

Unit 7D: Poetry & Poe



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Poetry & Poe

We'll bet that many of you have had the experience of seeing a movie after reading the same book. You probably remember parts of the movie where you thought the filmmaker got it *just* right—and other parts where you cringed and thought, “That’s absolutely not what I read in the book. It’s all wrong!” In each of these moments, you had already made your own “mental movie” of the book when you read it, and you are comparing that movie against the one you are watching. Congratulations! You have already begun the type of reading we will practice in these lessons: reading like a movie director.

You’ll read stories and poems by Edgar Allan Poe, a writer who is an expert in using details that are almost impossible *not* to visualize (even if they are so gross that you don’t want to). As you read, let those details sink into your imagination and create your own mental movies. Who knows? Maybe learning to read like a movie director is the first step toward your future life in Hollywood.

Materials

Your assigned text passages for these lessons can be accessed any of the following ways. Please follow your teacher's instructions on where to complete your reading.

- Print Student Edition
- Print Amplify ELA Grade 7 Anthology
- Digital eReader, accessible via computer or mobile device*

* **Reminder:** You can access this or any book in the Amplify Library by downloading it onto your device for offline reading.

Your teacher may also assign you Solos for some of these lessons. These Solo assignments can be completed any the following ways. Please follow your teacher's instructions on how to complete Solos.

- On paper in a printed version of the Solo activity
- On your mobile device via Mobile Solos
- On your computer using the digital Solo activity

The Student's Mindset

Take academic and social risks.

Write about one thing that grabs your attention.

Read carefully, observe closely, and share what you think.

Show your classmates the impact they are making.

Write with the reader in mind. Read with the writer in mind.



Rules for Writing Prompts

1. Write for 10 minutes.
2. Keep focused on your writing.
3. Try not to get distracted or take breaks.

Rules for Sharing

You'll be asked to share your writing after some activities in these at-home lessons. You can do this in person with someone in your home, or by calling a friend or classmate over the phone!

When you share, be sure to follow these rules:

1. If you are reading:
 - a. Read loudly and slowly.
 - b. When you're done, ask your listener to respond using the Response Starters.
2. If you are listening:
 - a. Wait until the reader has finished to respond.
 - b. Using the Response Starters, tell the reader which details made an impact on you.

Response Starters

1. I liked when you used the word _____ because _____.
2. You created a clear picture of _____ when you wrote _____.
3. When you wrote _____, it helped me see that _____.

Close Reading Practice

During close reading, be sure to read carefully, observe closely, and share what you think using the following practices:

- Identify words or phrases that you notice.
- Make a note that explains what you noticed.
- Discuss your observations with a classmate over the phone, or with someone at home.



Unit 7D, Sub-Unit 1

Poetry



There is an old saying, “A picture is worth a thousand words.” But these poems use very few words to make a picture that might contain a whole world. The first two poems, D. H. Lawrence’s “The White Horse” and Federico García Lorca’s “The Silence,” describe something that has no words. And you’ll have to connect the dots to see what Emily Dickinson describes in her poem “A narrow fellow in the grass.” Have fun recreating the poet’s vision. What picture do you think each poet was seeing in their mind’s eye?



Unit 7D, Sub-Unit 1: Poetry

LESSON 1 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.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Close Reading Practice guidelines.

LESSON 1 Working with the Text

Much of the time, when you're talking about what you've read with your class, the teacher asks the questions: "*What does it say?*" "*What does it mean?*"

In the poems and stories you will read in this unit, you will often answer the question: "*What do you see?*"

You're going to practice reading like a movie director. You'll decide on the best visuals, experiment with storyboards, consider the best type of person to cast as a particular character, and think about set designs.

You'll need to keep asking yourself: "What was the writer trying to make me see?"

First, you're going to try it out with a little experiment and practice.

1. Think of something very quiet.
2. In the space below, try to describe the sound of the very quiet thing. If possible, try to describe it to a peer or caregiver at home.

3. How did you communicate how quiet it was? Did you compare it to something quiet? If you spoke to someone at home, did you find yourself whispering?

This may sound strange, but now you're going to think about what the quietness looked like. Consider what kinds of things are quiet that you might use for comparison.

LESSON 1 Working with the Text

- 4. Try to describe what the quietness *looked like*. If possible, try to describe it to a peer or caregiver at home.

Now you're going to try to listen to quietness for 1 minute. Put down your work, close your eyes, and think about all the things you hear right now.

- 5. List a few of the things you heard during the moment of quiet.

In the poem you're about to read, the poet does some of the things you were just trying to do.

Read **"The White Horse"** by D. H. Lawrence.

This poem is short. It doesn't rhyme. It doesn't say many things.

In order to more deeply understand this poem, you'll need to practice a key skill of reading—the ability to visualize (make a mental image of) what you read. Sometimes when a text is difficult or strange, a way to get started is to visualize.

Reread the poem aloud or to yourself, this time focusing on seeing the boy and the horse. It's like creating a "movie" in your mind. Consider the following questions as you read: What does the boy do? What does the horse do? What colors are in the scene? If they are in another world at the end, what kind of world is it? Is there a soundtrack to the movie in your mind?

LESSON 1 Working with the Text

6. Write down a description of the mental movie you have in your mind when you read this poem (or draw some pictures illustrating it in the blank space below).

7. What is one adjective you might use to describe the world this boy and horse are in?

Unit 7D, Sub-Unit 1: Poetry

LESSON 1 Close Read

Now you're going to read the work of another poet who wrote about silence.

Federico García Lorca is a Spanish poet who wrote in the middle of the 20th century. He was interested in presenting some very traditional parts of Spanish life (folktales, gypsy life, religious symbols) in his poems, but in a way that would give his readers a new (and sometimes surprising) view of these things.

He wrote in Spanish, so the poem you'll read is a translation.

Read "**The Silence**" by Federico García Lorca.

1. Close your eyes and create a mental image of what is being described.
2. Describe two details in your mental image ("movie").

3. How is the silence described in the poem?

You might notice that both this poem and "The White Horse" use the "s" sound a few times. This is called **sibilance**—a literary device in which a writer uses words containing "s" or "sh" sounds.

Poets often are purposeful about the sounds in the words—this poem has a whispering quality.

Consider how, in this poem, Lorca may have tried to answer that question you answered at the beginning of Lesson 1: What does silence look like?

Close your eyes and listen really hard. Try to hear things like people breathing or wind blowing outside.

4. As you listened with your eyes closed, did you bend your head forward more than usual?

Reread lines 3–6.

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, when we really concentrate on what he wants us to see, his words can take us to another world.

The poems in this lesson weren't typical poems, but they were really inviting you to follow the imagery. That's what you're going to do in this unit—make images, make storyboards, make "mental movies" out of texts and see what "other world" they can take you to.

Unit 7D, Sub-Unit 1: Poetry

LESSON 2 OVERVIEW

What is the “narrow fellow”? Today, you’ll try to piece together Dickinson’s imagery and see if you picture exactly what she’s describing in her poem.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Close Reading Practice guidelines.
3. Complete the Sub-Unit 1, Lesson 1 Solo.

LESSON 2 Working with the Text

Reference **“A narrow fellow in the grass”** by Emily Dickinson.

The title of this poem is “A narrow fellow in the grass.” So, 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 the reader visual images that act as clues, like in a riddle. In the Lesson 1 Solo, you read the first 2 stanzas of this poem and described one place in Dickinson’s writing that created a clear image in your mind.

You may already have a guess about who or what the “narrow fellow” is, or you may have no idea! If you keep reading and put all your visualizations together, you can arrive at the answer.

1. What do you think the narrow fellow is?

Now reread stanzas 1–4 (lines 1–16).

2. List any words or phrases in these four stanzas that create a “picture” of the narrow fellow.

3. What is one image used to describe what the narrow fellow looks like?

LESSON 2 Working with the Text

4. What is one image used to describe what the narrow fellow is doing?

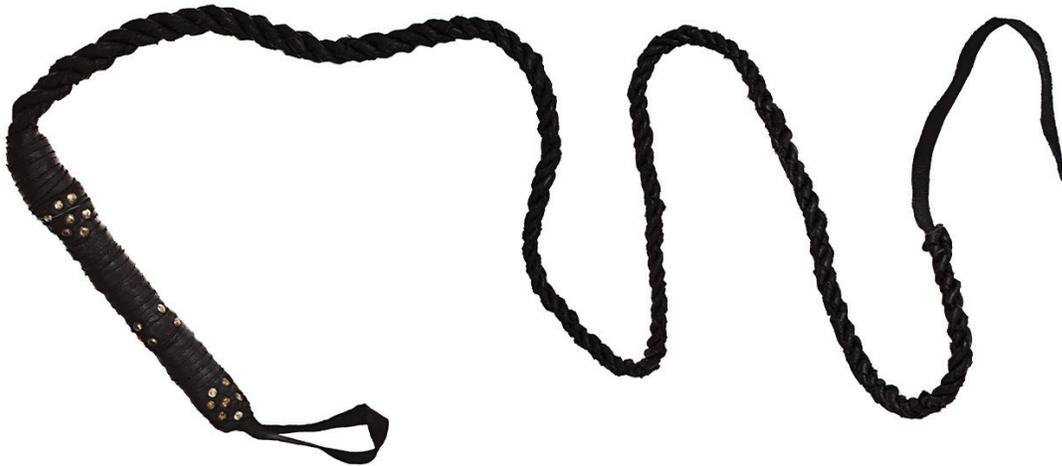
Look back at the list of pictures you have of the “narrow fellow.” Dickinson is giving you a lot of visual clues. She wants you to really “see” what she is describing.

If you weren’t sure before, you might be starting to get a pretty strong idea about who or what the narrow fellow is.

5. Circle the answer that best describes how sure you are about who or what the narrow fellow is.
- a. I am so sure that I would bet my lunch on my answer.
 - b. I feel certain, but I might be wrong.
 - c. I think I could use one more clue.
 - d. I still have no idea.

You’re going to have a look at one more clue in a little more detail.

Notice the word “whip-lash.” This is another word for a whip, like the one pictured below.



6. What does the poem say that the “whip-lash” is doing?

Unit 7D, Sub-Unit 1: Poetry

LESSON 2 Working with the Text

Think about what a whip looks like and what it was doing. Then, think about the other visual images in the poem. Now, you're going to write about what you think the "narrow fellow" is.

7. What is the "narrow fellow"? Explain using the two details from the poem that were the best "clues" in helping you figure it out.

LESSON 2 Close Read

Definition of Imagery

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

In "A narrow fellow in the grass," Emily Dickinson allows the reader to figure out what the "narrow fellow" is (a snake) by providing many visual images as clues.

Reread the first four stanzas (lines 1–16) of "**A narrow fellow in the grass**" by Emily Dickinson. As you read, consider which two phrases or descriptions in the poem gave you the clearest picture of a "snake." (Don't worry about the rest of the poem—you will read that in the next lesson.)

1. Choose two examples of imagery that are used to describe the snake (the "narrow fellow"). Write them below.

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LESSON 2 Close Read

2. Complete the chart, writing examples from the poem in the left column and a few sentences describing the image of the snake being created in each example in the right column.

As you fill out your chart, consider what the images in each line or group of lines show about the speaker's understanding of the snake. For example, do any of the passages show that the speaker thinks snakes are cool? Interesting? Yucky? Dangerous?

The first line has been completed for you.

Lines From the Poem	Picture of Image Created
Example: (lines 1 and 2) A narrow fellow in the grass Occasionally rides;	Example: Something long is gliding smoothly through the grass.

3. Is the snake described in a way that sounds harmless or dangerous or something else?

4. Write 1–3 sentences explaining your answer, using one of Dickinson's images.

Unit 7D, Sub-Unit 1: Poetry

LESSON 3 OVERVIEW

Are snakes scary? Does the speaker in Dickinson's poem think so? Today, you'll take another look at how Dickinson describes the snake in "A narrow fellow in the grass" and determine if the snake, as it's described in the poem, is actually scary.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Rules for Sharing, Response Starters, and Close Reading Practice Guidelines.
3. Complete the Sub-Unit 1, Lesson 2 Solo.

LESSON 3 Working with the Text

Reread "**A narrow fellow in the grass**" by Emily Dickinson, stanzas 3 and 4 (lines 9–16).

Review your answer from the Lesson 2 Solo, where you described what happened between the speaker and the snake in stanzas 3 and 4.

1. If your understanding has changed, write a new description below.

2. Does the poem describe what the speaker does when the whiplash suddenly wriggles away?

Note that Dickinson does not include details about how the speaker feels about or reacts to the narrow fellow.

3. What do you think you would do if you went to grab a whiplash and it suddenly wriggled away?

Now you're going to explore the end of the poem, where Dickinson paints a picture of how the speaker feels and reacts.

Unit 7D, Sub-Unit 1: Poetry

LESSON 3 Close Read

Read **“A narrow fellow in the grass”** by Emily Dickinson, stanzas 5 and 6, lines 17–24.

Consider how stanzas 5 and 6 are different from the rest of the poem. Dickinson calls the snake a “narrow fellow” that one might know from occasionally meeting him.

1. If “narrow fellow” refers to the snake, what might the larger category of “nature’s people” (17) mean?

2. The speaker feels a “transport of cordiality” (19 and 20) toward nature’s people. Does this sound like a nice feeling or not?

3. List any words or phrases that give you a clear picture of what the speaker does or how the speaker feels when meeting the snake.

If you’re having trouble understanding lines 21–24, notice that “I” is the unspoken subject of the clause “But (I) never met this fellow” (21).

4. In the box below, 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

a transport of cordiality

But never met _____, Attended or alone, Without _____,
this fellow a tighter breathing

And _____.
zero at the bone

Unit 7D, Sub-Unit 1: Poetry

LESSON 3 Close Read

5. What happens when the speaker meets the snake in the final stanza (lines 21–24)? Write 1–3 sentences to describe the picture you have in your mind.

Reread the final two lines, “Without a tighter breathing, / And zero at the bone” (23 and 24).

6. What are these lines describing?

7. How do you think the speaker feels about snakes?

LESSON 3 Writing Prompt

Put a check mark next to the sentence if...

- you can imagine being surprised to see a snake.
- you can recall an image that the speaker uses to describe the snake.
- you can recall an image that describes what the snake does.
- you can imagine how the speaker feels when he or she meets a snake.
- you can recall an image that the speaker uses to describe what happens when he or she meets the snake.

Rules for Writing Prompts

1. Write for 10 minutes
2. Focus on one idea
3. Use and describe evidence to support your idea

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.

When you’ve finished, share your writing with a classmate, friend, or family member using the Rules for Sharing. Ask them to use the Response Starters to give you feedback.

LESSON 3 Wrap-Up

Dickinson has written a poem about fear of snakes without ever using the words “snake” or “afraid,” or any of those words or pictures a lot of people think of when they imagine a snake.

Why do you think Dickinson does this? What do you think she wants us to consider about our ideas of snakes?

LESSON 4 OVERVIEW

Today is a Flex Day. Your teacher decides what happens today based on your work to date. The way in which your teacher helps you today depends on what he or she has seen in your work.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Complete the Sub-Unit 1, Lesson 3 Solo.

LESSON 4 Flex Day

This is a Flex Day. Your teacher will direct you to respond to a Writing Prompt, complete a Revision Assignment, do a grammar exercise, and/or reread some part of the text.

Unit 7D, Sub-Unit 2

“The Tell-Tale Heart” by Edgar Allan Poe



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?



Unit 7D, Sub-Unit 2: “The Tell-Tale Heart” by Edgar Allan Poe

LESSON 1 OVERVIEW

Today, you’ll read like a movie director by visualizing every detail as the narrator carries out his plan for murder.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Close Reading Practice guidelines.
3. Complete the Sub-Unit 1, Lesson 4 Solo.

LESSON 1 Working with the Text

In this lesson, you’ll be starting a new text by Edgar Allan Poe.

There will be many places in this text where the specific words and the order of the sentences are unfamiliar. As you read Poe, you will continue to use visualization as a reading tool. Sometimes if you don’t understand a difficult text, a good first step is to visualize (picture) the details you do understand.

Read “**The Tell-Tale Heart**” by Edgar Allan Poe, paragraphs 1 and 2. Take a moment to try to visualize what the narrator described.

1. Sketch a picture or write a sentence or two about what you visualized. Make a note of where in the text you found the things you visualized.

LESSON 1 Working with the Text

Read “**The Tell-Tale Heart**” by Edgar Allan Poe, paragraphs 3–10. Take a moment to visualize what the narrator described.

- 2. Sketch a picture or write a sentence or two about what you visualized. Make a note of where in the text you found the things you visualized.

Read “**The Tell-Tale Heart**” by Edgar Allan Poe, paragraphs 11–13. Take a moment to visualize what the narrator described.

- 3. Sketch a picture or write a sentence or two about what you visualized. Make a note of where in the text you found the things you visualized.

LESSON 1 Working with the Text

When you’ve finished questions 1–3, share your sketches/descriptions with a classmate, friend, or family member. If you’re able to share with a classmate, respond to question 4 below. If not, skip ahead to the Close Read.

4. Different people see different things when they read. How does your visualization compare to your classmate’s?

It can be really interesting to think about the ways in which people’s visualizations are different. When you are reading closely and precisely, your mental movie will still differ from what other people see. These differences reveal each reader’s perspective and are great places to have a discussion.

Unit 7D, Sub-Unit 2: “The Tell-Tale Heart” by Edgar Allan Poe

LESSON 1 Close Read

Now that you have read most of the story, go back to the first paragraph and look at it again. Think about what the narrator wants you to believe about him.

Reread “**The Tell-Tale Heart**” by Edgar Allan Poe, paragraph 1. Note the use of “you” in the first sentence. It seems the narrator is addressing someone, but we don’t know who the “you” is.

1. What does the narrator say is true about himself? Circle your choice.

- a. I am nervous.
- b. I am mad (insane).

2. What does the narrator say is *not* true about himself? Circle your choice.

- a. I am nervous.
- b. I am mad (insane).

3. What has the narrator told you he has done?

4. What has the narrator told you about why he did these things?

You’re going to paraphrase the first sentence, or rewrite the sentence in your own words without changing the original meaning.

5. Paraphrase the following sentence:

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

6. Why do you think Poe begins this particular story in this way?

7. What would *you* say about the narrator?

Unit 7D, Sub-Unit 2: “The Tell-Tale Heart” by Edgar Allan Poe

LESSON 2 OVERVIEW

Now you’re the movie director! Today, you will focus closely on the end of the story and create a storyboard that shows a visualization of the narrator’s perspective of events.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Close Reading Practice guidelines.
3. Complete the Sub-Unit 2, Lesson 1 Solo.

LESSON 2 Working with the Text

In the early part of your Lesson 1 Solo, the narrator is sitting comfortably with the policemen. By the end, he is face down, tearing up the floorboards. In this lesson, you’re going to figure out what happened.

Reread “**The Tell-Tale Heart**” by Edgar Allan Poe, paragraphs 16–18.

1. Did you make a mental movie while you read the end of the story?

2. What is one detail that you could really picture or hear?

Review the work you completed during the Lesson 1 Solo to analyze paragraph 16.

3. Describe the narrator’s understanding of what happens to him during the course of this paragraph.

Unit 7D, Sub-Unit 2: “The Tell-Tale Heart” by Edgar Allan Poe

LESSON 2 Working with the Text

Reread “**The Tell-Tale Heart**” by Edgar Allan Poe, paragraph 17.

4. According to the narrator, why do the police continue to sit, smile, and chat pleasantly?

5. Based on the policemen’s actions, do you think the police hear the sound of a heartbeat?

LESSON 2 Close Read

Today, your job is to find the details that give you a very precise picture of what the narrator says is happening—the setting, the characters, the sounds, and the thoughts the characters are having.

For each passage from the text, you’re going to depict your visualization of what is happening in that moment. This is called storyboarding, and it’s a tool movie directors use to visualize the plot of a movie script.

In this activity, your decisions about what to storyboard should be grounded in textual evidence.

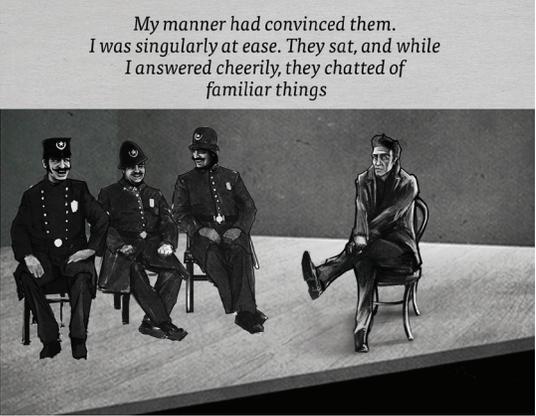
Reread “**The Tell-Tale Heart**” by Edgar Allan Poe, paragraph 16 then complete the chart on the next page.

Unit 7D, Sub-Unit 2: “The Tell-Tale Heart” by Edgar Allan Poe

LESSON 2 Close Read

- Complete the chart to storyboard paragraph 16. For each passage from the text in the left column, draw your visualization of what is happening in that moment in the right column. (If you’re uncomfortable drawing it, you may write a detailed description of your visualization.) The first row has been completed for you.

NOTE: At the end of the paragraph, you’ll need to indicate that the narrator thinks the ringing sound is no longer just in his head. There are many different ways to show where the sound is coming from. It’s okay to make inferences about where you think the narrator thinks the sound is coming from.

Text	Your Visualization
<p><i>“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.”</i></p>	
<p><i>“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.”</i></p>	
<p><i>“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 definitiveness—until, at length, I found that the noise was not within my ears.”</i></p>	

Unit 7D, Sub-Unit 2: “The Tell-Tale Heart” by Edgar Allan Poe

LESSON 2 Close Read

Reread paragraphs 17 and 18 closely. You’re going to storyboard these paragraphs, so pay close attention to the details!

2. List any words or phrases that show what the narrator is doing in these paragraphs.

3. List any words or phrases that show what the narrator is saying in these paragraphs.

4. List any words or phrases that show what the narrator says the police are doing in these paragraphs.

5. List any words or phrases that show what the narrator says the police are thinking in these paragraphs.

Storyboarding can be a form of close reading. It requires interpreting each detail of a story and considering from what perspective you are going to shoot a movie. For the next activity, you’re going to consider storyboarding from the narrator’s perspective.

Like a good director, you need to see each and every detail of what the narrator describes, so you can accurately show those details on your storyboard.

LESSON 2 Close Read

6. Complete the chart to storyboard paragraphs 17 and 18. For each passage from the text in the left column, draw your visualization of what is happening in that moment in the right column. (If you're uncomfortable drawing it, you may write a detailed description of your visualization.)

Text	Your Visualization
<p><i>"...Yet the sound increased... and yet the officers heard it not...I arose and argued about trifles, in a high key and with violent gesticulations; but the noise steadily increased. Why would they not be gone?"</i></p>	
<p><i>"I swung the chair...and grated it upon the boards, but the noise...continually increased... Was it possible they heard not? ...—no, no! They heard!—they suspected!—they knew!—they were making a mockery of my horror!"</i></p>	
<p><i>"I could bear those hypocritical smiles no longer...—hark! louder! louder! louder! louder!—</i></p> <p><i>'Villains!' I shrieked, 'dissemble no more! I admit the deed!—tear up the planks!—here, here!—it is the beating of his hideous heart!'"</i></p>	

7. Does the narrator think that the police can hear the heartbeat?

8. Do you think that the police can hear the heartbeat?

Unit 7D, Sub-Unit 2: “The Tell-Tale Heart” by Edgar Allan Poe

LESSON 3 OVERVIEW

So, what do you think *really* happened at the end of the story? Today, you'll direct the same scene you storyboarded in the previous lesson, but this time you'll show your own perspective of events.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Rules for Sharing, Response Starters, and Close Reading Practice guidelines.
3. Complete the Sub-Unit 2, Lesson 2 Solo.

LESSON 3 Working with the Text

Reread “**The Tell-Tale Heart**” by Edgar Allan Poe, paragraphs 10 and 11.

1. What does the narrator decide is making the following sound: "a low, dull, quick sound, such as a watch makes when enveloped in cotton" (10)?

2. Is the old man alive or dead at this moment in the story?

3. What are some possible reasons the narrator hears the sound of a heartbeat at this moment?

Reread paragraph 17, when the narrator talks to the policemen, and answer the same questions.

4. What does the narrator decide is making the following sound: "a low, dull, quick sound, such as a watch makes when enveloped in cotton"?

5. Is the old man alive or dead at this moment in the story?

6. What are some possible reasons the narrator hears the sound of a heartbeat at this moment?

LESSON 3 Working with the Text

The previous lesson ended with the question of whether or not the policemen hear the heartbeat.

7. Using evidence from the text, explain whether or not you think the policemen hear the heartbeat.

8. Why do you think the narrator is so sure that he hears this heartbeat, even after the old man has died?

LESSON 3 Close Read

In the last lesson, you showed the narrator’s story on your storyboard. Today, you will look at the same piece of the story again and decide what you think is happening based on the details that Poe gives you.

Reread and investigate carefully; you may find that there’s a difference between what the narrator says is happening and what you, the reader, decide is happening.

Reread “**The Tell-Tale Heart**” by Edgar Allan Poe, paragraphs 17 and 18, carefully.

1. List any words or phrases in the text where you, as a reader, don’t believe the narrator’s description of what is happening.

Unit 7D, Sub-Unit 2: “The Tell-Tale Heart” by Edgar Allan Poe

LESSON 3 Close Read

2. Complete the chart below to storyboard paragraphs 17 and 18 from the reader’s (your) perspective. For each passage from the text in the left column, draw your visualization of what is happening in that moment in the right column. (If you’re uncomfortable drawing it, you may write a detailed description of your visualization.)

Text	Your Visualization
<p><i>“...Yet the sound increased... and yet the officers heard it not...I arose and argued about trifles, in a high key and with violent gesticulations; but the noise steadily increased. Why would they not be gone?”</i></p>	
<p><i>“I swung the chair...and grated it upon the boards, but the noise...continually increased... Was it possible they heard not? ...—no, no! They heard!—they suspected!—they knew!—they were making a mockery of my horror!”</i></p>	
<p><i>“I could bear those hypocritical smiles no longer...—hark! louder! louder! louder! louder!—</i></p> <p><i>‘Villains!’ I shrieked, ‘dissemble no more! I admit the deed!—tear up the planks!—here, here!—it is the beating of his hideous heart!’”</i></p>	

LESSON 3 Close Read

Look back over your two storyboards and review the similarities and differences between them. (Your narrator storyboard is in Lesson 2.) You looked at things from the narrator’s perspective, then you looked from the reader’s perspective.

- 3. Describe one way that your narrator storyboard is different from your reader storyboard and explain why.

Maybe you didn’t always believe that the narrator was describing events accurately, but you could still figure out a version of what must have really happened because you learned to see the narrator as unreliable—you knew that when he said certain things, you should infer other things were probably the reality.

This is called an **unreliable narrator**. It’s an important idea to pay attention to when you read. An unreliable narrator isn’t presenting just the facts. 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. If the narrator describes something that’s happening, but the reader suspects it isn’t really happening that way, then that is an unreliable narrator.

Unit 7D, Sub-Unit 2: “The Tell-Tale Heart” by Edgar Allan Poe

LESSON 4 OVERVIEW

Today, you will have an additional opportunity to finalize and share your storyboards.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Close Reading Practice guidelines.
3. Complete the Sub-Unit 2, Lesson 3 Solo.

LESSON 4 Work Visually

Reference “**The Tell-Tale Heart**” by Edgar Allan Poe, paragraphs 17 and 18.

You’ve now created storyboards for paragraphs 17 and 18 from both the narrator’s perspective and your own perspective.

In this lesson, you’ll have a chance to complete more work on your storyboards—either finishing drawings/descriptions you were unable to complete in Lessons 2 and 3, or adding additional details to your drawings/descriptions.

1. Revisit your storyboard from the narrator’s perspective in Lesson 2. Finish any unfinished work, make any necessary revisions, and/or add any additional details you want to include.
2. Revisit your storyboard from the reader’s perspective in Lesson 3. Finish any unfinished work, make any necessary revisions, and/or add any additional details you want to include.
3. Compare your storyboard of the narrator’s perspective to your storyboard of the reader’s perspective. Identify 1–3 differences between the two versions. Describe them below.

When you’ve finished, share your storyboards with a classmate, friend, or family member.

LESSON 4 Revision Assignment

In Lesson 3, you responded to the Writing Prompt: Do you agree or disagree with the narrator’s description of what is happening? Use details from the text to explain your answer.

Now you will complete a revision assignment to revise the writing you completed in response to that prompt.

Reference “**The Tell-Tale Heart**” by Edgar Allan Poe, paragraphs 17 and 18.

Revision Assignment

1. Reread the writing you completed in response to the Lesson 3 Writing Prompt. Underline a sentence or sentences where you used details from the book to develop your idea.
2. Reread the passage and identify 1–2 more details that connect to your idea.
3. Write 3–5 more sentences (in your Lesson 3 Writing Prompt space) using those details to explain your idea. Use at least one direct quote.

LESSON 5 Working with the Text

Your job in these next two lessons is to determine whether a court should find our narrator legally insane.

Review your paraphrases from the Lesson 3 Solo.

These were conditions introduced in Poe's time to decide how a person would be sentenced. If the person was found insane according to the M'Naghten Rule, he might go to the psychiatric hospital instead of to prison.

Compare your paraphrases to these examples:

According to the M'Naghten Rule, a person can be considered legally insane if they meet one of these two conditions:

1. The accused did not understand what they were doing—they did not understand reality.
or
2. The accused did not understand that what they were doing was wrong.

3. How closely did you capture the two conditions for legal insanity?

4. If one of these conditions must exist for someone to be judged legally insane, how would you summarize what conditions must be established for someone to be judged sane?

Clearly lawyers need to be very precise with their language and how they describe a piece of evidence.

After all the practice you've had working with details in your reading and writing, you would probably do a great job being a lawyer in the case against the narrator from “The Tell-Tale Heart.”

The bare facts of the case are not in dispute—the narrator has revealed he killed an old man. However, the court must determine his state of mind. Is he legally sane or insane?

LESSON 5 Working with the Text

According to the M'Naghten Rule, a person can be considered legally **insane** if they meet one of these two conditions:

1. The accused did not understand what they were doing—**they did not understand reality.**

OR

2. The accused **did not understand that what they were doing was wrong.**

The two conditions needed to judge a person legally **sane**, therefore, are:

1. The accused **understood what they were doing.**

AND

2. The accused **knew that what they were doing was wrong.**

You will decide whether the narrator is legally sane or whether the narrator is legally insane.

Half of your class will argue that the narrator is legally **insane**—using evidence from his accounts of events to prove that he meets the legal conditions for insanity.

The other half will argue that the narrator is legally **sane**—using evidence from the story to prove that the narrator meets the legal conditions for sanity.

5. Circle which side you would like to argue. (If your teacher assigned you to a side, circle that one.)
 - a. The narrator is legally insane.
 - b. The narrator is legally sane.

Reread “**The Tell-Tale Heart**” by Edgar Allan Poe, paragraphs 12 and 13.

6. If you are arguing for legal insanity, explain any details from the text that show the narrator meets the conditions for legal insanity.

7. If you are arguing for legal sanity, explain any details from the text that show the narrator meets the conditions for legal sanity.

If you're arguing that the narrator is legally insane, complete **Close Read 1**, then the Writing Prompt. You do NOT need to complete Close Read 2.

If you're arguing that the narrator is legally sane, complete **Close Read 2**, then the Writing Prompt. You do NOT need to complete Close Read 1.

Unit 7D, Sub-Unit 2: “The Tell-Tale Heart” by Edgar Allan Poe

LESSON 5 Close Read 1: Legally Insane

Reference “**The Tell-Tale Heart**” by Edgar Allan Poe, paragraphs 1–18.

Complete the chart below, finding 3–5 pieces of evidence that show the narrator is insane. For each piece of evidence:

- Choose which condition of insanity this evidence demonstrates.
- Write the piece of evidence in the appropriate column.
- Write a few sentences to explain how this piece of evidence shows this condition.

You can use evidence from anywhere in the text.

Legal Insanity Condition 1: Did not understand reality	Legal Insanity Condition 2: Did not understand what he was doing was wrong

Unit 7D, Sub-Unit 2: “The Tell-Tale Heart” by Edgar Allan Poe

LESSON 5 Close Read 2: Legally Sane

Reference “**The Tell-Tale Heart**” by Edgar Allan Poe, paragraphs 1–18.

Complete the chart below, finding 3–5 pieces of evidence that show the narrator is sane. For each piece of evidence:

- Choose which condition of sanity this evidence demonstrates.
- Write the piece of evidence in the appropriate column.
- Write a few sentences to explain how this piece of evidence shows this condition.

You can use evidence from anywhere in the text.

Legal Sanity Condition 1: Did understand reality	Legal Sanity Condition 2: Did know what he was doing was wrong

Unit 7D, Sub-Unit 2: “The Tell-Tale Heart” by Edgar Allan Poe

LESSON 6 OVERVIEW

Now it’s your turn to present your argument about the narrator using the evidence you gathered in the previous lessons. Make it convincing—the fate of the narrator is resting in your hands!

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Rules for Sharing, Response Starters, and Close Reading Practice guidelines.
3. Complete the Sub-Unit 2, Lesson 5 Solo.

LESSON 6 Preparing for the Debate

Review the Guidelines for Debating.

NOTE: These guidelines describe how you will debate if you’re able to speak to a classmate arguing the opposite side. If you are not debating a classmate, you will present your opening and closing statement to a peer or caregiver at home.

Guidelines for Debating

When you and your classmate are ready to present your opening statements, each of you will state whether you are arguing for or against the narrator’s sanity. Each “lawyer” will have one minute to present their opening argument.

When both of you have presented your opening arguments, you will both have a chance to prepare and present a counterargument that tries to disprove your opponent’s opening argument.

Each opponent can respond to the counterargument.

When the counterarguments have been presented, you will both have a chance to prepare and present your closing argument.

Review the writing you completed in response to the Lesson 5 Writing Prompt and the Lesson 5 Solo. Select the strongest opening argument to use during your debate/presentation.

LESSON 6 Debating the Narrator’s Sanity

Now it’s time to debate. You will either debate a classmate over the phone as arranged by your teacher, or present your arguments to a peer or caregiver at home.

When it is your turn, speak loudly and clearly. Use the opening statement and explanations of evidence you selected earlier in this lesson.

1. Present your opening statement to your classmate or peer/caregiver at home.
2. If you are able to debate a classmate, take notes on their opening statement. (If not, you may skip ahead to the Writing Prompt at the end of this lesson.)

You’ve presented your evidence. Now your job is to try to point out one way that a piece of evidence your opponent presented should not be considered evidence of one of these conditions. This is called a **counterargument**.

Be sure to think about the relevance of the evidence or your opponent's argument when you are creating your counterargument.

3. Choose one piece of evidence presented by your opponent. Explain why this piece of evidence does not prove the condition, or explain why this piece of evidence actually demonstrates a different condition. If possible, present your counterargument to the same classmate you spoke to earlier in this lesson, or to a peer or caregiver at home.

LESSON 6 Poe Biography

You’re going to read two more of Edgar Allan Poe’s works in this unit, but before you proceed, take a moment to familiarize yourself with his story. Poe’s life was very difficult, but he became a very important writer.

Edgar Allan Poe and the Modern “Horror” Story

Edgar Allan Poe

Born: Boston, 1809

Died: Baltimore, 1849

Background and Childhood

Poe was born in Boston in 1809, the same year as Abraham Lincoln. He endured a very challenging young life. He was orphaned before he was 3 years old, at which point he went to live with John Allan, a miserly tobacco merchant in Virginia, along with his wife, Frances. That’s when Edgar Poe became Edgar “Allan” Poe. When he was taken in by the Allans, Poe was separated from his two siblings.

A number of other difficult things happened to Edgar when he was just a young man. He was forced to drop out of college. He began to drink and gamble. Then, Frances Allan, who believed in young Edgar and was kind to him, died of tuberculosis. Poe and his adopted father argued repeatedly, and John Allan eventually disowned Poe. Even Poe’s attempt to get himself back on track by entering the U.S. Military Academy at West Point did not work out. He was expelled when he was 20.

Publishing Career

After Edgar was expelled from West Point, he went to live in Baltimore with his aunt and her daughter, Virginia. Eventually, Poe married young Virginia, who was just 13. He was 25. Marriage seemed to bring him some stability, and during his late 20s and early 30s, he began to hit his stride. In New York City and Philadelphia in the 1830s, he became a newspaper editor, a poet, and a published short-story writer. He also became a literary critic. His most famous stories date from the 1840s, among them “The Tell-Tale Heart” (1843), “The Raven” (1845), and “The Cask of Amontillado” (1846). Tragically, in 1847, Edgar lost his wife, Virginia; he was bereft by her death. Poe died in 1849. The cause of his death is still unknown.

Poe and “The Detective Story”

In 1841, before the word “detective” was commonly used, Poe published the first modern detective story, “The Murders in the Rue Morgue.” Sir Arthur Conan Doyle, creator of the Sherlock Holmes mysteries, once wrote: “Where was the detective story before Poe breathed life into it?” Poe also pioneered the modern science-fiction story; Poe added imagined, but realistic, scientific details to make his stories more believable. He wrote stories in which trans-Atlantic air travel was possible; in which a man’s body parts, destroyed in war, are replaced with synthetic ones; and in which hot-air balloons cross the Atlantic Ocean. At the time he wrote these stories, neither air travel nor synthetic body parts were possible.

LESSON 6 Poe Biography

Poe and “The Horror Story”

Some of the world’s greatest writers of horror (both stories and film) were probably inspired by the works of Edgar Allan Poe. Poe’s enduring popular appeal rests on his so-called tales of terror. Previous “horror” tales by earlier authors focused on life inside castles or on family curses. But Poe, as in “The Tell-Tale Heart,” moves the action into a home, or, as in the case of the story “William Wilson,” into a school. More importantly, Poe focused intently on the psychology, or mental makeup, of his characters. In Poe’s day, murders, premature deaths, and grave robberies were popular subjects for newspaper headlines; Poe embraced them as literary topics and themes. Indeed, he often borrowed the details for these stories from these real-life crimes.

Poe’s Death

The cause of Poe’s death is still unknown, although theories include suicide, murder, cholera, rabies, syphilis, and influenza. Others have postulated that Poe was a victim of cooping, a practice in the United States during the 19th century by which unwilling participants were forced to vote, often several times over, for a particular candidate in an election and subjected to violent attacks if they failed to comply.

Sources:

www.poets.org/poet.php/prmPID/130

www.poemuseum.org

Unit 7D, Sub-Unit 2: “The Tell-Tale Heart” by Edgar Allan Poe

LESSON 7 OVERVIEW

Today is a Flex Day. Your teacher decides what happens today based on your work to date. The way in which your teacher helps you today depends on what he or she has seen in your work.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Complete the Sub-Unit 2, Lesson 6 Solo.

LESSON 7 Flex Day

This is a Flex Day. Your teacher will direct you to respond to a Writing Prompt, complete a Revision Assignment, do a grammar exercise, and/or reread some part of the text.

Unit 7D, Sub-Unit 3

“The Cask of Amontillado” by Edgar Allan Poe



Some friends aren't to be trusted. In Poe's story "The Cask of Amontillado," it's clear from the start that the narrator is planning something. So, pay close attention; perhaps you'll see the details of his plan before his victim does.



Unit 7D, Sub-Unit 3: “The Cask of Amontillado” by Edgar Allan Poe

LESSON 1 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!

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Close Reading Practice guidelines.
3. Complete the Sub-Unit 2, Lesson 7 Solo.

LESSON 1 Working with the Text

The story in this lesson takes place during Carnival. The pictures below depict typical costumes worn during Carnival in Venice, Italy, which is known for its Carnival celebration. The costumes include elaborate masks like the ones Poe describes in “The Cask of Amontillado.”



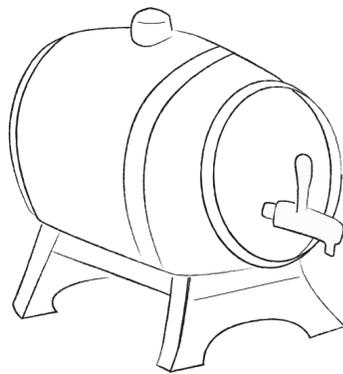
Read “**The Cask of Amontillado**” by Edgar Allan Poe, paragraphs 1–35. Try to picture what is happening.

1. Choose one place where you have an idea about the relationship between the narrator and Fortunato. Describe it below.

LESSON 1 Working with the Text

2. Choose one place where you have a picture of the setting. Describe it below.

Before you continue, you should know that a “cask” is a barrel and “amontillado” is a particular type of wine. That’s all the clues you’ll get—the sentences in this story are challenging, but there’s a lot you’ll be able to figure out on your own.



Cask



Amontillado

Now look at the first sentence again to figure out—precisely—what the narrator is telling you here.

3. Paraphrase the first sentence of "The Cask of Amontillado" by restating the meaning as closely as possible, leaving nothing out and adding nothing new.

“The thousand injuries of Fortunato I had borne as I best could; but when he ventured upon insult, I vowed revenge”.

LESSON 1 Working with the Text

4. List the information that the narrator reveals in this sentence about himself and about Fortunato.

Reread paragraphs 1–35.

5. List one additional detail you notice about each of the following:

- **The narrator (Montresor)** _____
- **Fortunato** _____
- **The setting** _____

6. Write one sentence explaining what you can figure out about the narrator (Montresor) from the passage. Include a detail from the text showing how you know this.

7. Write one sentence explaining what you can figure out about Fortunato from the passage. Include a detail from the text showing how you know this.

8. Write one sentence explaining what you can figure out about the setting from the passage. Include a detail from the text showing how you know this.

LESSON 1 Working with the Text

Now you'll focus in even more closely on the narrator's feelings about his “friend” Fortunato. Reread paragraph 2.

- 9. Paraphrase the following two sentences by restating the meaning as closely as possible, leaving nothing out and adding nothing new.

“It must be understood, that neither by word nor deed had I given Fortunato cause to doubt my good will” (2).

“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).

- 10. What do you think these paraphrases reveal about the narrator's behavior versus his intentions toward Fortunato?

- 11. Does Fortunato understand how the narrator feels?

Unit 7D, Sub-Unit 3: “The Cask of Amontillado” by Edgar Allan Poe

LESSON 1 Close Read

Read the dialogue between Montresor (the narrator) and Fortunato from “**The Cask of Amontillado**” by Edgar Allan Poe, paragraphs 5–18. If possible, find a peer or caregiver to read the dialogue with you.

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.

1. What is Montresor hiding from Fortunato?

2. Why does Montresor say he's on his way to find Luchesi?

3. Why does Fortunato suggest going to the vaults?

LESSON 1 Close Read

4. What are two things that the narrator (Montresor) does or says that convince Fortunato to say “Come let us go” to Montresor’s vaults to inspect the Amontillado?

5. Why might it be important that it is Fortunato who suggests going to the vaults?

6. Circle your choice in the following three polls:

The narrator (Montresor) is:

- a. compassionate—he wants to make sure Fortunato doesn’t get sick.
- b. manipulative—he wants to hide his true intentions from Fortunato.
- c. thoughtful—he doesn’t want to inconvenience Fortunato.

Fortunato is:

- a. helpful—he wants to make sure his friend did not get cheated when he bought the Amontillado.
- b. arrogant—he wants to be recognized as the best expert on Amontillado.
- c. fortunate—he’s always wanted to try Amontillado, so this is his lucky day.

The characters are wearing:

- a. hiking boots for a sunny stroll in the Italian Alps.
- b. costumes for a Carnival celebration at night in Italy.
- c. nice clothes for a dinner in Venice, Italy.

Unit 7D, Sub-Unit 3: “The Cask of Amontillado” by Edgar Allan Poe

LESSON 2 OVERVIEW

Who would play Montresor and Fortunato if you were directing a film version of “The Cask of Amontillado”? Where would you film it? Today, you get to make these decisions!

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Close Reading Practice guidelines.
3. Complete the Sub-Unit 3, Lesson 1 Solo.

LESSON 2 Working with the Text

The ending of this story is a little confusing. You’re going to read it again to make sure you really understand what’s happening here.

Reread “**The Cask of Amontillado**” by Edgar Allan Poe, paragraphs 68–89.

1. What does Montresor do to Fortunato?

2. What do you think happens to Fortunato?

3. What happens to Montresor?

4. How does Fortunato feel at the end of the story? Use details from the text to support your thinking.

5. How does Montresor feel at the end of the story? Use details from the text to support your thinking.

LESSON 2 Working with the Text

6. How do you feel about the end of the story?

7. How do you picture the setting of the following places? Use details from the text to support your answers.

• Carnival _____

• Montresor’s house _____

• Montresor’s catacombs _____

8. What kind of character is Montresor? How do you picture him?

9. What kind of character is Fortunato? How do you picture him?

LESSON 2 Close Read

1. You have been chosen to help a **casting director** (the person who decides who will play each part in a movie) choose the actor to play Montresor or Fortunato in an upcoming movie version of "The Cask of Amontillado." Choose one character (Montresor or Fortunato) and fill out the casting form below for that character.

CASTING FORM

Name of character (circle one): Montresor or Fortunato

Age of actor: _____

What do you imagine this character looks like?

What in the text gave you this idea?

What sort of character is he? (Happy, sad, friendly, evil, etc.)

Where in the text do you find this?

Which well-known movie star would be a good fit? Why?

Unit 7D, Sub-Unit 3: “The Cask of Amontillado” by Edgar Allan Poe

LESSON 2 Close Read

- 2. You have been chosen to help an **art director** (the person who designs the sets for a movie) design the set for an upcoming movie version of “The Cask of Amontillado.” Complete all the information below to gather details the art director will need to design the “set” for the movie.

Country where the story takes place: _____

Time period in which the story takes place: _____

Where are they?	Describe what this setting looks like. Include the text detail that gave you this idea.	Describe the atmosphere of this setting. (What should it “feel” like for the audience? Include the text detail that gave you this idea.
Carnival		
Catacombs		

Unit 7D, Sub-Unit 3: “The Cask of Amontillado” by Edgar Allan Poe

LESSON 3 OVERVIEW

Do you feel sorry for Fortunato? Today you’ll dig deeper into the story to figure out where your sympathies lie.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Close Reading Practice guidelines.
3. Complete the Sub-Unit 3, Lesson 2 Solo.

LESSON 3 Working with the Text

Reference “**The Cask of Amontillado**” by Edgar Allan Poe.

1. Montresor describes meeting Fortunato “one evening during the supreme madness of the carnival season” (4). How does the setting, during Carnival, help Montresor carry out his plan for revenge?

2. Montresor also says, “I was so pleased to see him, that I thought I should never have done wringing his hand” (4). Given his true feelings about Fortunato, why do you think Montresor was so happy to see Fortunato at that moment?

3. In three passages, Montresor suggests that Luchesi could be the one to sample the Amontillado (13–20, 33–36, 69–71). Why does Montresor continue to mention Luchesi?

Unit 7D, Sub-Unit 3: “The Cask of Amontillado” by Edgar Allan Poe

LESSON 4 OVERVIEW

Is Poe celebrating revenge, or critiquing it? Today you'll consider what this story has to say about the subject.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Close Reading Practice guidelines.
3. Complete the Sub-Unit 3, Lesson 3 Solo.

LESSON 4 Working with the Text

Reference “**The Cask of Amontillado**” by Edgar Allan Poe.

Consider how your feelings toward Montresor and Fortunato change throughout the story.

1. How did you feel toward Montresor at the start of the story? Describe one detail that gave you this feeling.

2. How did you feel toward Montresor at the end of the story? Describe one detail that gave you this feeling.

3. How did you feel toward Fortunato at the start of the story? Describe one detail that gave you this feeling.

Unit 7D, Sub-Unit 3: “The Cask of Amontillado” by Edgar Allan Poe

LESSON 5 OVERVIEW

Could Fortunato have figured out that Montresor was leading him to his death? Or, did Montresor plan the perfect murder? Today, you’ll look closely at Montresor’s revenge and see what clues he may have given Fortunato.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Rules for Sharing, Response Starters, and Close Reading Practice guidelines.
3. Complete the Sub-Unit 3, Lesson 4 Solo.

LESSON 5 Working with the Text

Today, you’ll investigate how Montresor feels about his act of revenge.

He actually describes what he thinks the perfect act of revenge is at the beginning of the story. His explanation is complicated, so you’re going to paraphrase it.

Reference “**The Cask of Amontillado**” by Edgar Allan Poe, paragraph 1.

1. Paraphrase the following sentences from paragraph 1 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.”

2. How would you summarize Montresor’s two conditions for perfect revenge?

3. Did Montresor get revenge in the way that he says he wants to? Explain your answer.

LESSON 5 Close Read

Now you’re going to look at the last condition—when Fortunato knew what was happening to him. To do so, you’ll need to look at the events of the story from three perspectives: Fortunato’s, Montresor’s, and yours (as the reader).

Reference “**The Cask of Amontillado,**” paragraphs 1–89.

- 4. When does Fortunato know what is going to happen to him? Describe the part of the text that shows this.

- 5. When does Montresor know what is going to happen to Fortunato? Describe the part of the text that shows this.

- 6. When do you, as the reader, know what is going to happen to Fortunato? Describe the part of the text where you realized what was going to happen, then explain how that part of the text made it clear to you.

- 7. Who knew first? Circle your choice.
 - a. I knew Montresor was planning to kill Fortunato before Fortunato knew.
 - b. I knew Montresor was planning to kill Fortunato at the same moment Fortunato knew.
 - c. I knew Montresor was planning to kill Fortunato after Fortunato knew.

LESSON 5 Close Read

Montresor *does* tell the reader in the beginning that he is planning to take revenge, though he does not reveal how or when. So even if you didn't know that he was planning to kill Fortunato, you knew something was going to happen long before Fortunato!

When you know something that a character doesn't know, it's called **dramatic irony**.

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.

8. How did you see dramatic irony play out in this story?

Reread “**The Cask of Amontillado**” by Edgar Allan Poe, paragraphs 36 and 37.

9. Explain how this scene is an example of dramatic irony.

LESSON 5 Wrap-Up

You’ve now read at least two Edgar Allan Poe stories. Many of Poe’s stories and poems have a similar style. People who have read a few of Poe’s stories or poems can often recognize other things written by Poe.

Read the following two excerpts from two pieces. One of these poems was written by Edgar Allan Poe. Now that you’ve read some stories and poems by Edgar Allan Poe, consider which poem you think Poe wrote.

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—

1. I think Poe wrote: (circle your choice)
 - a. “I Wandered Lonely as a Cloud.”
 - b. “Alone.”

2. Explain your choice.

Unit 7D, Sub-Unit 3: “The Cask of Amontillado” by Edgar Allan Poe

LESSON 6 OVERVIEW

Today is a Flex Day. Your teacher decides what happens today based on your work to date. The way in which your teacher helps you today depends on what he or she has seen in your work.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Complete the Sub-Unit 3, Lesson 5 Solo.

LESSON 6 Flex Day

This is a Flex Day. Your teacher will direct you to respond to a Writing Prompt, complete a Revision Assignment, do a grammar exercise, and/or reread some part of the text.

Unit 7D, Sub-Unit 4

“The Raven” by Edgar Allan Poe



“The Raven” is a 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. We bet you’ll find an even better way to make these strange verses stick in your head.



LESSON 1 Working with the Text

2. Do you think you understand a song better when you memorize it? Why or why not?

3. What are the particular ways that make it easier to memorize lyrics?

You’re going to spend the next few days studying Poe’s most memorized and performed poem, “The Raven,” which was sort of like a hit song in its day, before radio or recorded music.

As part of studying the poem, you will practice memorizing the first stanza. Later, you’ll work on memorizing a bigger piece of this poem.

Poetry is similar to songs in many ways. Pay attention to things like rhythm and rhyme as you learn to memorize and think about this poem.

Start by reading “**The Raven**” out loud to yourself or someone at home.

LESSON 1 Close Read

Today you’re going to memorize the first stanza of this poem. Before the end of these lessons, you will have it memorized—and it is catchy, so it might just stay in your brain for the rest of your life.

You’ll start by quickly practicing the first four of seven different techniques you might use to memorize a poem. Some of them will be the same techniques you already use to memorize a song. Most people practice a few different techniques in order to store something in their memory permanently.

1. Read the first stanza silently to yourself. Then read it again, repeating each line twice and developing a rhythm/beat as you read.
2. Many people find it helpful to type or write a text out in order to help them memorize it. In the space below, write the first stanza of “The Raven.”

3. Underline all the rhyming words you identify.
4. Now put down your work and try to recite the passage from memory. It’s okay if you don’t know it yet—you can ask someone at home to hold your copy of the poem and give you a word when you get stuck.

You’ve practiced the following four techniques for memorization:

- Read with a clear rhythm/beat.
 - Write out the stanza.
 - Focus on rhyming words.
 - Practice (with or without a partner).
5. When you recited the stanza in question 4, how much did you recite perfectly? Circle your choice.
 - a. 100% (ALL)
 - b. About 75% (MOST)
 - c. About 50% (SOME)
 - d. About 25% (LITTLE)

Unit 7D, Sub-Unit 4: “The Raven” by Edgar Allan Poe

LESSON 1 Close Read

6. What memorizing technique worked best for you? Circle your choice.
- Read the stanza with a clear rhythm/beat.
 - Write out the stanza.
 - Focus on the rhyming words.
 - Practice (with or without a partner).

Now you’re going to try one more memory game. Try to complete these activities to see how familiar the words are, even if you don’t feel that you have completely memorized them.

7. Without going back to look at the complete stanza, try to fill in the missing words in the text below using the word bank provided.

Once upon a midnight _____, while I pondered, weak and _____,
Over many a quaint and curious volume of forgotten _____,
While I nodded, nearly _____, suddenly there came a _____,
As of some one gently rapping, _____ at my chamber door.
“Tis some visitor,” I muttered, “_____ at my chamber _____—
Only this, and nothing _____.”

Word Bank

		weary	dreary	cheery			
bore	store	lore	floor	door	more	for	sore
rapping	clapping	napping	tapping	flapping	slapping		

Keep in mind that you can return to any of these activities as you work on memorizing this stanza over the next few lessons.

Unit 7D, Sub-Unit 4: “The Raven” by Edgar Allan Poe

LESSON 1 Close Read

8. Now, without looking at the complete stanza or the word bank, try to write the correct word to complete each phrase from the poem below.

Once upon a midnight _____, while I pondered, weak and _____,

Over many a quaint and curious volume of forgotten _____,

While I nodded, nearly _____, suddenly there came a _____,

As of some one gently rapping, _____ at my chamber door.

“Tis some visitor,” I muttered, “_____ at my chamber _____—

Only this, and nothing _____.”

LESSON 1 Wrap-Up

Did you manage to memorize the first stanza of the poem? Do you think you understand what it is describing? Circle your choice.

- a. I memorized it and I think I understand it.
- b. I memorized it but don't feel like I understand it.
- c. I haven't memorized it but I think I understand it.
- d. I haven't memorized it and I don't feel like I understand it.

It's okay if you don't have it memorized or understand it yet. Memorizing a poem is a powerful way to increase understanding!

1. If you memorize a poem, you'll spend more time thinking about it. Just like when a song gets stuck in your head and you realize more things about what it means the more you sing it.
2. Also, when something is in your memory it tends to connect with other things that are stored there. That's like when you realize that the song reminds you of the time in your own life when...
3. You will find that you are more aware of the sounds and rhythms when you know them by heart rather than just encounter them on the page.
4. Memorizing a poem will also prepare you to hear echoes of it in other things that you encounter. “Oh, that's why the Baltimore football team is called the Ravens.” And if you're ever watching reruns of *The Simpsons*, you might come across the one where Bart and Homer perform “The Raven.”

Unit 7D, Sub-Unit 4: “The Raven” by Edgar Allan Poe

LESSON 2 OVERVIEW

Imagine you were going to direct a movie version of “The Raven.” How would you set up the opening scene—what does the set look like? How is the narrator feeling, and how would you show that? What’s the soundtrack? Today, you get to make these decisions!

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Rules for Sharing, Response Starters, and Close Reading Practice guidelines.
3. Complete the Sub-Unit 4, Lesson 1 Solo.

LESSON 2 Working with the Text

You’ve started to memorize the beginning of “The Raven.” Now you’ll figure out what it’s saying.

Reference “**The Raven**” by Edgar Allan Poe, lines 1–6.

1. In the chart below, you’ll start by defining a word from the poem, then paraphrase a phrase that uses that word. The first row has been completed for you. (Remember that paraphrasing is restating an author’s precise meaning in your own words without leaving out or adding information.)

Word	Definition	Phrase	Your Paraphrase
Chamber	room	my chamber door	the door to my room
Dreary		Once upon a midnight dreary	
Pondered		While i pondered weak and weary	
Quaint		quaint and curious volume	
Rapping		some one gently rapping	

LESSON 2 Working with the Text

2. So, after looking closely at these words and phrases, what’s the picture you have in your head of what is happening here? Describe what you see in each line.

• Line 1: _____

• Line 2: _____

• Line 3: _____

• Line 4: _____

• Line 5: _____

• Line 6: _____

Now read the second stanza of “**The Raven**,” lines 7–12.

3. List as many rhyming words or sound repetitions as you can find in the second stanza.

4. Do you recognize any similarities or differences between the rhythm and rhyme of this stanza and the first stanza? Explain your answer.

Unit 7D, Sub-Unit 4: “The Raven” by Edgar Allan Poe

LESSON 2 Close Read

Reference “**The Raven**” by Edgar Allan Poe, lines 1–12.

1. List any details from these first two stanzas that describe the setting.

2. Look over all the details you listed. Based on these details, what are some words you might use to describe the mood of the setting? Point to one or two details in the text that gave you that impression.

3. List any details from the second stanza (lines 7–12) that describe Lenore. (Note that “Lenore” is a woman’s name.)

4. What do you know about Lenore, and what do you think happened to her?

5. How do you think the narrator feels about Lenore?

You’ve already identified that the narrator is home alone; it’s bleak and cold and late at night; he’s nodding off to sleep; he’s grieving the loss of Lenore. Then, he hears a knocking on the door.

Read the third stanza of “**The Raven**,” lines 13–18, focusing on lines 13 and 14.

6. List two or three details that help you understand how the narrator is feeling.

LESSON 2 Close Read

7. Why do you think the narrator repeats his words “‘tis some visitor...”?

8. Why do you think he’s so scared by the knock on his door?

You’ve done some great analysis of the beginning of this poem. Review your 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

9. When a story begins with “Once upon...” it is usually a children’s story or fairy tale, and those words are often followed by “...a time.” Here they are followed by “...a midnight dreary.” Why do you think Poe starts his poem this way?

10. What is one effect Poe’s choices have on how the reader experiences the poem?

11. What is the narrator feeling, and what type of an experience is he having? What details led you to this idea?

Unit 7D, Sub-Unit 4: “The Raven” by Edgar Allan Poe

LESSON 3 OVERVIEW

A strange bird has arrived in the narrator’s chamber, repeating one word: “Nevermore.” But what does he mean as he repeats this strange response, over and over? Today you’ll look closely at what the narrator is asking the raven, and see if you can figure out what the raven means by his tersely repeated response.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Close Reading Practice Guidelines.
3. Complete the Sub-Unit 4, Lesson 2 Solo.

LESSON 3 Working with the Text

Read stanzas 7 and 8 of “**The Raven**” by Edgar Allan Poe, lines 37–48. These lines end with the raven’s famous “Nevermore.”

As you read, note that the “Night’s Plutonion shore” (line 47) refers to Pluto, the Roman god of the underworld—the place, according to Roman mythology, everyone goes when they die. Also, “nevermore” means “never again.”

Nevermore = It will never happen again.

1. Based on what you read in your Solo, who was rapping on the narrator’s chamber door?

2. What does the raven do in stanzas 7 and 8 (lines 37–48)?

3. What are some of the words the narrator uses to describe the raven? What kind of picture do these words create in your mind?

4. Why do you think the narrator keeps talking to the raven?

LESSON 3 Close Read

The narrator decides to try to figure out if the raven is really trying to tell him something when it croaks, “Nevermore.” Lots of readers also struggle to figure out what the raven means by “Nevermore.” It’s not always clear. It’s like a puzzle—Poe gives us a number of clues, but people put those clues together in different ways.

In this Close Read, you’re going to look at places in the poem when the raven speaks. You’ll read closely to figure out *what* the raven is saying “will never happen again” (or “Nevermore”). Then you’ll put these ideas together to decide if they add up to anything—or perhaps make no sense at all.

In each stanza, the narrator wonders if the bird is saying “Nevermore” as the answer to a question. For example, question: “Can I get something out of my locker?” Answer: “Nevermore.” You’re trying to figure out the question in each stanza for which the answer is: “It will never happen again.”

Stanza 13

Reread stanza 13 of “**The Raven**” by Edgar Allan Poe, lines 73–78.

In this stanza, the narrator is trying to figure out (engaged in guessing) what the raven means when it says “Nevermore.”

1. Figure out the answer he comes to in the final line (line 78). Explain what will never happen again by filling in the blanks below.

HINT: He says, “ah!” when it occurs to him.

In stanza 13, “Nevermore” means that _____ will never again touch _____.

Stanza 14

Reread stanza 14 of “**The Raven**,” lines 79–84.

In this stanza, the narrator is trying to drink a liquid called nepenthe to stop his memories.

2. Explain what will never happen again by filling in the blanks below.

In stanza 14, “Nevermore” means even if he drinks nepenthe, he will never _____ about _____.

Stanza 16

Reread stanza 16 of “**The Raven**,” lines 91–96.

In this stanza, the narrator is asking a question of the raven.

3. Figure out what the question is and what the raven’s answer means to him by filling in the blanks below.

In stanza 16, the narrator thinks “Nevermore” means he will never see _____ even in _____.

LESSON 3 Close Read

Stanza 17

Reread stanza 17 of “**The Raven**,” lines 97–102.

In this stanza, the narrator is shrieking an order at the raven.

- 4. Explain what will never happen again by filling in the blanks below.

In stanza 17, the narrator thinks the raven replies “Nevermore” as a way of saying _____ to the narrator’s demand that the bird _____.

- 5. Were there any common ideas in each of the messages the narrator thinks the raven may be giving him? Explain your answer.

- 6. Does the raven change what it does with each new message? Does the narrator change what he does? Explain your answer.

- 7. Do you think the raven is trying to give the narrator all these different messages? Why or why not?

Read stanza 18 of “**The Raven**,” lines 103–108.

- 8. Paraphrase stanza 18.

- 9. List 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.

LESSON 3 Close Read

After puzzling through the narrator’s thoughts about what the raven might mean by “Nevermore,” some people might decide that the raven is just a bird, making a senseless sound. Other people might agree with the narrator’s idea that the bird is a messenger from some supernatural world.

10. Which image is closest to how you imagine the raven by the end of the poem? Circle the letter underneath your choice.



A



B



C



D

Just like in “The Tell-Tale Heart,” sometimes you might have the same perspective as the narrator, but sometimes you might see a detail in the text that makes you have a different perspective from the narrator.

Unit 7D, Sub-Unit 4: “The Raven” by Edgar Allan Poe

LESSON 4 OVERVIEW

So what does it really mean to “read like a movie director”? Today you’ll decide what details you’d include in your movie version of “The Raven.”

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Close Reading Practice Guidelines.
3. Complete the Sub-Unit 4, Lesson 3 Solo.

LESSON 4 Working with the Text

You’ve been working on memorizing the first stanza of “**The Raven**” by Edgar Allan Poe, and today you’ll recite it from memory!

1. Recite the first stanza of “The Raven” from memory to a peer or caregiver at home.
2. Describe your main technique for memorization.

LESSON 4 Close Read

Reread stanza 5 of “**The Raven**” by Edgar Allan Poe, lines 25–30.

1. Describe one thing you would want to include in a film of this scene.

Reread stanza 14, lines 79–84.

2. Describe one thing you would want to include in a film of this scene.

Unit 7D, Sub-Unit 4: “The Raven” by Edgar Allan Poe

LESSON 5 OVERVIEW

How can you communicate feelings through images? Today you'll revisit your drawing from Lesson 2 and consider what details help you understand the narrator's state of mind.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Close Reading Practice Guidelines.
3. Complete the Sub-Unit 4, Lesson 4 Solo.

LESSON 5 Working with the Text

Reference the drawing you worked on in your Lessons 2 and 4 Solos, illustrating one detail from lines 1–18 (stanzas 1–3) that you think conveys the emotion of these stanzas.

1. What was your detail?

2. Explain what feeling you think is being communicated in that part of the poem, and how the detail you illustrated led you to that feeling.

Filmmakers go through a very similar process of reading a text carefully, then determining how to recreate the sequence of events, the feeling, and the ideas using the tools they have.

Unit 7D, Sub-Unit 4: “The Raven” by Edgar Allan Poe

LESSON 6 OVERVIEW

Today is a Flex Day. Your teacher decides what happens today based on your work to date. The way in which your teacher helps you today depends on what he or she has seen in your work.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Complete the Sub-Unit 4, Lesson 5 Solo.

LESSON 6 Flex Day

This is a Flex Day. Your teacher will direct you to respond to a Writing Prompt, complete a Revision Assignment, do a grammar exercise, and/or reread some part of the text.

Unit 7D, Sub-Unit 5



Write an Essay

You've looked at the world through the eyes of three of Poe's narrators. You've peered down into the floorboards, descended down into the Montresor family vault, and listened to the raven's "Nevermore." Now you'll have a chance to explain your own perspective on one of Poe's narrators.



ESSAY LESSONS: OVERVIEW

Calendar of Essay Lessons

What you'll be doing to write your essay:

<p>Lesson 1</p>	<p>Step 1: Discuss essay prompt</p> <p>Step 2: Make a claim: Choose your narrator and stake your claim.</p> <p>Step 3: Gather evidence: Gather evidence that shows why you can or cannot trust your chosen narrator.</p>
<p>Lesson 2</p>	<p>Step 4: Write your body paragraphs: Select and describe the strongest pieces of evidence to support your claim in two body paragraphs.</p>
<p>Lesson 3</p>	<p>Essay Flex Day</p>
<p>Lesson 4</p>	<p>Step 5: Revise body paragraphs: Further explain a piece of evidence in or add another piece of evidence to one of your body paragraphs.</p> <p>Step 6: Write your introduction: Review the elements and techniques for writing a lead, then write a lead and introduction.</p>
<p>Lesson 5</p>	<p>Step 7: Write your conclusion: Write a conclusion that includes a restatement of your claim and a final thought.</p> <p>Step 8: Edit your essay: Edit your essay, including correct citation and punctuation of direct quotes.</p> <p>Step 9: Write final copy: Rewrite your essay to create a final copy.</p>

Essay Prompt:

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

Unit 7D, Sub-Unit 5: Write an Essay

LESSON 1 OVERVIEW

Did you feel like you could really trust all of Poe's narrators to tell you what really happened? Today, you'll get to choose one narrator and explain why you did or did not trust that narrator to accurately portray the events of the story or poem.

Prep

Before you begin this lesson:

- Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson

LESSON 1 Discuss Essay Prompt

Step 1: Discuss essay prompt

The essay you will be writing for this unit will be about why you can or cannot trust one of Poe's narrators to accurately portray the events in the story or poem.

Your final essay will include these elements:

Elements of Your Response to Text Essay

An introduction to the essay and claim. It includes:

- A lead
- The name of the text(s) and its author(s)
- Relevant background or context of the topic and the texts
- A statement of the claim

Body paragraphs to develop the reasoning and evidence. Each includes:

- Specific textual evidence that supports your claim
- Description of the key parts of your evidence
- Clear explanation of how this evidence supports your claim

A conclusion that wraps up the ideas about the claim/argument. It includes:

- A restatement of the claim
- A final thought

LESSON 1 Make a claim

Step 2: Make a claim

1. Which of these narrators seems most likely to have accurately presented the events in the story or poem? Circle your choice.
 - a. The narrator from “The Tell-Tale Heart”
 - b. Montresor from “The Cask of Amontillado”
 - c. The narrator from “The Raven”
2. Provide one or two reasons why you trust this narrator to accurately portray the events in the story or poem.

Review the Essay Prompt.

Essay Prompt:

Can you trust that the narrator is accurately describing what’s happening in the story or poem? Why or why not?

Keep in mind that even if you have a favorite narrator or Poe story, you should choose a narrator to write about based on whether or not you can find convincing evidence to support your claim.

3. Choose a narrator and make a claim about whether or not you can trust that narrator’s account of events by filling in the blanks below.

The reader _____ (can / cannot) trust the narrator in _____
_____ (“The Tell-Tale Heart” / “The Cask of Amontillado” / “The Raven”) to accurately
portray events in the _____ (short story / poem).

This is because _____.

4. Use the information above to write a draft of your claim statement. Include two or three reasons why you can or cannot trust that narrator. Label it “Claim Statement.”

LESSON 1 Gather Evidence

Step 3: Gather evidence

Reference the Poe story or poem that features the narrator you chose.

Collect two or three pieces of evidence to support the claim you made about one of Poe's narrators. Complete the chart below, writing your evidence in the left column. In the right column, analyze your evidence by writing one or two sentences explaining what the evidence shows about your narrator.

Evidence: Direct quote and details from the text	Analysis: What the evidence shows about the narrator

Unit 7D, Sub-Unit 5: Write an Essay

LESSON 2 OVERVIEW

Do you think the narrator you've chosen to write about is a trustworthy source of information? Today, you'll describe what you noticed in the story or poem that shows why you can or cannot trust him.

Prep

Before you begin this lesson:

- Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
 - Any writing you've completed for your essay in previous lessons and Solos

LESSON 2 Write Body Paragraphs

Step 4: Write your body paragraphs

Today you're going to focus on describing and explaining how the textual evidence you chose in the last lesson supports your claim.

Keep in mind that your claim is a draft—as you write your body paragraphs, your thinking may develop and you will have a chance to revise or rewrite your claim later.

You've gathered evidence to show that you could or could not trust your narrator to accurately portray the events of the story or poem. Now you'll develop your two strongest pieces of evidence into two body paragraphs. In each paragraph, you'll focus on describing a key piece of evidence and explaining how it supports your claim.

1. Go back to your evidence chart in Lesson 1. What are the two strongest pieces of evidence you identified to support your claim? Circle them in your chart.

Unit 7D, Sub-Unit 5: Write an Essay

LESSON 3 OVERVIEW

Today is a Flex Day. Your teacher decides what happens today based on your work to date. The way in which your teacher helps you today depends on what he or she has seen in your work.

Prep

Before you begin this lesson:

- Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
 - Any writing you've completed for your essay in previous lessons and Solos

LESSON 3 Essay Flex Day

This is a Flex Day. Your teacher will direct you to respond to a Writing Prompt, complete a Revision Assignment, do a grammar exercise, and/or reread some part of the text.

LESSON 4 OVERVIEW

Grab your readers' attention, so they will want to dive right into reading your essay—and explain your evidence, so well they can't help but agree with your claim.

Prep

Before you begin this lesson:

- Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
 - Any writing you've completed for your essay in previous lessons and Solos

LESSON 4 Revise Body Paragraphs

Step 5: Revise body paragraphs

Today you're going to spend some time revising your body paragraphs.

You'll work on adding more description or explanation to your evidence, or adding new evidence to help support your claim.

This activity is similar to other Revision Assignments you've already done. The goal here is to use evidence to convince your reader that your claim about Poe's narrator is true.

1. Reread your body paragraphs, underlining two places to revise. The first should be a place where you can add more evidence, and the second can be a place where you could develop your evidence a little further.
2. Reread the moments from the text that relate to the parts of your essay you want to revise. Make a note of any additional details in the text that provide evidence for your claim.
3. For each place in your essay that you've identified as needing revision, write 3–5 sentences that present additional evidence to support your claim or describe your evidence further. Write your revisions directly underneath your original body paragraphs in Lesson 2.
4. Reread your body paragraphs with the new sentences and revise the sentences so they connect clearly with one another.

Unit 7D, Sub-Unit 5: Write an Essay

LESSON 5 OVERVIEW

It's time to make your essay smooth and polished.

Prep

Before you begin this lesson:

1. Gather the following materials:
 - Any handouts from your teacher
 - Reading assignment(s) for this lesson
2. Review the Rules of Sharing and Response Starters.

LESSON 5 Write Conclusion

Step 7: Write your conclusion

These are the elements you will include in the conclusion you write today.

Elements of a Conclusion—Response to Text Essay

1. A restatement of your claim/argument
2. A final thought for your reader to take away
 - Explain why the ideas in the essay matter.
 - Connect the ideas in the essay to the reader's life.

Final thoughts can be questions or statements. A good final thought is a new idea that flows logically from your essay. It should give the essay an ending that leaves the reader with something more to think about.

You're going to review the writing you've completed so far, then write your conclusion. Try and experiment with more than one final thought and then choose the one you like best.

1. Reread your introduction and body paragraphs, including the revisions you made.

LESSON 5 Edit Your Essay

Step 8: Edit your essay

Use the Editing Process and Guidelines for Citing and Punctuating a Direct Quote to correct any technical errors in your essay and make sure you've cited and punctuated quotes correctly.

Your goal is to make sure all the information and elements are in the right order and the sentences make sense when you read your essay silently.

Editing Process

1. Read each part of your essay aloud to yourself, quietly and slowly.
2. Underline any words or sentences that can be deleted. Reread your essay once with the underlined parts, and once without. Consider which version you like better, then cross out any underlined words/phrases you want to remove.
3. Make sure to incorporate your revisions from Lesson 4 into your body paragraphs, or cross them out if you don't want to use them. You may need to rewrite sentences to ensure any cuts or additions flow together with existing sentences.
4. Refer to the following items (on the following page) to make sure you have written your direct quotes correctly:
 - Guidelines for Citing and Punctuating a Direct Quote from a Short Story
 - Guidelines for Citing and Punctuating a Direct Quote from a Poem
5. Reread your essay to correct any errors in spelling, punctuation, and grammar that you can find.

LESSON 5 Edit Your Essay

Guidelines for Citing and Punctuating a Direct Quote From a Short Story

Use double quotation marks to show where the quote begins and ends.

Add a comma to separate your introduction to the quote and the direct quote itself.

Only include the end punctuation of your quote if it is a question mark or exclamation point.

The narrator clearly believes the police can hear the heartbeat too, and says, "they chatted of familiar things" (16) while giving him "hypocritical smiles" and "making a mockery of my horror!" (17).

Cite the paragraph number in parentheses at the end of the sentence, or after each quotation if you have quotes from more than one paragraph in a sentence.

When Fortunato blurts out, "Amontillado!" after Montresor chains him to the wall, as if he's still expecting Montresor to offer him some wine, it is clear that he did not suspect Montresor's plan (73).

Use single quotation marks around any dialogue within the direct quote.

Guidelines for Citing and Punctuating a Direct Quote From a Poem

Use double quotation marks to show where the quote begins and ends.

Cite the line number(s) in parentheses after each quotation.

Only include the end punctuation of your quote if it is a question mark or exclamation point.

At the end of the second stanza, the speaker's description of meeting the snake becomes more personal. He describes a childhood memory of almost picking up a snake accidentally. He explains how he passed what he thought was a "whip-lash / Unbraiding in the sun" (13-14), but when he bent down to grab it, "It wrinkled and was gone" (16).

Add a comma to separate your introduction to the quote and the direct quote itself.

Use a slash to indicate a line break within the text of the poem.

The speaker in Poe's "The Raven" can't decide if the raven is good or bad. First he calls him "Prophet!" (91) but then calls him "'thing of evil!" (91) and then later calls him "'bird or fiend!" (97) as if he can't tell if the raven is just a normal bird or something truly evil.

Use single quotation marks around any dialogue within the direct quote.

