiation: Step I

- *ELL(Dev)*: Students will have an opportunity to perform the recitation of the first stanza in Lesson 4. Consider offering ELL students an opportunity to rehearse with you or a very small group.

## J Lesson 3 (continued)

Standard: RL.7.2

**Introduce:** Students analyze the meaning of “Nevermore.”

6 min

**Project & Play:** Raven Stanzas 1–8 Video. Stop the video at stanza 8 (3:42).

Introduce the Nevermore activity.

Assign students into 8 groups.

Assign two groups to each stanza (13, 14, 16, 17) and direct groups to the station designated to their assigned stanza.

4 min

Students will work with the activity that corresponds to their assigned stanza.

**Writing Journal:** Groups complete their corresponding activities on pages 61, 62, 63, or 64 as assigned.

**On-the-Fly:** Circulate around the room to support students.

7 min

**Project:** Raven’s Message chart.

Record in the chart responses shared by groups as you lead a class discussion.

Once all the groups have shared, ask what the raven’s responses have in common, if anything.

“Quoth the Raven,  
‘Nevermore’”

J

## Lesson 3—“Quoth the Raven, ‘Nevermore’” (continued)

1. Watch the first eight stanzas of Moonbot Studios’ animation of “The Raven.”
2. Wait for your teacher to assign a stanza to your group.
3. Reread the stanza that was assigned to you and complete the activity in the corresponding Writing Journal page below. *Note: Do not open your envelope until instructed.*



If you are assigned stanza 13 (lines 73–78), go to page 61 of the Writing Journal.

Stanza  
13



If you are assigned stanza 14 (lines 79–84), go to page 62 of the Writing Journal.

Stanza  
14



If you are assigned stanza 16 (lines 91–96), go to page 63 of the Writing Journal.

Stanza  
16



If you are assigned stanza 17 (lines 97–102), go to page 64 of the Writing Journal.

Stanza  
17



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### Differentiation: Step J

● *ELL(Dev):* You may choose to play this audio more than once to support students who are reading below grade level with comprehension, and to support ELL students with language acquisition. If students are struggling to read and understand this poem, assign them to work on stanza 13, which is the least challenging.

If groups finish their stanzas early and are ready for a challenge, ask them to try some of the other stanzas. They can compare the different stanzas and discuss why some were easier or more difficult.

If students are struggling with this activity, have them work with their group to act out the stanza. One student can be the narrator, another the raven, and the remaining members of the group can direct the action of the raven. This may help students transition into the language of the poem.



K

1. Paraphrase stanza 18 (lines 103–108) of "The Raven" on page 461.



Complete the paraphrasing activity on page 65 in your Writing Journal.

2. Highlight two or three details in this stanza that give you an understanding of the kind of bird or creature Poe wants the reader to picture at this moment.

K

## Lesson 3 (continued)

Standards: RL.7.2, RL.7.2 (Exit Ticket)

**Paraphrase the Text:** Students restate the final stanza in their own words and analyze how the speaker develops a central idea throughout the poem.



Group students into pairs.



**Writing Journal:** Partners complete the paraphrasing activity on page 65.



Discuss responses.



Partners complete Activity 2 in the Student Edition.



**Wrap-Up:** Project Poll 2.



**Exit Ticket:** Project.

End of Lesson 3



### Differentiation: Steps J & K

- *ELL(Dev)*: Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.

## L Lesson 4: A Director's Reading

**Recite:** Students recite the first stanza from memory.

- 4 min
- Encourage students who have not yet recited to perform the first stanza from memory.
  - Ask each of them to describe their main technique for memorization.

L

## Lesson 4—A Director's Reading

Your teacher will ask for volunteers to recite the first stanza of the poem. Be prepared to recite the first stanza for your classmates.

M

Watch Moonbot Studios' animation of "The Raven."



### Lesson 4 Materials

- Moonbot on Storyboarding Video
- The Raven Animation
- Raven Animation Still 1
- Raven Animation Still 2
- Raven Animation Still 3
- Raven Animation Still 4



### Differentiation: Step M

- *ELL(Dev)*: Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.

M

1. List the ways in which the animation is different than what you had imagined.



Go to page 66 in your Writing Journal and complete Activity 1 to create your list.

2. Discuss your list with your partner. Highlight any differences that you both noticed.
3. How did your views change through discussion with your partner? Did you notice something new that you didn't notice before? Did your discussion confirm something that you already believed?



Answer these questions in Activity 2 on page 66 in your Writing Journal.

M

## Lesson 4 (continued)

Standards: RL.7.7, SL.7.1.D

**Introduce:** Students discuss their observations of the animation of "The Raven," and consider the ways in which their partner's views modify or confirm their own.



The creators of this animation considered all aspects of this poem: the sounds, the rhymes, the details Poe uses about what the narrator sees and says and feels.



The directors added things Poe didn't use as a way to visualize what the narrator says and feels.



Note places in the animation that are different from what you visualize when you read the poem.



**Project & Play:** The Raven Animation.



Students complete Activity 1 in the Student Edition.



**Writing Journal:** Writing Journal: Students complete Activity 1 on page 66.



Discuss responses.



Group students into pairs.



Partners complete Activities 2 and 3 in the Student Edition.



**Writing Journal:** Partners complete Activity 2 on page 66.



Discuss responses by asking students to use specific words and details in the poem to compare what they had imagined to what the filmmakers portrayed differently.

14 min

## N Lesson 4 (continued)

Standard: RL.7.7

**Select Text:** Students write about film stills from the “Raven” animation.

**Project:** Project each of the 4 Raven Animation Stills.

As you display the stills, remind students what is happening in the corresponding stanza.

Students choose one of the 4 stills to write about the filmmakers’ interpretation of a scene.

Explain that students will first describe the image and then see the words from the poem.

**Writing Journal:** Students complete Activities 1–3 on page 67.

**On-the-Fly:** Circulate around the room to support students.

Students study and describe the film still to observe the specific details the filmmakers used.

Then students look for particular phrases, images, ideas, or feelings evoked in the stanza that may have inspired the filmmakers.

### A Director’s Reading

N

## Lesson 4—A Director’s Reading (continued)

1. Choose one of the four stills to write about the filmmaker’s interpretation of a scene. Your teacher will also project these.

2. **Lenore Portrait Scene:** The narrator is looking out the door and hears an echo when he whispers “Lenore.”



3. **Lenore’s Touch Scene:** In this stanza, the narrator talks about drinking nepenthe to forget his sad memories of losing Lenore.



4. **Raven From Floorboards Scene:** The narrator is demanding that the raven leave.



5. **Narrator on the Floor Scene:** This still goes with the last stanza.



Choose ONE of the four still images and answer questions 1–3 on page 67 of your Writing Journal.



### Differentiation: Step N

If students are reading below grade level, you may choose to allow them to work with a partner to complete this activity.

You may choose to model how you would complete the tasks for one of the still images. Project the activity and point to the parts of the image that you’re describing, and then to the phrases in the stanza. Depending on how students seem after your demonstration, they can move on to one of the three remaining stills either independently or with a partner.

0

Think about how your discussion with your partner either changed or confirmed your ideas about the image you chose.



Complete the writing activity on page 67 of your Writing Journal to explain how your ideas were changed or confirmed.

0

## Lesson 4 (continued)

Standards: SL.7.1.D, RL.7.7 (Exit Ticket)

**Share:** Students discuss their image analysis and log the ways in which they modified or confirmed their views.



When you examine a text or an image with a partner, you might discover new information and ideas.



Ask students to share their thoughts about how the director “read” the poem.



Pair students who chose the same image to interpret.

4 min



Have students point out the text details they identified as critical in the director’s visualization of their scene.



Students discuss responses.



**Writing Journal:** Students complete the question on the bottom of page 67.



Students discuss responses.

4 min



**Wrap-Up:** Project.



**Exit Ticket:** Project.

End of Lesson 4



### Differentiation: Step 0

● *ELL(Dev)*: Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.

## P Lesson 5: "...suddenly there came a tapping"

**Share:** Students share their illustrations from the Lesson 4 Solo.

- 5 min
- If students completed the Solo in Lesson 4, have them share their illustrations from the first 3 stanzas.
  - Post students' images around the room. If possible, group them according to the detail that they've chosen to illustrate. Share images and discuss.

## Q Lesson 5 (continued)

**Discuss:** Students re-watch the opening shots of the animation and document the visual details used to establish the narrator's emotion and experience.

- 12 min
- Filmmakers read the poem (or story) carefully, then determine how to recreate the sequence of events, the feeling, and the ideas of the poem using the tools a filmmaker has.
  - Project & Play:** Raven Director's Choice Video.
  - Discuss the connection between the words of the author, the images the filmmakers include, and the feeling the audience gets when watching.
  - We're going to watch the first 3 stanzas of "The Raven" animation again. As you watch, keep a running list of all the visual details you notice.
  - Project & Play:** The Raven Animation.
  - Students complete Activity 1–2 on page 476 of the Student Edition.
  - Writing Journal:** Students complete Activities 1–2 on page 68.
  - Discuss responses. Note that this discussion will substitute for a warm-up before the writing prompt in the next Step.

P

## Lesson 5—"...suddenly there came a tapping"

Share your illustration for the first three stanzas of the poem that you created in the Solo assignment from Lesson 4 with your classmates.

Q

Watch "The Raven" Director's Choice Video—a brief interview with the Moonbot Studios filmmakers.



1. Watch the video of the first three stanzas (lines 1–18) of "The Raven."
2. As you watch, list any visual details you notice in Your Writing Journal.



Go to page 68 to complete Activities 1–2.

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### Lesson 5 Materials

- Raven Animation Stills: Clock, Sitting, House, Doors, Ghost, and Shadow
- The Raven Animation
- Raven Director's Choice Video
- Interview With Narrator Video



### Differentiation: Step Q

If students are extremely shy, or hesitant to share in class discussions, have them discuss one thing that they remember about the director's approach to assembling the video with a partner before sharing with the whole class.



R

### Writing Prompt

Describe three details (images, sounds, or depictions of the characters) from the opening of the animation that give you a clear sense of what the narrator is feeling and experiencing.

Write for at least 10 minutes, producing at least 100 words.



Complete the Writing Prompt on page 69 of your Writing Journal.

S

Recite as much of the poem as you have memorized for your classmates during the presentation time today.

When other classmates are reciting the poem, remember to be a good listener.

R

## Lesson 5 (continued)

Standards: RL.7.7, W.7.2

**Write & Share:** Students write about how the filmmakers’ used images to present the narrator’s perspective.



**Writing Prompt:** Students complete the Writing Prompt on page 69.



**Differentiation:** Digital PDF.



**On-the-Fly:** Circulate around the room to support students.



If you want to look again at images from the start of The Raven animation, you can find them in your Materials section.



**Share:** Call on 2 or 3 volunteers to share their writing. The reader should call on 1–3 listeners to comment.

17 min

S

## Lesson 5 (continued)

Standard: RL.7.7 (Exit Ticket)

**Student Presentations:** Students who have memorized stanzas from the poem perform them individually or in pairs.



Invite 2 or 3 volunteers to recite as much of the poem as they have memorized.



Remind students to be good listeners, and not to correct other students who are reciting.



**Exit Ticket:** Project.

10 min

### End of Lesson 5



### Differentiation: Step R

● *ELL(Dev):* Alternate Writing Prompt provides guiding questions and sentence starters.

■ *Moderate:* Alternate Writing Prompt provides explicit instructions and sentence starters.

### Before You Begin Lesson 6:

Lesson 6 is a Flex Day. Select from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts. Please see instructions in the digital.

# Write an Essay



These lessons deliberately avoid asking students about narrator reliability. The idea that a narrator may be presenting a false picture of what happened and that Poe may deliberately lead the reader to distrust the narrator is a sophisticated concept. This essay allows students the chance to write about narrator reliability at a level that is appropriate for them. Some students will consider whether they can “catch” the narrator deliberately lying, while others may be ready to analyze whether the horrific final ending to “The Cask of Amontillado” forces them to reconsider their point of view about Montresor’s reliability from the start of the story. The goal is not that students analyze the idea of the reliable narrator. The goal is that students work closely with specific details of the text to craft an argument. Again, your job is to help your students keep pointing back to the text.

Since students quickly arrive at different points during the essay process, there are no specific directions to regularly comment on student’s writing or assess their progress. We recommend that you spend time after each lesson reviewing what students have written, and using your observations to write a comment for certain students about where they are writing effectively, create Spotlights as models for each element of the essay, and plan for those students who will need particular support.

**Essay Prompt:** Can you trust that the narrator is accurately describing what’s happening in the story or poem? Why or why not?

## Note:

**Each Print essay sub-unit follows the same developmental path as the digital lesson, although there are digital-only activities specific to each sub-unit’s Essay Prompt and text(s). We recommend you prepare and project as needed as you work through the Print essay activities to get the most out of essay lessons.**

This sub-unit contains a group of digital lessons in which students are drafting a polished essay in clear stages. Therefore, if students do not have access to the digital lesson as they begin the essay, or will not have access during portions of the essay lessons, it is best to have them complete their writing for all lessons in print, rather than the digital writing space provided in the lesson.

However, as with other writing assignments, your students will need to copy their final essay into the corresponding digital writing space if you want that writing to be included in Productivity and other reports.

## Sub-Unit 5



Lesson 1



Lesson 2



Lesson 3



Lesson 4



Lesson 5

# Sub-Unit 5 at a Glance & Preparation Checklist

## Lesson Preparation

### Lesson 1

- ❑ Please review the essay rubric found in the Materials section so you are aware of the skills that will be emphasized through the essay writing process of this unit. After students finish writing their essays, you will use this rubric to assess each essay.

### Lesson 2

*No additional prep.*

### Lesson 3

- ❑ The teacher selects from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts.
- ❑ If needed, print the Essay Graphic Organizer PDF for students who would benefit from this support.

### Lesson 4

- ❑ For struggling students, mark one place in their writing to revise.
- ❑ Review students' writing students to plan for needed supports. Comment on places where students use a skill effectively, and create Spotlights as models for these skills.
- ❑ Prepare a teacher-directed revision assignment if the recommended lesson is too difficult for some students as described in the last Teacher Activity of the previous lesson.

### Lesson 5

- ❑ When students finish writing their essays, use the essay rubric in the Materials section to assess each essay.

Reading	Writing Prompt	Standards
<ul style="list-style-type: none"> <li>• “The Tell-Tale Heart” (1–18)</li> <li>• “The Cask of Amontillado” (1–89)</li> <li>• “The Raven” (1–108)</li> </ul>	<p><b>Essay Prompt:</b> Can you trust that the narrator is accurately describing what’s happening in the story or poem? Why or why not?</p>	<p>CCSS.ELA-Literacy.W.7.2  CCSS.ELA-Literacy.W.7.5  CCSS.ELA-Literacy.W.7.1.B  CCSS.ELA-Literacy.W.7.4</p>
<ul style="list-style-type: none"> <li>• “The Tell-Tale Heart” (1–18)</li> <li>• “The Cask of Amontillado” (1–89)</li> <li>• “The Raven” (1–108)</li> </ul>	<p>The essay lessons use daily revision to organize and improve writing, enabling students to build up to the final, finished essay.</p>	<p>CCSS.ELA-Literacy.W.7.1.B  CCSS.ELA-Literacy.W.7.1  CCSS.ELA-Literacy.W.7.9  CCSS.ELA-Literacy.W.7.10</p>
<ul style="list-style-type: none"> <li>• “The Tell-Tale Heart” (1–18)</li> <li>• “The Cask of Amontillado” (1–89)</li> <li>• “The Raven” (1–108)</li> </ul>	<p>The essay lessons use daily revision to organize and improve writing, enabling students to build up to the final, finished essay.</p>	<p>CCSS.ELA-Literacy.W.7.1.A  CCSS.ELA-Literacy.W.7.1.B  CCSS.ELA-Literacy.W.7.1.C  CCSS.ELA-Literacy.W.7.1.D  CCSS.ELA-Literacy.W.7.2.B  CCSS.ELA-Literacy.W.7.2.C  CCSS.ELA-Literacy.W.7.2.E  CCSS.ELA-Literacy.W.7.4  CCSS.ELA-Literacy.W.7.1  CCSS.ELA-Literacy.RI.7.1  CCSS.ELA-Literacy.W.7.9  CCSS.ELA-Literacy.W.7.5  CCSS.ELA-Literacy.W.7.2</p>
<ul style="list-style-type: none"> <li>• “The Tell-Tale Heart” (1–18)</li> <li>• “The Cask of Amontillado” (1–89)</li> <li>• “The Raven” (1–108)</li> </ul>	<p>The essay lessons use daily revision to organize and improve writing, enabling students to build up to the final, finished essay.</p>	<p>CCSS.ELA-Literacy.W.7.4  CCSS.ELA-Literacy.W.7.5  CCSS.ELA-Literacy.W.7.2.B  CCSS.ELA-Literacy.W.7.9</p>
<ul style="list-style-type: none"> <li>• “The Tell-Tale Heart” (1–18)</li> <li>• “The Cask of Amontillado” (1–89)</li> <li>• “The Raven” (1–108)</li> </ul>	<p>The essay lessons use daily revision to organize and improve writing, enabling students to build up to the final, finished essay.</p>	<p>CCSS.ELA-Literacy.W.7.1.C  CCSS.ELA-Literacy.W.7.1.D  CCSS.ELA-Literacy.W.7.2.E  CCSS.ELA-Literacy.L.7.1</p>

# Sub-Unit 5 Essay Lessons

## Lesson 1: Gathering Evidence and Making a Claim

A

**Present:** Students review the Essay Prompt and the work they will do on the essay in this lesson.

7 min



Read aloud the Essay Prompt.



Use the calendar to preview the work students will complete in today's lesson on page 646 of the Student Edition.



Review the elements that students will include in their essays.

B

**Select & Connect Text:** Students select evidence to prepare for drafting the essay.

24 min



Project the digital activity for students to gather evidence for their essay responses.

C

**Write:** Students draft a preliminary claim statement to clarify the characteristic they will examine in their essay.

9 min



**Writing Journal:** Students write a claim statement on page 74.



Lead a class discussion by asking students to share their claim statements. Record 2 or 3 claims on the board and discuss if the claims answer the prompt.



**Wrap-Up:** Project.

End of Lesson 1

## Lesson 1 Materials



Essay Rubric



Essay Graphic Organizer



Sentence Starters

## Differentiation for Essay:

An Essay Graphic Organizer is provided in Materials to assist students who need support planning for their essay. The Essay Graphic Organizer can be utilized as a whole document, or different pages can be handed out to students based on their needs.

Sentence Starters are also provided to support students with language conventions and to help them get started with their essay. This will be especially helpful for ELLs or students below grade level in writing.

## Before You Begin Lesson 2:

Review the writing that students completed during the previous stage of the essay process to plan for needed supports, comment on places where students use a skill effectively, and create Spotlights as models for the skills you want students to practice during the essay lessons.

## Lesson 2: Writing Body Paragraphs

D

**Discuss:** Students identify a claim statement and highlight sentences in the sample essay to identify them as sentences that explain and describe evidence.



Project digital activity for students to consider the Sample Essay.



Students use the Sample Essay to discuss how the writer uses evidence.



Occasionally, essay sub-units skip this activity.

E

**Write & Share:** Students draft the body of their essays and give their classmates feedback about a specific place in their writing.



Read aloud the body paragraphs section of the Elements of a Response to Text Essay on page 646 of the Student Edition.



Clarify for students that the bullets within each part of the essay are not in any specific order.



**Warm-Up:** Use the digital lesson to make sure students have language to start writing.



Read aloud the Essay Prompt.



**Writing Journal:** Students write the two body paragraphs on page 76.



**On-the-Fly:** Circulate around the room to support students.



Students can write a third body paragraph if they have used and described enough evidence to support their claims.



**Share:** Call on 2 or 3 volunteers to share their writing. Each volunteer should call on 1–3 listeners to comment.



**Wrap-Up:** Project.

End of Lesson 2

## Lesson 2 Materials



Sample Essay: An Unexpected Fear

## Before You Begin Lesson 3:

Students will complete a student-selected Revision Assignment.

1. Identify students who need help choosing two places in their writing to revise by adding or further explaining evidence. Mark one place where they could do this work (they can find the second place independently).
2. Review the students' writing from the last lesson to plan for needed supports, comment on places where students used a skill effectively, and create Spotlights as models for the skills you want to practice.



## Lesson 3: Essay Flex Day

F

**Self-Assess:** Students review the work they've already done on their essays.



**Project:** Self-Assessment activity from the digital lesson.



**Writing Journal:** Students note which things they say no to.



Circulate to review students' answers in order to provide targeted support. Note which students have requested a teacher conference.

5 min

G

**Present:** Preview today's activities.



**Project:** Digital activity for Present.



Explain that students will complete the steps in order, beginning with Session 1. The session goal is to complete their body paragraphs. They may not all get to Session 2 in this lesson.

5 min

H

**Session 1:** Students continue to develop and clarify their reasoning and evidence by writing an additional paragraph or developing evidence in an existing paragraph.



Review body paragraphs in Elements of a Body Paragraph on page 646.



**Writing Journal:** Students complete Session 1 on page 78.



**On-the-Fly:** Circulate around the room to support students.



Discuss responses.



Call on 3 or 4 students to identify one piece of their body paragraphs that they can still develop.

15 min

## Lesson 3 (continued)

I

**Session 2:** Students draft 2 additional versions of their claim statements.



**Writing Journal:** Students write two different claim statements under Claim Statement #2 and #3 on pages 80 and 81.



**On-the-Fly:** Circulate around the room to support students.



**Wrap-Up:** Project if not completing next Step.

13 min

J

**Session 3:** Students develop a third body paragraph that addresses possible counterclaims and reasserts their claim's validity.



Students complete if they are writing an argumentative essay.



**Writing Journal:** Students write a third body paragraph on page 82.



**On-the-Fly:** Circulate around the room to support students.



**Wrap-Up:** Project.

13 min

End of Lesson 3

## Lesson 3 Materials

No materials.



## Lesson 4: Revising and Writing an Introduction

K

**Revise:** Students identify additional textual evidence and then use it to strengthen the body of their essays.



Assign partners.



Help students identify places where they still need to develop their evidence or reasoning about that evidence.



**Writing Journal:** Students complete activities 1–6 and add to their body paragraphs on pages 83–84.



**On-the-Fly:** Circulate around the room to support students.

17 min

L

**Present:** Students learn about the purpose and elements of an introduction to prepare for writing the introductions to their essays.



Review the Elements of an Introduction on page 646 of the Student Edition.



**Project:** Digital activity.



Use the Annotated Sample Essay Introduction for students to compare essay introductions.



Occasionally, essay sub-units skip this activity.

8 min

## Lesson 4 (continued)

M

**Write & Share:** Students craft an introduction to draw in a reader, introduce their claim, and clearly reflect the ideas they develop in the body paragraphs.



Review How to Write a Lead on page 647 of the Student Edition.



**Writing Journal:** Students write their leads and introductions on pages 86–87.



Students who finish early have the option of adding a counterargument and a reason for disagreeing with it to their introductions if they are writing an argumentative essay.



**On-the-Fly:** Circulate around the room to support students.



**Share:** Call on 2 or 3 volunteers to share their writing. The volunteer should call on 1–3 listeners to comment.



**Wrap-Up:** Project.

15 min

End of Lesson 4

## Lesson 4 Materials



Annotated Sample Essay Introduction

## Lesson 5: Concluding and Polishing the Essay

N

**Write:** Students experiment with ways to write a conclusion for their essay.

10 min



Review the Elements of a Conclusion on page 646 in the Student Edition.



**Writing Journal:** Students write their conclusions on page 88.

O

**Revise:** Students revise their essays to create transitions between and within body paragraphs and eliminate wordiness and redundancy.

7 min



Review Revising Transitions on page 647 of the Student Edition.



**Writing Journal:** Students write new transitions in Activities 1–3 on page 89.



Discuss responses and answer questions.



**Writing Journal:** Students revise their essays in Activities 4–7 on page 90.



Students can rewrite their draft during this Step before writing the final essay.



Discuss responses and answer questions.

## Lesson 5 (continued)

P

**Revise & Write:** Students polish their essays, first by focusing on sentence flow, style consistency, and essay completeness, and then on proofreading issues.

23 min



Review the Editing Process on page 648 of the Student Edition.



**Writing Journal:** Students revise their essays and write their final essays on pages 92–93.



Give students time to work independently to edit their writing. Support students who have a hard time locating errors or correcting them.



Remind students that their sentences should follow formal sentence rules, rather than sound like a conversation with a friend.



**Share:** Call on 2 or 3 volunteers to share their writing. The volunteer should call on 1–3 listeners to comment.



**Wrap-Up:** Project.

**End of Lesson 5**

## Lesson 5 Materials



Editing Process



Guidelines for Citing and Punctuating a Direct Quote



Essay Rubric



## Amplify ELA Staff Credits:

The following team created this version of Amplify ELA. Included are content experts, curriculum developers, designers, editors, illustrators, managers, marketers, producers, and writers.

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