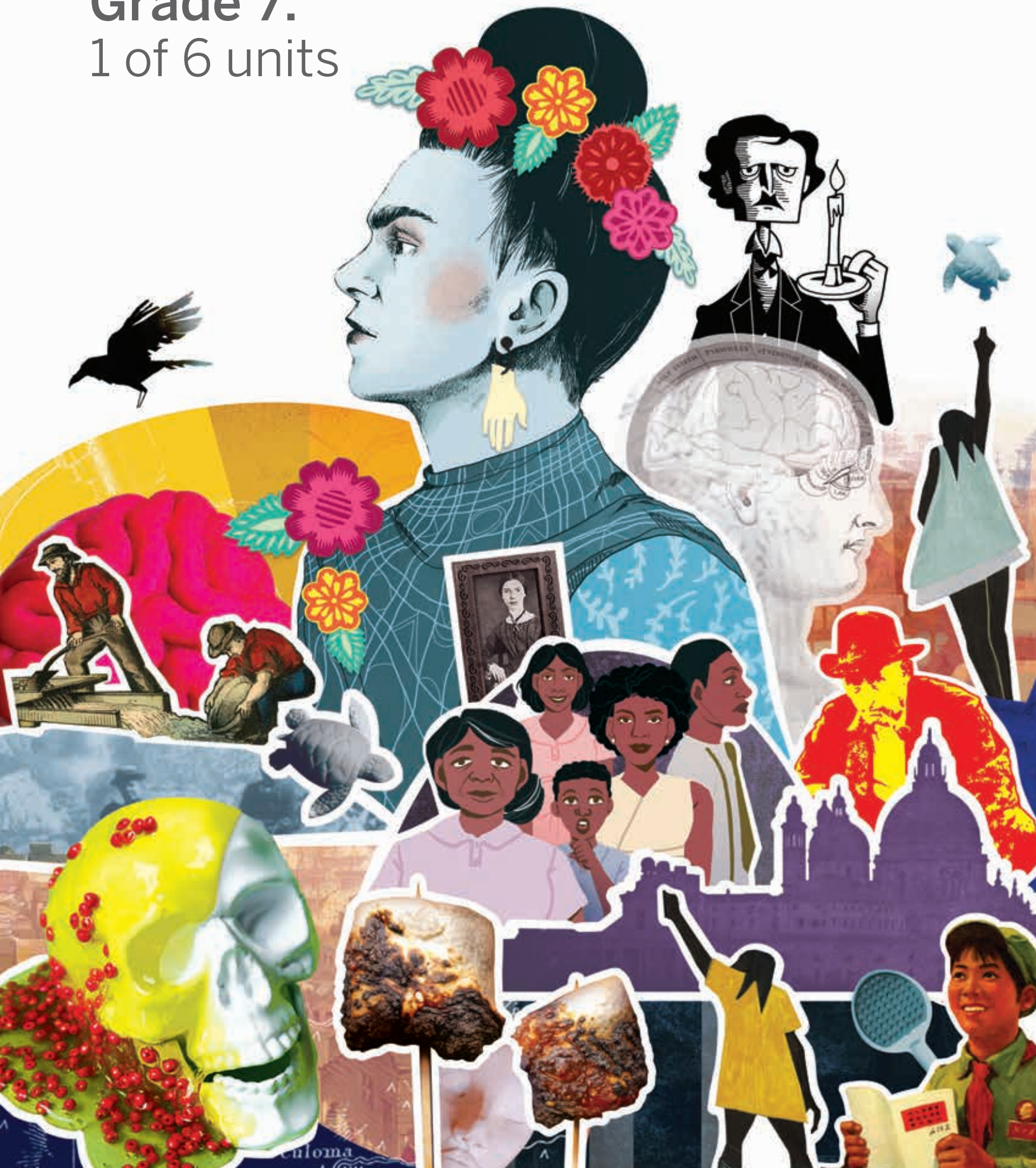


Amplify ELA

Grade 7:
1 of 6 units



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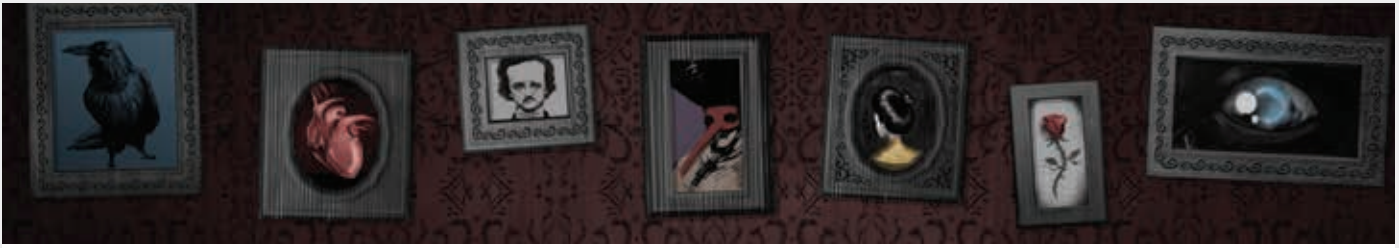
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Poetry & Poe

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. You can play around with a storyboard tool like those used by real filmmakers to try to get your vision just right. As you practice reading in this way, you'll have plenty of chances to compare what you see with what your classmates see—and discuss whose vision is a closer match to the book. You'll also have the opportunity to critique the movies made by a professional film studio of some of Poe's stories.

Who knows? Maybe learning to read like a movie director is the first step toward your future life in Hollywood.



Poetry

SUB-UNIT 1 • 4 LESSONS



“The Tell-Tale Heart”

SUB-UNIT 2 • 7 LESSONS



“The Cask of Amontillado”

SUB-UNIT 3 • 6 LESSONS



“The Raven”

SUB-UNIT 4 • 6 LESSONS



Write an Essay

SUB-UNIT 5 • 5 LESSONS

Overview

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

Suggested Reading

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

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

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

Lesson 1—Seeing Silence

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

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

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

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

“The White Horse”

by D. H. Lawrence

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

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

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

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



Complete the questions on page 8 on your Writing Journal.

“The Silence”

by Federico García Lorca

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

sinuous: having curves; flexible

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



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



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

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

“A narrow fellow in the grass”

by Emily Dickinson

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

narrow: thin

fellow: individual

occasionally:
once in a while

shaft: stick or rod

boggy: swampy



13 Have passed, I thought, a whip-lash
14 Unbraiding in the sun, —
15 When, stooping to secure it,
16 It wrinkled, and was gone.

17 Several of nature's people
18 I know, and they know me;
19 I feel for them a **transport**
20 Of **cordiality**;

21 But never met this fellow,
22 **attended** or alone,
23 Without a tighter breathing,
24 And zero at the bone.

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

transport:
overwhelming
emotion

cordiality:
warmth or
friendliness

attended: with
another person

Lesson 2—"His notice sudden is. . ."

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



Image 67584: Shutterstock

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



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

Definition of Imagery

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

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



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

Discuss the responses in your chart with the class.



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

Lesson 3—“And zero at the bone”

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



Go to page 13 in the Writing Journal.

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



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

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

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

Several of _____ I know, and they know me; I feel for them
nature's people

_____ (17–20)
a transport of cordiality

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

And _____ (21–24)
zero at the bone



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

Share the synonyms you chose for the fill-in-the-blank activity in the class discussion.



Answer question 4 on page 14 of your Writing Journal.

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



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

“The Tell-Tale Heart”

Edgar Allan Poe



Overview

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

Suggested Reading

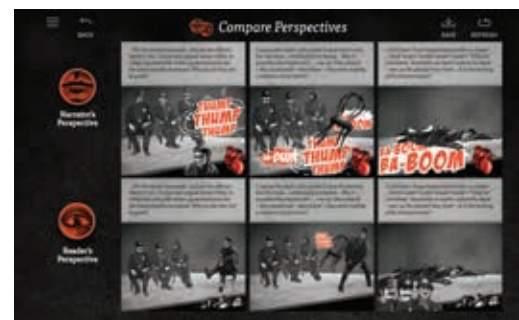
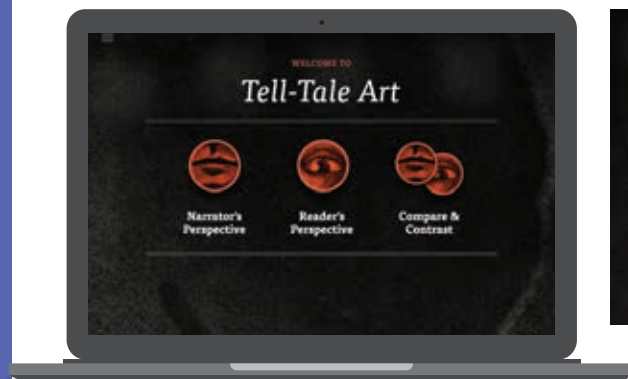
Some of Poe’s work involves death and near-death experiences. “A Descent into the Maelstrom” (1841) is the story of a sailor who makes a remarkable escape after his ship is sucked into a giant whirlpool. “The Premature Burial” (1844) is about a man with a kind of narcolepsy, or sleeping sickness, who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

Apps in This Sub-Unit



Tell-Tale Art

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





“The Tell-Tale Heart”

Edgar Allan Poe

“The Tell-Tale Heart”

by Edgar Allan Poe

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

hearken: watch

conceived:
thought up

film: thin layer or
coating of skin

fancy: think

foresight: planning

dissimulation:
deception

sufficient:
adequate

cunningly: cleverly



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

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

vexed: tormented

chamber: room

inquiring: asking

profound: wise

sagacity: wisdom

fairly: almost

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

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

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

- 12 If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body. The night **waned**, and I worked hastily, but in silence. First of all I **dismembered** the corpse. I cut off the head and the arms and the legs.
- 13 I then took up three planks from the flooring of the chamber, and deposited all between the **scantlings**. I then replaced the boards so cleverly, so cunningly, that no human eye—not even his—could have detected any thing wrong. There was nothing to wash out—no stain of any kind—no blood-spot whatever. I had been too **wary** for that. A tub had caught all—ha! ha!
- 14 When I had made an end of these **labors**, it was four o’clock—still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart,—for what had I now to fear? There entered three men, who introduced themselves, with perfect **suavity**, as officers of the police. A shriek had been heard

mark: pay attention to

gaily: happily

waned: went away, bit by bit

dismembered: took apart

scantlings: small pieces of wood used when building houses

wary: careful

labors: tasks

suavity: politeness



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

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

deputed: assigned

premises: property

bade: told

fatigues: tiring
activities

audacity: boldness

reposed: lay

singularly:
remarkably

ere: before

fancied: imagined

fluently: in a freely
flowing way

heightened: raised

vehemently:
forcefully

trifles: nothings

gesticulations:
movements



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

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

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



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

•

mad: insane

observe: watch

bosom: chest

dreadful: terrifying

furious: frantic

hideous: horrible

fury: rage

ceased: stopped

hastily: quickly

••

dreadfully: terribly

dulled: slowed

acute: sharp

conceived: thought up

object: goal

degrees: stages

proceeded: moved forward

caution: carefulness

latch: lock

cautiously: carefully

boldly: confidently

courageously: bravely

hearty: cheerful

cautious: careful

extent: amount

scarcely: barely

triumph: victory

deeds: actions

pitch: tar

hearkening: listening

presently: at the moment

in vain: useless

enveloped: surrounded

dull: dim

marrow: core

precisely: exactly

over-acuteness: extra sharpness

vex: worry

corpse: dead body

pulsation: beat

precautions: steps taken to prevent a bad outcome

concealment: hiding

foul play: wrongdoing

lodged: presented

...

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

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



Lesson 1—Read Like a Movie Director, Part 1

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



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

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



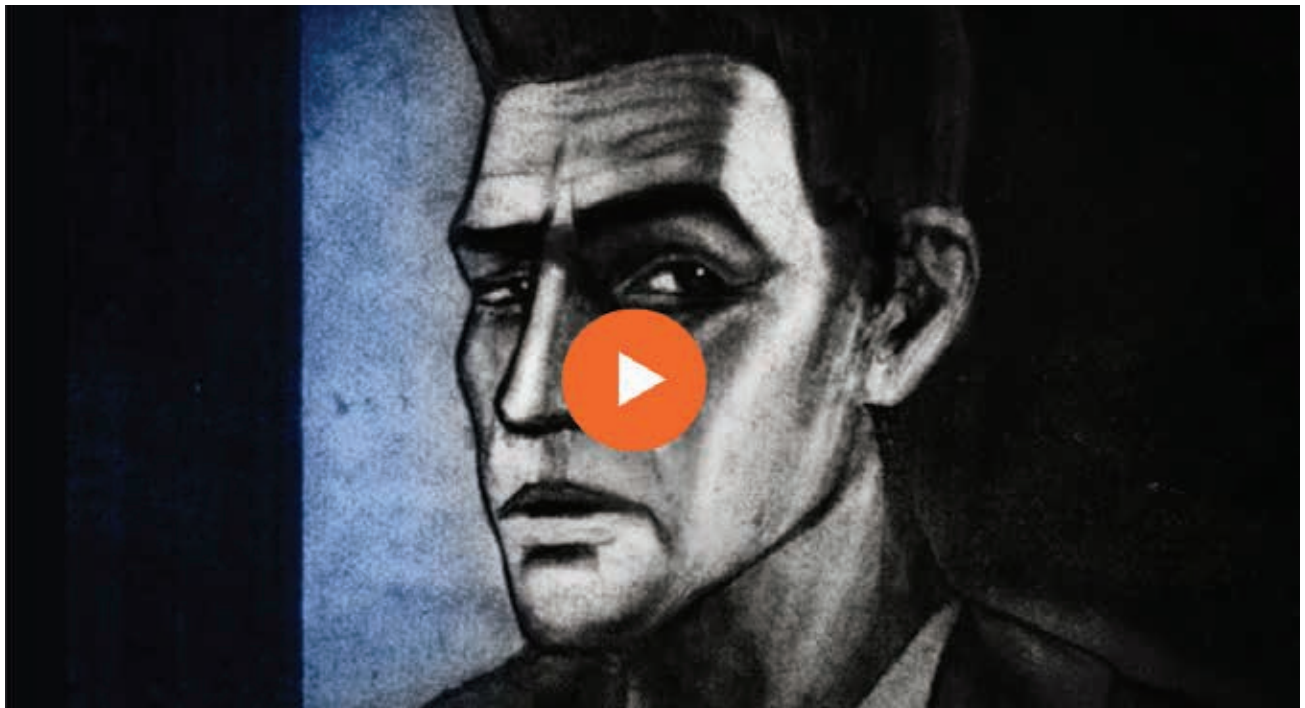
Record your notes in Activity 2 on page 18 of your Writing Journal.

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



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

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



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

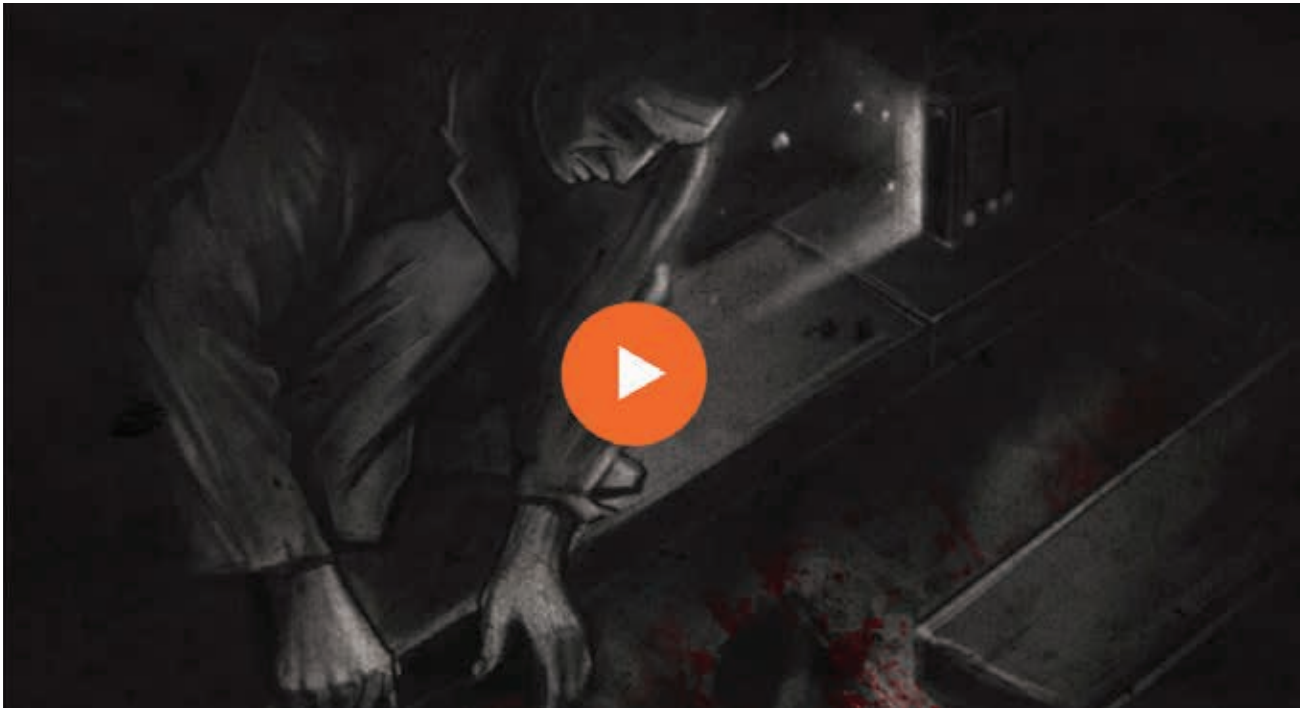
Lesson 1—Read Like a Movie Director, Part 1 (continued)

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



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

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



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

Discuss with your partner:

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

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

2. What does the narrator say is not true about himself?

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

3. Paraphrase the following sentence:

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



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

Lesson 3—Examining the Reader's Perspective

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



Answer questions 1–3 on page 22 of your Writing Journal.

Definition of an Unreliable Narrator

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

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



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

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



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



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

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

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

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

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

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

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

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



Go to page 24 of your Writing Journal to explain.

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

Insane

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

1. The accused did not understand what he was doing—he did not understand reality.
- OR
2. The accused did not understand that what he was doing was wrong.

Sane

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

1. The accused understood what he was doing.
- AND
2. The accused knew that what he was doing was wrong.

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



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

Which argument have you been asked to prepare?



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



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

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



You determined that the narrator is insane.

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

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



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



You determined that the narrator is sane.

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

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



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

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

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



We are ready to
argue that the
narrator is legally

insane.

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

sane.



Overview

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

Suggested Reading

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

App in This Sub-Unit



Who Killed Edgar
Allan Poe?

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





“The Cask of Amontillado”

Edgar Allan Poe

“The Cask of Amontillado”

by Edgar Allan Poe

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

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

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

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

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

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

8 "Amontillado!"

9 "I have my doubts."

10 "Amontillado!"

11 "And I must satisfy them."

12 "Amontillado!"

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

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

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

16 "Come, let us go."

17 "**whither**?"

18 "To your vaults."

surmounted:
topped

conical: cone-
shaped

pipe: large container
used to store wine

Amontillado:
name of a rare and
expensive wine

engaged: busy

critical turn: skillful
judgment

Sherry: type of wine

whither: where to

impose upon: take advantage of

engagement: appointment

afflicted: troubled

insufferably: unbearably

encrusted: covered with a hard coating

nitre: a mineral form of nitrate

roquelaire: cloak

suffered: allowed

palazzo: large house

absconded: run off

insure: make certain

sconces: torch holders

flambeaux: torches

suites: groups

descent: passage down

catacombs: underground cemetery full of tunnels and small rooms

gait: step

filmy: hazy

orbs: eyes

distilled: dripped with

rheum: bodily fluid

19 “My friend, no; I will not **impose upon** your good nature. I perceive you have an **engagement**. Luchesi—”

20 “I have no engagement;—come.”

21 “My friend, no. It is not the engagement, but the severe cold with which I perceive you are **afflicted**. The vaults are **insufferably** damp. They are **encrusted** with **nitre**.”

22 “Let us go, nevertheless. The cold is merely nothing. Amontillado! You have been imposed upon. And as for Luchesi, he cannot distinguish Sherry from Amontillado.”

23 Thus speaking, Fortunato possessed himself of my arm. Putting on a mask of black silk, and drawing a **roquelaire** closely about my person, I **suffered** him to hurry me to my **palazzo**.

24 There were no attendants at home; they had **absconded** to make merry in honor of the time. I had told them that I should not return until the morning, and had given them explicit orders not to stir from the house. These orders were sufficient, I well knew, to **insure** their immediate disappearance, one and all, as soon as my back was turned.

25 I took from their **sconces** two **flambeaux**, and giving one to Fortunato, bowed him through several **suites** of rooms to the archway that led into the vaults. I passed down a long and winding staircase, requesting him to be cautious as he followed. We came at length to the foot of the **descent**, and stood together on the damp ground of the **catacombs** of the Montresors.

26 The **gait** of my friend was unsteady, and the bells upon his cap jingled as he strode.

27 “The pipe,” said he.

28 “It is farther on,” said I; “but observe the white web-work which gleams from these cavern walls.”

29 He turned towards me, and looked into my eyes with two **filmy orbs** that **distilled** the **rheum** of intoxication.



30 “Nitre?” he asked, at length.

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

32 “Ugh! ugh! ugh!—ugh! ugh! ugh!—ugh! ugh! ugh!—ugh! ugh! ugh!—ugh! ugh! ugh!”

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

34 “It is nothing,” he said, at last.

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

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

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

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

39 “Drink,” I said, presenting him the wine.

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

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

42 “And I to your long life.”

43 He again took my arm, and we proceeded.

44 “These vaults,” he said, “are **extensive**.”

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

46 “I forget your **arms**.”

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

48 “And the **motto**?”

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

nemo me impune lacessit: no one attacks me without consequences

casks: barrels

puncheons: large barrels

intermingling: mixing together

inmost: deepest

recesses: alcoves

flagon: bottle

De Grâve: type of wine

gesticulation: gesture

grotesque: strange and shocking

comprehend: understand

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

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

jest: joke

recoiling: springing back

- 49 “*Nemo me impune lacessit.*”
- 50 “Good!” he said.
- 51 The wine sparkled in his eyes and the bells jingled. My own fancy grew warm with the Medoc. We had passed through walls of piled bones, with **casks** and **puncheons** **intermingling**, into the **inmost recesses** of the catacombs. I paused again, and this time I made bold to seize Fortunato by an arm above the elbow.
- 52 “The nitre!” I said: “see, it increases. It hangs like moss upon the vaults. We are below the river’s bed. The drops of moisture trickle among the bones. Come, we will go back ere it is too late. Your cough—”
- 53 “It is nothing,” he said; “let us go on. But first, another draught of the Medoc.”
- 54 I broke and reached him a **flagon** of **De Grâve**. He emptied it at a breath. His eyes flashed with a fierce light. He laughed and threw the bottle upwards with a **gesticulation** I did not understand.
- 55 I looked at him in surprise. He repeated the movement—a **grotesque** one.
- 56 “You do not **comprehend**?” he said.
- 57 “Not I,” I replied.
- 58 “Then you are not of the brotherhood.”
- 59 “How?”
- 60 “You are not of the **masons**.”
- 61 “Yes, yes,” I said, “yes, yes.”
- 62 “You? Impossible! A mason?”
- 63 “A mason,” I replied.
- 64 “A sign,” he said.
- 65 “It is this,” I answered, producing a **trowel** from beneath the folds of my **roquelaire**.
- 66 “You **jest**,” he exclaimed, **recoiling** a few paces. “But let us proceed to the Amontillado.”

- 67 “Be it so,” I said, replacing the tool beneath the cloak, and again offering him my arm. He leaned upon it heavily. We continued our route in search of the Amontillado. We passed through a range of low arches, **descended**, passed on, and descending again, arrived at a deep **crypt**, in which the foulness of the air caused our flambeaux rather to glow than flame.
- 68 At the most **remote** end of the crypt there appeared another less **spacious**. Its walls had been lined with human remains, piled to the vault overhead, in the fashion of the great catacombs of Paris. Three sides of this interior crypt were still ornamented in this manner. From the fourth the bones had been thrown down, and lay **promiscuously** upon the earth, forming at one point a mound of some size. Within the wall thus exposed by the displacing of the bones, we perceived a still interior recess, in depth about four feet, in width three, in height six or seven. It seemed to have been constructed for no especial use in itself, but formed merely the **interval** between two of the **colossal** supports of the roof of the catacombs, and was backed by one of their **circumscribing** walls of solid **granite**.
- 69 It was in vain that Fortunato, uplifting his dull torch, **endeavored** to **pry** into the depths of the recess. Its termination the **feeble** light did not enable us to see.
- 70 “Proceed,” I said; “herein is the Amontillado. As for Luchesi—”
- 71 “He is an ignoramus,” interrupted my friend, as he stepped unsteadily forward, while I followed immediately at his heels. In an instant he had reached the **extremity** of the **niche**, and finding his progress **arrested** by the rock, stood stupidly **bewildered**. A moment more and I had **fettered** him to the granite. In its surface were two iron staples, distant from each other about two feet, **horizontally**. From one of these depended a short chain, from the other a padlock. Throwing the links about his waist, it was but the work of a few seconds to **secure** it. He was too much **astounded** to resist. Withdrawing the key I stepped back from the recess.
- 72 “Pass your hand,” I said, “over the wall; you cannot help feeling the nitre. Indeed it is *very* damp. Once more let me **implore** you to return. No? Then I must positively leave you. But I must first **render** you all the little attentions in my power.”
- 73 “The Amontillado!” **ejaculated** my friend, not yet recovered from his astonishment.

descended: went down

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

remote: far away

spacious: large

promiscuously: randomly

interval: gap

colossal: huge

circumscribing: surrounding

granite: type of stone

endeavored: tried

pry: look

feeble: weak

extremity: farthest edge

niche: alcove

arrested: stopped

bewildered: confused

fettered: chained

horizontally: parallel to the ground

secure: lock

astounded: surprised

implore: beg

render: give

ejaculated: suddenly spoke

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

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

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

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

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

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

mortar: cement

vigorously: energetically

tier: layer

masonry: stonework

measure: degree

obstinate: stubborn

subsided: died down

resumed: started again

succession: series

shrill: sharp-sounding and high-pitched

unsheathing: pulling out

rapier: thin and pointed sword

grope: feel blindly

reassured: calmed

clamored: shouted

surpassed: went beyond

clamorer: person who shouted

erected: raised

noble: grand



80 “The Amontillado!” I said.

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

82 “Yes,” I said, “let us be gone.”

83 “For the love of God, Montresor!”

84 “Yes,” I said, “for the love of God!”

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

86 “Fortunato!”

87 No answer. I called again—

88 “Fortunato!”

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

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



aperture: opening

hastened: hurried

rampart: barrier
or wall

mortal: human being

in pace requiescat:
rest in peace

•

suppose: assume

sincere: genuine

vaults: underground storage places

attendants: servants

strode: walked

gleams: shines

numerous: many in number

seize: grab

paces: steps

descending: going down

exposed: uncovered

herein: in this place

vibrations: shakings

partially: partly

destined: intended

re-erected: reconstructed

••

avenger: someone who takes revenge

perceive: understand

regards: ways

quack: fake

dusk: sundown

supreme: highest

encountered: met

excessive: too much

wringing: squeezing and twisting

consulting: getting advice from

distinguish: recognize the difference between

thus: in this way

explicit: clear and specific

stir: move

cavern: cave

intoxication: drunkenness

serpent: snake

proceed: continue

foulness: staleness

fashion: way

interior: inner

ornamented: decorated

displacing: removal from the usual place

perceived: sensed

especial: particular

in vain: useless

termination: end

enable: allow

ignoramus: person who knows nothing

progress: movement forward

depended: hung

indication: sign

succeeded: followed

...

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

... (continued)

intermingling: mixing together

inmost: deepest

recesses: alcoves

flagon: bottle

De Grève: type of wine

gesticulation: gesture

grotesque: strange and shocking

comprehend: understand

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

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vigorously: energetically

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masonry: stonework

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obstinate: stubborn

subsided: died down

resumed: started again

succession: series

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unsheathing: pulling out

rapier: thin and pointed sword

grope: feel blindly

reassured: calmed

clamored: shouted

surpassed: went beyond

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noble: grand

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hastened: hurried

rampart: barrier or wall

mortal: human being

in pace requiescat: rest in peace

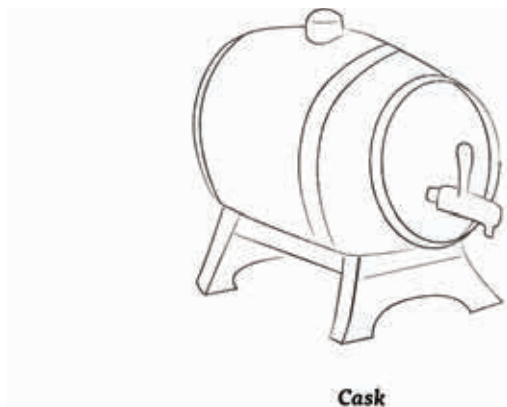


Use the Vocab App to play mini games related to the words in this lesson.

Lesson 1—Amontillado! Amontillado!

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

What is a “Cask of Amontillado”?



Cask



Amontillado



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

Lesson 1—Amontillado! Amontillado! (continued)

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



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

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

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



The narrator



Fortunato



The setting



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

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



De Agostini / A. Dagli Orti/ Getty Images



Copyright: www.bridgemanart.com

Lesson 1—Amontillado! Amontillado! (continued)

1. Review the following two sentences from Chapter 2.

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

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

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



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

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

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

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

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

FORTUNATO: Amontillado!

MONTRESOR: I have my doubts.

FORTUNATO: Amontillado!

MONTRESOR: And I must satisfy them.

FORTUNATO: Amontillado!

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

FORTUNATO: Luchesi cannot tell Amontillado from Sherry.

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

FORTUNATO: Come, let us go.

MONTRESOR: Whither?

FORTUNATO: To your vaults.

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



Answer the question on page 40 of your Writing Journal.

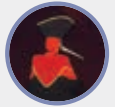
Lesson 2—Your Movie Crew

1. Listen as your classmates read their Solo responses.
 2. Share your thoughts in the class discussion of these Spotlights.
 3. Follow along as your teacher reads aloud paragraphs 68–89 on pages 437–439.
 4. As you listen to the end of the story, try to figure out the answers to these questions:
 - What does Montresor do to Fortunato?
 - What do you think happens to Fortunato?
 - What happens to Montresor?
-
5. Now that you've read the whole story, share your responses to the following questions with a partner.
 - How do you picture the different settings?
 - Carnival
 - Montresor's house
 - Montresor's catacombs
 - What kind of character is Montresor? How do you picture him?
 - What kind of character is Fortunato? How do you picture him?

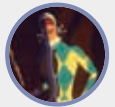
1. Watch as your teacher plays the Casting Director and Art Director videos.
2. Complete only **ONE** of the forms below, depending on whether you focused on Montresor, Fortunato, or the setting in the previous lesson.



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



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



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

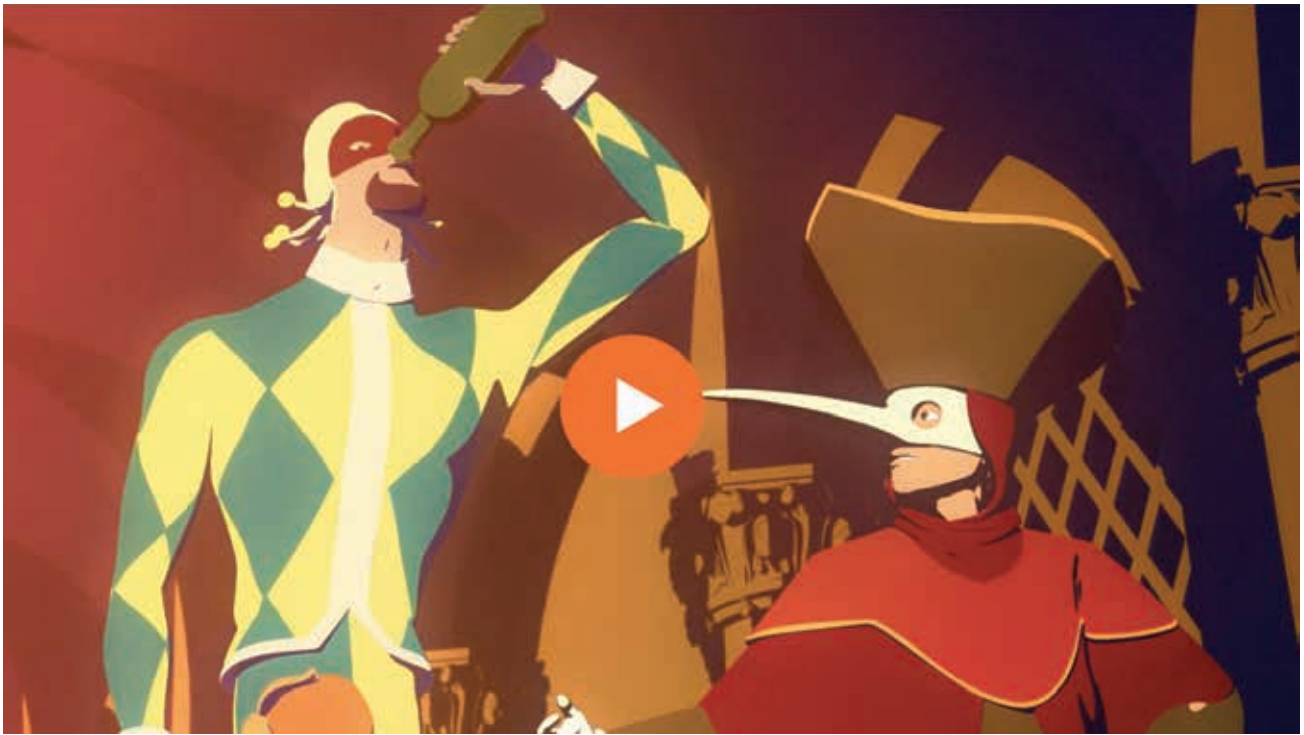


3. Watch as your teacher plays the Character Design and Setting videos.



Lesson 3—A Director's Reading

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



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

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



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

Lesson 4—Read Like a Movie Reviewer

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

Fortunato

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

Montresor

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

The Setting

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



Answer the questions on page 47 of your Writing Journal.

Lesson 4—Read Like a Movie Reviewer (continued)

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

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

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

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

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

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

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

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

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



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

Lesson 5—Behind the Wall

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

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



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

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



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

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

Lesson 5—Behind the Wall (continued)

Definition of Dramatic Irony

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



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

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



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

Wrap-Up

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

I Wandered Lonely as a Cloud

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

Alone

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

Overview

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

Suggested Reading

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





“The Raven”

Edgar Allan Poe

“The Raven”

by Edgar Allan Poe

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

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

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

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

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

dreary: dull and gloomy

pondered: thought deeply

weary: tired

volume: book

lore: knowledge

bleak: cold and cheerless

ember: hot coal

wrought: created

morrow: next day

sought: tried

surcease: ending

entreating: asking for

mortal: human

token: sign

merely: only



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

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

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

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



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

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

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

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

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

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



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

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

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

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

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

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

censer: container used to hold burning incense (a substance burned for its smell)
seraphim: angels
tufted: bumpy
wretch: miserable outcast
respite: relief
nepenthe: a drug, mentioned in Greek mythology, that causes forgetfulness
quaff: drink
Tempter: devil
tempest: storm
desolate: alone
undaunted: brave
desert: lonely
balm: healing lotion
laden: loaded
Aidenn: Eden, the biblical place of innocence and delight
plume: feather
pallid: pale



•

distinctly: clearly

maiden: young woman

silken: soft and smooth

thy: your

shorn: cut

quoth: said

marvelled: was amazed

melancholy: sad

reclining: leaning back

hath: has

thee: you

••

radiant: shining

scarce: barely

bust: sculpture of a head and shoulders

ebony: black

fancy: mood

crest: head feathers

grim: dreadful

fowl: bird

relevancy: connection

gloated: floated

prophet: person who can predict the future

fiend: devil

upstarting: jumping up

flitting: fluttering

...

dreary: dull and gloomy
pondered: thought deeply
weary: tired
volume: book
lore: knowledge
bleak: cold and cheerless
ember: hot coal
wrought: created
morrow: next day
sought: tried
surcease: ending
entreating: asking for
mortal: human
token: sign
merely: only
lattice: screen
flirt: sudden movement
stately: noble
yore: long ago
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Pallas: Athena, a goddess in Greek and Roman mythology
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balm: healing lotion
laden: loaded
Aidenn: Eden, the biblical place of innocence and delight
plume: feather
pallid: pale



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

Lesson 1—“Ah, distinctly I remember...”

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

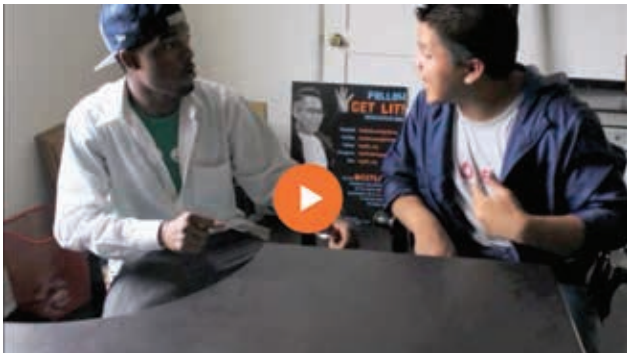


Write your lyrics on page 54 of your Writing Journal. Be prepared to share your answers.

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

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

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



Video 1

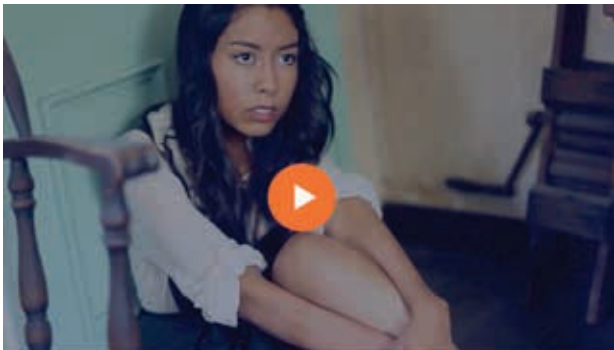
“Rhythm and the Raven” adult winner:

Walter Finnie

Youth Opportunities High School

Los Angeles, CA

with Brian Martinez and Kyland Turner



Video 2

“Rhythm and the Raven” youth winner:

Kayla Briet

Cypress High School

Cypress, CA

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

Memory Training

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

1. Technique 1

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

2. Technique 2

- Write the first stanza.



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

3. Technique 3

- Highlight all the rhyming words you identify as you listen to and read stanza 1.

4. Technique 4

- Your teacher will place you into pairs. One partner should try to recite stanza 1 without looking at it. The other partner can help if you're stuck.
- Switch roles and repeat the recitation.

So far, we have practiced:

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

Lesson 2—“while I pondered...”



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

Discussion Question:

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

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

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



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

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



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

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

Lesson 2—“while I pondered...” (continued)

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

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



Answer the question on page 59 of your Writing Journal.

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



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

Lesson 3—“Quoth the Raven, ‘Nevermore’”

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

Lesson 3—"Quoth the Raven, 'Nevermore'" (continued)

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



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

Stanza
13



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

Stanza
14



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

Stanza
16



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

Stanza
17

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



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

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

Lesson 4—A Director's Reading

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

Watch Moonbot Studios' animation of "The Raven."



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



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

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



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

Lesson 4—A Director's Reading (continued)

1. Choose one of the four stills to write about the filmmaker's interpretation of a scene. Your teacher will also project these.

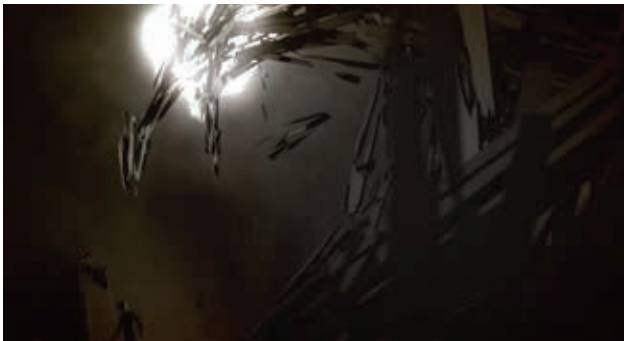
2. **Lenore Portrait Scene:** The narrator is looking out the door and hears an echo when he whispers "Lenore."



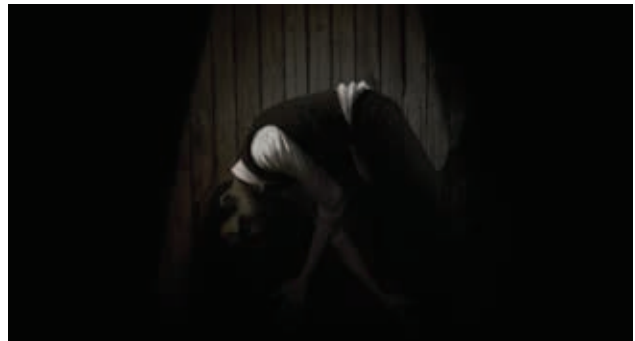
3. **Lenore's Touch Scene:** In this stanza, the narrator talks about drinking nepenthe to forget his sad memories of losing Lenore.



4. **Raven From Floorboards Scene:** The narrator is demanding that the raven leave.



5. **Narrator on the Floor Scene:** This still goes with the last stanza.



Choose ONE of the four still images and answer questions 1–3 on page 67 of your Writing Journal.

Think about how your discussion with your partner either changed or confirmed your ideas about the image you chose.



Complete the writing activity on page 67 of your Writing Journal to explain how your ideas were changed or confirmed.

“...suddenly there
came a tapping”

Lesson 5—“...suddenly there came a tapping”

Share your illustration for the first three stanzas of the poem that you created in the Solo assignment from Lesson 4 with your classmates.

Watch “The Raven” Director’s Choice Video—a brief interview with the Moonbot Studios filmmakers.



1. Watch the video of the first three stanzas (lines 1–18) of “The Raven.”
2. As you watch, list any visual details you notice in Your Writing Journal.



Go to page 68 to complete Activities 1–2.

Writing Prompt

Describe three details (images, sounds, or depictions of the characters) from the opening of the animation that give you a clear sense of what the narrator is feeling and experiencing.

Write for at least 10 minutes, producing at least 100 words.



Complete the Writing Prompt on page 69 of your Writing Journal.

Recite as much of the poem as you have memorized for your classmates during the presentation time today.

When other classmates are reciting the poem, remember to be a good listener.

Amplify ELA Staff Credits:

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