Columbus City Schools
English Language Arts Curriculum
Reading

Course/Grade English 9	Genre/Text Selection Fiction "The Cask of Amontillado" by Edgar Allan Poe	Pacing 5 days

Reading: Text complexity and the growth of comprehension
The Reading standards place equal emphasis on the sophistication of what students read and the skill with which they read. Standard 10 defines a grade-by-grade "staircase" of increasing text complexity that rises from beginning reading to the college and career readiness level. Whatever they are reading, students must also show a steadily growing ability to discern more from and make fuller use of text, including making an increasing number of connections among ideas and between texts, considering a wider range of textual evidence, and becoming more sensitive to inconsistencies, ambiguities, and poor reasoning in texts. (CCSS, Introduction, 8)

Note on range and content of student reading
To become college and career ready, students must grapple with works of exceptional craft and thought whose range extends across genres, cultures, and centuries. Such works offer profound insights into the human condition and serve as models for students' own thinking and writing. Along with high-quality contemporary works, these texts should be chosen from among seminal U.S. documents, the classics of American literature, and the timeless dramas of Shakespeare. Through wide and deep reading of literature and literary nonfiction of steadily increasing sophistication, students gain a reservoir of literary and cultural knowledge, references, and images; the ability to evaluate intricate arguments; and the capacity to surmount the challenges posed by complex texts. (CCSS, College and Career Readiness Anchor Standards for Reading, 35)

An integrated model of literacy
Although the Standards are divided into Reading, Writing, Speaking and Listening, and Language strands for conceptual clarity, the processes of communication are closely connected, as reflected throughout the Common Core State Standards document. For example, Writing standard 9 requires that students be able to write about what they read. Likewise, Speaking and Listening standard 4 sets the expectation that students will share findings from their research. (CCSS, Introduction, 4)

Research and media skills blended into the Standards as a whole
To be ready for college, workforce training, and life in a technological society, students need the ability to gather, comprehend, evaluate, synthesize, and report on information and ideas, to conduct original research in order to answer questions or solve problems, and to analyze and create a high volume and extensive range of print and non-print texts in media forms old and new. The need to conduct research and to produce and consume media is embedded into every aspect of today's curriculum. In like fashion, research and media skills and understanding are embedded throughout the Standards rather than treated in a separate section. (CCSS, Introduction, 4)

Strands/Topics
Standard Statements

Reading Literature/Key Ideas and Details
1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
3. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Reading Literature/Craft and Structure
4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

Writing/Text Types and Purposes
3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
   a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
   b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
   c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
   d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
   e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Writing/Research to Build and Present Knowledge
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
   a. Apply *grades 9–10 Reading standards* to literature (e.g., "Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]").

Writing/Range of Writing
10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Speaking and Listening/Comprehension and Collaboration
1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.
   a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

  b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.
  c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
  d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

Speaking and Listening/Presentation of Knowledge and Ideas
4. Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

Language/Conventions of Standard English
1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Language/Knowledge of Language
3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

Language/Vocabulary Acquisition and Use
4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9-10 reading and content*, choosing flexibly from a range of strategies.
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Instructional Strategies

Day 1: **In Progress Skills: Addressing The Big Question; introduction of vocabulary**

Have students begin by composing their own definition of the word "truth." After they have done so, have the students answer the Big Question (Can truth change?). Have students also answer the following about the Big Question from page 58 of the text: The truth about a person can be discovered when_____. It can be verified by _____ or distorted by _____.

Prior to reading "The Cask of Amontillado," introduce the vocabulary words (*Literature: Language and Literacy* 58) by leading students through the vocabulary exercise as instructed in the margin of the teachers' edition of the text.

Next, begin a **close reading** of the opening two paragraphs of the story (61), by either reading them aloud to the class or having a student or two voluntarily read the paragraphs aloud. Using the table that follows, guide students through the opening two paragraphs of the short story by re-reading the paragraphs under discussion, clarifying the vocabulary that is in bold print (which will then enable students to use context clues to determine definitions of other unknown words in the paragraphs), and asking text-dependent questions that relate directly to the excerpt provided.

Text Passage Under Discussion	Vocabulary	Text-Dependent Questions for Students
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. **(Q1)** 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**. **(Q2)**	**precluded**—(verb) prevented **impunity**—(noun) freedom from consequences **retribution**—(noun) payback; punishment for a misdeed **immolation**—(noun) destruction	**(Q1)** What truth can be gleaned from the opening paragraphs? **(RL1)** *From the opening paragraph, it can be inferred that the narrator is upset with Fortunato. Consequently, it is also true that the narrator is planning to get revenge on Fortunato for some unspecified insult.* **(Q2)** What evidence in the opening paragraphs provides clues as to what could happen next in the story? **(RL1)** *When the narrator speaks of not only avenging the wrong done by Fortunato but also of making his revenge known to Fortunato, it is a good indication that a plan for revenge is forthcoming. Also, the narrator speaks of smiling in Fortunato's face, but smiling because of the idea of Fortunato's destruction. This is an instance of foreshadowing.*

For homework, have students read the story in its entirety and record their thoughts and reactions in a reading journal. The journal may be constructed by vertically dividing notebook pages into two sides. On the left-side of the divided page, students should record quotes from the story. These quotations could range from a bit of dialogue, a description, or a character's thoughts. Instruct students to cite and punctuate quotations correctly. On the right side of the page, students will write responses to the quotation. Responses could be answers to questions such as the following: Why did you choose this quotation? Did it puzzle you? Confuse you? Strike a chord within you? What does it mean to you?

Encourage students to include of a minimum of five entries about quotes from throughout the story.

Day 2: In Progress Skills: Analyzing mood and symbols

Introduce students to the literary device of <u>mood</u> by explaining its definition. *Mood may be defined as descriptive words or phrases used by an author to create a specific atmosphere or feeling.*

Have students silently review the opening paragraphs, paying attention to vocabulary, and write a brief two to three sentence paraphrase in which they not only re-tell what is happening but what the mood is as well. After they complete this activity on their own, guide students through a close reading of the text below (62), focusing on mood. (Note: Students may refer to the opening paragraphs as well as the one below to respond to text-dependent questions 3 and 4.)

Text Passage Under Discussion	Vocabulary	Text-Dependent Questions for Students
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. **(Q3) (Q4)**		**(Q3)** What is the mood of the story? **(RL4)** *Students may refer to the mood as being dark or foreboding.* **(Q4)** What words or phrases does Poe use to help create the mood? **(RL4)** *Students may cite such words as "revenge" or "threat." Students may also reference details about the setting (e.g. "the extreme madness of carnival season" or the catacombs) as descriptive details which also help convey the mood.*

Additionally, discuss with students that authors, such as Poe, may use other literary devices to help create or enhance mood. One such device used in this short story is symbolism. Have students review the story for possible symbols by making note of quotes or passages where symbols appear.

One important symbol Poe incorporates is the Montresor Coat of Arms. Explain to students that a Coat of Arms (or family crest) was often used to represent particular families, and often the animals present on the crests represented the ideas or values in which the family believed.   Guide students through the close reading activity below which is based on the symbolism of the Montresor Coat of Arms (64).

Text Passage Under Discussion	Vocabulary	Text-Dependent Questions for Students
"These vaults," he said, "are extensive." "The Montresors," I replied, "were a great and numerous family." "I forget your arms." "A huge human foot d'or, in a field azure; the foot crushes a serpent rampant whose fangs are imbedded in the heel." **(Q5) (Q6)** "And the motto?" "***Nemo me impune lacessit.***" **(Q7)**	***Nemo me impune lacessit***—Latin for "No one attacks me with impunity."	**(Q5)** What are the symbols on the Montresor Coat of Arms? **(L5)** *The symbols include the snake, the human foot, and the azure or blue background.* **(Q6)** What is a possible meaning of the symbols on Montresor's Coat of Arms? **(L5)** *The snake represents an enemy attacking the Montresor family (e.g. Fortunato). The foot of gold, which symbolizes the Montresor family, crushes the snake in retaliation. This interpretation supports the motto: No one attacks me with impunity. The "field of azure" is a blue background that typically represents peace. However, the peace-loving Montresor family will not allow itself to be harmed by others.* **(Q7)** How do the symbols contribute to the story's mood? **(L5)** *The symbols, including the Latin motto "Nemo me impune lacessit," all emphasize Montresor's strong desire for revenge; thus, they all contribute to the dark, foreboding mood.*

For homework, distribute copies of the blank coat-of-arms (http://www.studenthandouts.com/01-Web-Pages/2012-12-a/coat-of-arms-printable-worksheet-04.htm) to students and have them design their own family crest by incorporating symbols and colors which best represent ideas or beliefs they value. The next day students may present and share their crests in class.

<u>**Day 3**</u>**: In Progress Skills: Analyzing irony**

There are three major types of <u>irony</u> (dramatic irony—where the audience/reader knows what is about to occur, but a character or characters in the story do not; situational irony—when an unexpected occurrence happens, and verbal irony—when a character intends the opposite of his or her words).

Discuss with students the definitions of verbal irony and situational irony. Have students read "This is Just to Say" by William Carlos Williams (http://www.poets.org/viewmedia.php/prmMID/15535). The poem is short so after students read it silently, the teacher may allow two or three students to read it aloud. After hearing the poem a few times, have the students respond by first analyzing it through the lens of the Big Question. What is the truth in this poem according to the speaker? The truth according to the speaker's audience (the "you")? Explain how and if the truth has changed.

Have students cite and discuss which type of irony is present in the poem. Then, have students revisit "The Cask of Amontillado" to cite examples of irony in the story, and to explain how Poe uses irony to create mood and advance the story's plot. Guide students through this process by doing a close reading of the excerpt below (63).

Text Passage Under Discussion	Vocabulary	Text-Dependent Questions for Students
"Whither?" "To your vaults." "My friend, no; I will not impose upon your good nature. I perceive you have an engagement Luchesi—" "I have no engagement; come." "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 niter." **(Q8)** "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." Thus speaking, Fortunato possessed himself of my arm.	**afflicted**—(verb) suffering or sickened	**(Q8)** What is ironic about Montresor calling Fortunato friend? **(L5)** *Montresor calls Fortunato friend only to mislead him into the impeding trap. He does not think of him as a friend; thus, it is verbal irony.*

Putting on a mask of black silk and drawing a **roquelaure** closely about my person, I suffered him to hurry me to my palazzo. **(Q9)** 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. **(Q10)**	**roquelaure**—(noun) knee-length cloak **explicit**—(adjective) clearly stated	**(Q9)** How is the mask worn by Montresor both symbolic and ironic? **(L5)** *The mask could symbolize Montresor's hidden intentions. Further, the mask's color, black, indicates that Montresor is harboring bad or negative thoughts. Additionally, the mask is also an example of dramatic irony. The reader can see what Montresor truly feels, but Fortunato cannot.* **(Q10)** How does the description of Montresor's home indicate a type of irony? **(L5)** *This is another example of dramatic irony. The reader realizes that there will be no one else around to witness the events that are about to occur. Fortunato, however, has no realization of this.*

For homework, tell students to consider the discussion of irony and its use in the story. Have them respond in their journals by doing the following: Write a brief narrative from the perspective of Montresor that addresses the following questions: What was the "insult" that finally made him vow to seek revenge upon Fortunato? Provide the back story of their one time friendship, show what happened to destroy it, and illustrate how Montresor began to concoct his plan for revenge.

Day 4: In Progress Skills: Using Discussion (Socratic Seminar) as literary analysis

Have students complete the Venn Diagram (11). In the Montresor circle, write details that relate to or describe the truth as Montresor views it. In the Fortunato circle, write details from the story which relate to the truth as Fortunato sees it. In the area where the two overlap, write details both characters would share as the truth. Have students use this Venn Diagram and the notes in their journals as they participate in the Socratic Seminar. For the seminar, have students discuss, while citing specific details from the text for support, the following questions: What is the truth in "The Cask of Amontillado"? How does the truth change for the two main characters? Which device (irony, symbolism, mood) is most integral in creating the "truth" in "The Cask of Amontillado"?

Day 5: In Progress Skills: Using Graphic Novel/Comic book format as re-telling (Choosing a topic; narrowing research focus)

For this assignment, explain to the students that they will create a graphic illustration of a section from "The Cask of Amontillado." This illustration should be in the style of comic books or graphic novels. Therefore, they should illustrate their passages of the short story with panels.

Each panel should include both illustrations and text. A panel does not have to depict all of what the words are saying, perhaps just a piece, but it does need to be connected to the panels before and after it.

For most comic books, each page is commonly made of 9 square panels (3 rows of 3), but there can be variations for great effect. This assignment will be essentially two pages in a modern comic book, so students should have between 12-18 panels in their illustration. Recommend that students print and use a comic template from this website: http://donnayoung.org/art/comics.htm .

Remind students to consider mood and the use of irony in the story when choosing what to illustrate and how to illustrate it. These choices will indicate their understanding of the passage. Tell students to choose color and line wisely. Also consider what type of font to use inside the panel—typing is the neatest option—and where the text will appear within the panel.

Finally, have students compose a formal written paragraph to accompany their illustrations that explains all of their various artistic choices. This should highlight the specific images chosen to use in the illustrations and how they portrayed mood, symbols, irony, and meaning.

Instructional Resources

- Comic Strip Printables: http://donnayoung.org/art/comics.htm
- Family Crest and Coat of Arms generator: http://www.mytribe101.com/crest/
- Coat of Arms worksheet: http://www.studenthandouts.com/01-Web-Pages/2012-12-a/coat-of-arms-printable-worksheet-04.htm

Integration of Knowledge and Ideas (Strategies for Diverse Learners)

- http://www.poemuseum.org   Edgar Allan Poe Museum
- http://www.nps.gov/edal/forteachers/index.htm   National Park Services information on Edgar Allan Poe
- http://www.youtube.com/watch?v=tDdxpxb3l-Y video of first part of "The Cask of Amontillado" (9:42)
- http://www.youtube.com/watch?v=XTmWag6wfw   Actor Vincent Price performs "The Cask of Amontillado."   (9:20)
- http://www.readwritethink.org/classroom-resources/lesson-plans/ghosts-fear-language-arts-237.html?tab=4#tabs   "Ghosts and Fear in Language Arts: Exploring the Ways Writers Scare Readers" (lesson plan)

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Professional Articles
• http://www.readwritethink.org/professional-development/strategy-guides/socratic-seminars-30600.html   "Socratic Seminars"
• http://www.ncte.org/library/NCTEFiles/Resources/Journals/CC/0221-sep2012/Chron0221PolicyBrief.pdf   "Reading Instruction for *All* Students"

English Language Arts Connections		
Writing	**Language**	**Speaking and Listening**
Incorporate Writing Standards as students read and comprehend complex literary and informational texts. http://www.corestandards.org	Incorporate Language standards as students construct writing in terms of writing conventions, knowledge of language, and acquisition and use of vocabulary. http://www.corestandards.org	Incorporate Speaking and Listening standards as students integrate and evaluate information presented in diverse media and formats. http://www.corestandards.org

Finding "truth" in Poe's "The Cask of Amontillado"
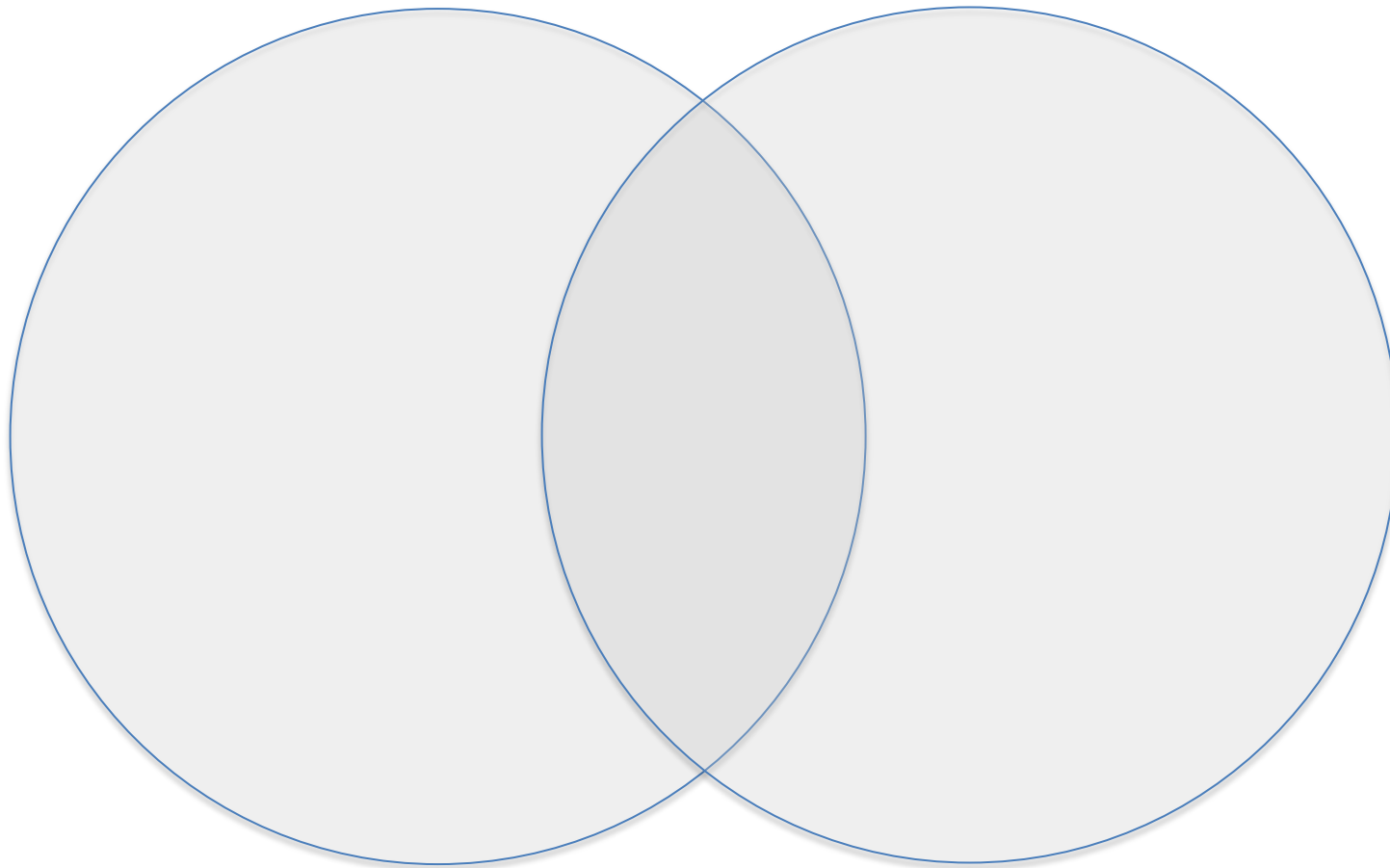
Montresor's Truth

Fortunato's Truth

Coat-of-Arms