

Unit 1 Part 2/Week 8

Title: Rikki-tikki-tavi

Suggested Time: 4-5 days (45 minutes per day)

Common Core ELA Standards: RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.6; W.7.1, W.7.4, W.7.9; SL.7.1, SL.7.4, SL.7.6; L.7.1, L.7.2, L.7.4

Teacher Instructions

Preparing for Teaching

1. Read the Big Ideas and Key Understandings and the Synopsis. Please do **not** read this to the students. This is a description for teachers about the big ideas and key understanding that students should take away **after** completing this task.

Big Ideas and Key Understandings

Loyalty and nature can drive one to commit bold and fearless actions, whether right or wrong.

Synopsis

A mongoose, Rikki-tikki-tavi, comes to live with an English family in their bungalow in colonial India. Two cobras—Nag and Nagaina—live in the garden surrounding the bungalow and threaten the lives of Rikki-tikki's human family. Through a series of battles, Rikki-tikki-tavi kills Nag and Nagaina, protecting his human family and winning their trust and affection.

2. Read the entire selection, keeping in mind the Big Ideas and Key Understandings.
3. Re-read the text while noting the stopping points for the Text Dependent Questions and teaching Tier II/academic vocabulary.

During Teaching

1. Students read the entire selection independently.
2. Teacher reads the text aloud while students follow along or students take turns reading aloud to each other. Depending on the text length and student need, the teacher may choose to read the full text or a passage aloud. For a particularly complex text, the teacher may choose to reverse the order of steps 1 and 2.
3. Students and teacher re-read the text while stopping to respond to and discuss the questions, continually returning to the text. A variety of methods can be used to structure the reading and discussion (i.e., whole class discussion, think-pair-share, independent written response, group work, etc.)

Text Dependent Questions

Text-dependent Questions	Evidence-based Answers
Reread the first two paragraphs of the text. Name three things that we know about Rikki-tikki-tavi from the outset of the story. Cite details directly from the text. (Pg. 123)	From the first two paragraphs, we know that Rikki-tikki was a mongoose, he lived in a cantonment in India, he fought some sort of big battle, he has a pink nose and eyes, a long tail, and a war cry “Rikk-tikk-tikki-tikki-tchk!”
A cantonment is a military base in India. Based on the language in the first paragraph describing Rikki’s actions, why is it fitting that this story takes place in a cantonment? (Pg. 123)	The first paragraph tells us that Rikki-tikki was in a “great war” that he fought “single-handed.” It makes sense that this story about a great battle takes place in a military base.
How does Rikki come to live in the bungalow? In what ways does Rikki exemplify the curiosity of a true mongoose in his first days in the bungalow? Cite three specific examples from the text. (Pg. 124)	Rikki is washed away from his burrow by a flood. An English family discovers him, almost dead, and takes him into their home. Rikki exemplifies the fearless curiosity of a mongoose when he nearly drowns himself in the bath, puts his nose in the ink on the table, and climbs up to see how the big man writes.
Reread the first paragraph on page 125. How does Rikki know how to behave in the bungalow? What do Rikki’s actions in this paragraph demonstrate about his attitude toward being there?	Rikki’s mother, who used to live in a white man’s house, taught him what to do if he was ever in that situation. Rikki acts very well-behaved because “...every well-brought-up mongoose always hopes to be a house mongoose some day...”

<p>What is Rikki's first impression of the garden? How does this change when he meets Darzee? (Pg. 125)</p>	<p>Rikki is delighted by the garden and finds it to be "...a splendid hunting ground..." Then, Rikki hears the sorrowful voices of Darzee and his wife mourning the loss of one of their babies (eaten by Nag), and knows that there is an evil force in the garden.</p>
<p>When Rikki-tikki asks about Nag, "Darzee and his wife only <u>cowered</u> down in the nest without answering" (p. 125). Based on what you learn about Nag in the next few sentences, why would Darzee and his wife have <i>cowered</i>?</p>	<p>To cower is to crouch or shrink down in fear. Darzee and his wife cowered down in the nest because of their deep fear of Nag. Nag is a giant cobra that threatens the lives of many in the garden.</p>
<p>Nag introduces himself to Rikki in the last paragraph on page 125. Read his introduction aloud to a partner. What does Nag want Rikki to know about him and how does his language exaggerate this?</p>	<p>Nag wants Rikki to know that he has power in the garden and that Rikki should be fearful of him. Nag says in a grand tone that the god Brahm "...put his mark upon all our people..." His language is elevated, formal, and self-important: "I am Nag... Look, and be afraid!"</p>
<p>What do we find out about the inherent relationship between a mongoose and a cobra? What conflict does this establish between Rikki and Nag? (Pg. 126)</p>	<p>The mongoose and the cobra are natural enemies. Rikki-tikki "...knew that all a grown mongoose's business in life was to fight and eat snakes." This sets up the expectation that Rikki and Nag will battle to take control over the garden.</p>
<p>How does the family treat Rikki after he kills Karait? Cite specific examples from the text. Still, why can't Rikki fully enjoy his triumph? (Pgs. 127-128)</p>	<p>Teddy's mother "... hugged him, crying that he had saved Teddy from death..." and Teddy's father said that he was a providence, a blessing from God. Rikki-tikki enjoys the praise, but cannot fully enjoy it because he remembers Nag and Nagaina are still out there.</p>
<p>What warning does Chuchundra issue to Rikki? How does Rikki treat Chuchundra in this section? Point to a specific example (Pg. 128)</p>	<p>Chuchundra tries to warn Rikki-tikki that Nag and Nagaina are plotting against him and his family. Rikki is harsh and impatient with Chuchundra, even threatening to bite him at one point.</p>
<p>Reread the section in which Nag and Nagaina scheme to kill Teddy and his family. What does this conversation reveal about their differences? Who is the true mastermind? (Pgs. 128-129)</p>	<p>In this conversation, it is Nagaina who comes up with the plan against Rikki and his human family. Nag questions the decision to kill the people, but Nagaina is adamant: "When there were no people in the bungalow, did we have any mongoose?"</p>

<p>Reread the description of the fight between Nag and Rikki (first two paragraphs on page 130). What do you notice about the length of the sentences in this description? Does this contribute to the feeling of this section?</p>	<p>The sentences describing the fight scene are quite long and include lots of small descriptive phrases. For example, “Then he was battered to and fro as a rat is shaken by a dog—to and fro on the floor, up and down, and round in great circles; but his eyes were red, and he held on as the body cart-whipped over the floor, upsetting the tin dipper and the soap dish and the flesh brush, and banged against the tin side of the bath.” These long sentences create a sense of drive and momentum, and allow the reader to feel the intensity and rhythm of the fight.</p>
<p>What does Rikki call Darzee at the start of the new section on page 130? Why is he so frustrated with Darzee at this point?</p>	<p>Rikki calls Darzee a “...stupid tuft of feathers.” He is frustrated that Darzee is singing when he is still facing the wrath of Nagaina. “You’re safe enough in your nest there, but it’s war for me down here,” Rikki claims.</p>
<p>On page 132, Rikki demands of Nagaina, “What price for a young snake’s egg? For a young cobra? For a young king cobra? For the last—the very last of the brood?” What point is Rikki making to Nagaina? How do these four questions build to emphasize his point?</p>	<p>With each sentence, Rikki’s point becomes clearer and more poignant. The structure of the question stays the same, but the language changes from <i>egg</i> to <i>young cobra</i> to <i>young king cobra</i>... the very last possible young cobra to be born of Nag. Nagaina will be losing all that she has left.</p>
<p>Darzee’s wife helps Rikki defeat Nagaina in two ways. What are these two ways? Why is Darzee’s wife wiser than Darzee? (Pgs. 131-133)</p>	<p>First, Darzee’s wife pretends she has a broken wing and lets Nagaina chase her away while Rikki destroys her eggs. Then, in Rikki’s final chase of Nagaina, Darzee’s wife flaps her wings about Nagaina’s head, distracting her for just long enough to allow Rikki to catch up to her. Darzee’s wife is smarter than Darzee because she contributes to Rikki’s battle, while Darzee just sits around and sings about it. Rikki-tikki says Darzee “...doesn’t know how to do the right thing at the right time.” Darzee’s wife does.</p>
<p>When Teddy’s parents wake Rikki-tikki from his sleep following the battle with Nagaina, what does he say? What does this reveal about how he feels about the battle (Pg. 134)</p>	<p>“‘Oh, it’s you,’ he said. ‘What are you bothering for? All the cobras are dead; and if they weren’t, I’m here.’” This reveals that Rikki is quite proud and nonchalant about his accomplishments, perhaps even a bit arrogant.</p>

Tier II/Academic Vocabulary

	<p>These words require less time to learn (They are concrete or describe an object/event/ process/characteristic that is familiar to students)</p>	<p>These words require more time to learn (They are abstract, have multiple meanings, are a part of a word family, or are likely to appear again in future texts)</p>
<p>Meaning can be learned from context</p>	<p>Page 124 - immensely Page 124 - cotton wool Page 124 - nursery Page 126 - fledglings Page 127 - paralyzed Page 128 - insisted Page 128 - whimpers Page 128 - sorrowfully Page 130 - valiant Page 134 - mournful Page 134 - touching part</p>	<p>Page 123 - scuttled Page 124 - revived Page 124 - roaming Page 125 - cowered Page 126 - chattered Page 131 - cunningly Page 131 - consolation</p>
<p>Meaning needs to be provided</p>	<p>Page 123 - cantonment Page 123 - bungalow Page 124 - veranda Page 124 - kerosene lamps Page 125 - Brahm Page 125 - hood Page 128 - bathroom sluice</p>	<p>Page 124 - draggled Page 125 - cultivated Page 127 - providence Page 130 - purchase Page 130 - singed</p>

Culminating Writing Task

- Prompt

“Rikki-tikki had a right to be proud of himself; but he did not grow too proud...” (134). Compose a concise argument, 2-3 paragraphs in length, articulating whether or not you agree with the statement that Rikki had a right to be proud of himself. Support your claim with at least 2-3 specific examples from the text, including direct quotes and page numbers.

- Teacher Instructions

1. Students identify their writing task from the prompt provided.
2. Students complete an evidence chart as a pre-writing activity. Teachers should remind students to use any relevant notes they compiled while reading and answering the text-dependent questions.

<i>Evidence Quote or paraphrase</i>	<i>Page number</i>	<i>Elaboration / explanation of how this evidence supports ideas or argument</i>
He went away for a dust bath under the castor-oil bushes, while Teddy’s father beat the dead Karait. “What is the use of that?” thought Rikki-tikki; “I have settled it all.”	127	After Rikki-tikki kills Karait, Teddy’s father continues to beat the dead snake. Rikki-tikki’s comment on this demonstrates his arrogance: <i>he</i> was the one who took care of the problem, not Teddy’s father.
“I didn’t—so you must tell me. Quick, Chuchundra, or I’ll bite you!”	128	Rikki-tikki threatens to bite an already crying Chuchundra unless he tells him what he heard about Nag from his cousin Chua.
He bit off the tops of the eggs as fast as he could, taking care to crush the young cobras, and turned over the litter from time to time to see whether he had missed any. Rikki-tikki began to chuckle to himself when he heard Darzee’s wife screaming.	132	Perhaps his most merciless act, Rikki-tikki destroys all of Nagaina’s eggs—the eggs made with Nag, who Rikki has also just murdered. While Rikki was doing this to protect his family and those in the garden from being attacked by the cobras, this act

		is brutal and heartless. Particularly distasteful is the fact that he chuckles while doing so.
“The boy is safe, and it was I—I—I that caught Nag by the hood last night in the bathroom.” Then he began to jump up and down, all four feet together, his head close to the floor.	132	Rikki brags to Nagaina that he was the one who killed her beloved Nag.
“Give me the egg, Rikki-tikki. Give me the last of my eggs, and I will go away and never come back,” she said, lowering her hood. “Yes, you will go away, and you will never come back, for you will go to the rubbish heap with Nag...”	132	When Nagaina asks Rikki for mercy, he shows her none. Perhaps Rikki doubts her sincerity, but he gives this plea not even a second of consideration.

3. Once students have completed the evidence chart, they should look back at the writing prompt in order to remind themselves what kind of response they are writing (i.e. expository, analytical, argumentative) and think about the evidence they found. (Depending on the grade level, teachers may want to review students’ evidence charts in some way to ensure accuracy.) From here, students should develop a specific thesis statement. This could be done independently, with a partner, small group, or the entire class. Consider directing students to the following sites to learn more about thesis statements: <http://owl.english.purdue.edu/owl/resource/545/01/> OR http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml.
4. Students compose a rough draft. With regard to grade level and student ability, teachers should decide how much scaffolding they will provide during this process (i.e. modeling, showing example pieces, sharing work as students go).
5. Students complete final draft.

- Sample Answer

The narrator of “Rikki-tikki-tavi” concludes the telling of the story with the following claim: “Rikki-tikki had a right to be proud of himself; but he did not grow too proud...” (134). While Rikki protected his family honorably against the cobras, he should not necessarily be proud of all of his actions. In addition to demonstrating courage and fearlessness, Rikki also demonstrated arrogance and mercilessness. A hint of Rikki’s arrogance emerges early on in the story. After Rikki-tikki kills Karait, Teddy’s father continues to beat the dead snake. Rikki-tikki’s response: “‘What is the use of that?’ thought Rikki-tikki; ‘I have settled it all’” (127). Rikki-tikki asserts that *he* was the one who took care of the problem, not Teddy’s father. While this is not horrific in itself, it demonstrates an arrogance that grows in Rikki as the story arrives at its climax.

Rikki-tikki’s final battle with Nagaina demonstrates most clearly elements of his behavior that should not inspire pride. Perhaps his most merciless act, Rikki-tikki destroys all of Nagaina’s eggs—the eggs made with Nag, who Rikki has also just murdered. While Rikki was doing this to protect his family and those in the garden from being attacked by the cobras, this act is brutal and heartless, especially in light of the fact that “...he began to chuckle to himself...” afterwards (132). Later in the scene, Rikki-tikki brags to Nagaina that he was the one who killed her beloved Nag: “The boy is safe, and it was I—I—I that caught Nag by the hood last night in the bathroom” (132). Then he began to jump up and down, all four feet together, his head close to the floor. Finally, when Nagaina asks Rikki-tikki for mercy, promising to go away with the egg and never return again, Rikki-tikki refuses (132). Perhaps Rikki-tikki doubts her sincerity, but he gives this plea not even a second of consideration.

While Rikki-tikki was perhaps right in the end to attack the cobras to defend his family, there are small details in his actions that suggest arrogance and heartlessness. In particular, the way that Rikki-tikki chuckles when he kills Nagaina's eggs and brags to her about killing Nag are actions for which he should not feel pride, but rather shame.

Additional Tasks

- *Have students complete the “Grammar in Context: Varying Sentence Length” activity from the anthology. The anthology does an adequate job of drawing student attention to syntax in this selection and gives them a useful task that allows them to play with breaking apart longer sentences and combining shorter sentences.*

Answer: Tasks and answers available in the anthology on page 137.

- *After working on the 2-3 paragraph essays, have students divide into teams based on whether they agreed that Rikki-tikki was right to be proud of his actions in the story. Have each group compile the strongest evidence in support of their position and draft an opening statement. Moderate a 20-30 minute debate between the two groups.*

Note to Teacher

- This text does not meet the quantitative complexity demands of the Common Core State Standards for the 6-8 band. For this reason, we recommend paying particular attention to the amount of class time spent on this passage. You may want to consider having students do the first read independently, and then choose critical sections of the text to read aloud to each other while working on the series of text-dependent questions. The culminating task intends to be a brief essay. Challenge students to strive towards succinctness and brevity in this short essay by holding to the 2-3 paragraph limit.

Name _____ Date _____

“Rikki-Tikki-Tavi”

1. Reread the first two paragraphs of the text. Name three things that we know about Rikki-tikki-tavi from the outset of the story. Cite details directly from the text. (Pg. 123)
2. A cantonment is a military base in India. Based on the language in the first paragraph describing Rikki’s actions, why is it fitting that this story takes place in a cantonment? (Pg. 123)
3. How does Rikki come to live in the bungalow? In what ways does Rikki exemplify the curiosity of a true mongoose in his first days in the bungalow? Cite three specific examples from the text. (Pg. 124)
4. Reread the first paragraph on page 125. How does Rikki know how to behave in the bungalow? What do Rikki’s actions in this paragraph demonstrate about his attitude toward being there?

5. What is Rikki's first impression of the garden? How does this change when he meets Darzee? (Pg. 125)

6. When Rikki-tikki asks about Nag, "Darzee and his wife only cowered down in the nest without answering" (p. 125). Based on what you learn about Nag in the next few sentences, why would Darzee and his wife have *cowered*?

7. Nag introduces himself to Rikki in the last paragraph on page 125. Read his introduction aloud to a partner. What does Nag want Rikki to know about him and how does his language exaggerate this?

8. What do we find out about the inherent relationship between a mongoose and a cobra? What conflict does this establish between Rikki and Nag? (Pg. 126)

9. How does the family treat Rikki after he kills Karait? Cite specific examples from the text. Still, why can't Rikki fully enjoy his triumph? (Pgs. 127-128)

15. Darzee's wife helps Rikki defeat Nagaina in two ways. What are these two ways? Why is Darzee's wife wiser than Darzee? (Pgs. 131-133)

16. When Teddy's parents wake Rikki-tikki from his sleep following the battle with Nagaina, what does he say? What does this reveal about how he feels about the battle (Pg. 134)

Unit 6/Week 15

Title: “O Captain! My Captain”

Suggested Time: 3 days (45 minutes per day)

Common Core ELA Standards: RL.8.1, RL.8.2, RI.8.3, RL.8.4, RL.8.6, RL.8.10; W.8.1, W.8.2, W.8.4, W.8.7, W.8.9; SL.8.1, SL.8.3; L.8.1, L.8.2, L.8.4, L.8.5, L.8.6

Teacher Instructions

Preparing for Teaching

1. Read the Big Ideas and Key Understandings and the Synopsis. Please do **not** read this to the students. This is a description for teachers about the big ideas and key understanding that students should take away **after** completing this task.

Big Ideas and Key Understandings

Celebration, joy and grief can be all mixed up in one event.

Synopsis

The poem describes a victorious homecoming of a ship. The Captain responsible for the safe return of his ship and crew has died before reaching port, and the narrator is grief stricken at the loss. While acknowledging the greatness of the victorious return of the ship to port, the poem also laments the loss of the leader responsible.

2. Read the entire poem a time or two in preparing, keeping in mind the Big Ideas and Key Understandings.
3. Re-read the text while noting the stopping points for the Text Dependent Questions and how you will approach Tier II/academic vocabulary.

During Teaching

1. Students first read the poem independently.
2. The teacher reads the text aloud while students follow along or students take turns reading aloud to each other. This is a short poem, so it is a great chance to practice oral reading for fluency and even for performance.
3. Students and teacher re-read the text while stopping to respond to and discuss the questions, continually returning to the text. A variety of methods can be used to structure the reading and discussion (i.e., whole class discussion, think-pair-share, independent written response, group work, etc.)
4. After the “O Captain! My Captain” poem is thoroughly analyzed, have students read this short article from Library of Congress: http://www.loc.gov/teachers/lyrical/poems/my_captain.html. There is a print button on the page. Then have students work alone or in groups to gather evidence from the article that they’ll use in their writing. There are a few guiding questions below the “O Captain” questions.

Text Dependent Questions

Text-dependent Questions: “O Captain! My Captain”	Evidence-based Answers
<p>How many lines are in the poem? Record your answer. How many <i>sentences</i> are in the poem?</p>	<p>Have students try to do this alone first; then compare notes with a partner, small group or the class. You might have some interesting discussions doing the sentence count! It’s easy to see there are 24 complete lines. But how many sentences? By this writer’s count: 7. But I counted “the arm beneath your head” which is a fragment, and didn’t count the appositives with!</p> <p>Teacher Note: There are fragments I didn’t count, semi-colons that could really be periods, and then 4 LONG sentences.</p>

<p>Read the first sentence (stanza one). What does <i>exulting</i> mean? Who is exulting, and where are they?</p>	<p>Exulting means to celebrate with great energy or enthusiasm. I know this because they are also ringing bells and later in the poem it says they are crowded together waiting with wreaths and bouquets. The people standing at the port are exulting (their eyes are following the ship (line 4)), so they can't be on it. They must be on the shore ringing the bells and celebrating.</p>
<p>Who is the narrator of this poem? What is (his) mood in the first stanza? What evidence from the text supports your analysis and thinking?</p>	<p>The narrator is a crew member (my captain) and his mode goes from celebratory to shock as he suddenly realizes the captain has died (O heart! heart! heart!).</p>
<p>In the second stanza, one phrase is repeated 5 times. What is it? Why do you think Whitman chose to repeat this phrase? What effect does it create?</p>	<p>"For you" is repeated 5 times. The focus here is all on the Captain and the pleading of the narrator for the captain to wake up and know the eagerness of the crowd. This effectively communicates the despair and the "hoping against hope" that the narrator is feeling.</p>
<p>Does "the swaying mass" ever learn what the narrator has known since the first stanza? How do you know?</p>	<p>No. The last 4 short lines let us know the people on shore are still celebrating and ringing bells while the narrator is walking "with mournful tread."</p>
<p>If you had to describe this poem's mood(s) with two adjectives, what would they be? Explain. If you had to go down to just a one word description of the overall mood, what one word would you pick? Why?</p>	<p>Answers will vary, but celebratory and somber would be great answers, or excited and sad, etc. There should be sense of contrast. The weight of the poem is clearly on the shock and sadness at the death of the beloved captain ("fallen cold and dead" ends every stanza). The narrator is given the most voice and gets the last word. The prevailing mood is grief. Astute students may also comment on how the pounding beat of the poem contributes to the heavy, sad mood. If no student talks about the rhythm, the teacher should read the poem aloud again and ask the students to attend to the strong rhythms and to decide if they think it is a light or a dark rhythm.</p>
<p>Rewrite the last four lines in your own words. Compare your paraphrase to others and discuss them.</p>	<p>Answers will vary. You people on shore keep celebrating while you can. Me, I'm going to stay here near my captain and quietly mourn his death.</p>

Text-dependent Questions: Library of Congress Article	Evidence-based Answers
Have students read the first three paragraphs of the short article about the when and why of Walt Whitman writing this poem (teachers may choose instead to read the essay aloud). Students will need this information and a copy of the essay for the writing assignment.	N/A
What was ironic about the timing of when President Lincoln was assassinated?	The Civil War was over, so it seemed pointless. The nation was supposed to coming together and healing, not killing.
Why does the article say Whitman wrote “O Captain! My Captain!”?	Whitman was inspired by Lincoln and admired him greatly. He was upset by his death and that inspired him to write the poem.
What evidence does the article provide that would allow the author to call America as a “shattered nation” in the third paragraph?	The first paragraph has references to a “war-weary nation plunged into shock” and that it had just come through four years of “conflict and instability.” Teacher: Note: students may know from studying the Civil War how many American lives it cost to keep the union intact and how divided the nation had been. This can help them make the inferences, but they should still provide the evidence from the essay itself!

Tier II/Academic Vocabulary

	These words require less time to learn (They are concrete or describe an object/event/ process/characteristic that is familiar to students)	These words require more time to learn (They are abstract, have multiple meanings, are a part of a word family, or are likely to appear again in future texts)
Meaning can be learned from context	<p>Page 748 – weathered Page 748 – sought Page 749 – victor Page 749 – tread</p> <p>LoC article – plunged LoC article – embodied</p>	<p>Page 749 – will Page 749 – object Page 749 – mournful</p> <p>LoC article – coda LoC article – instability LoC article – virtues</p>
Meaning needs to be provided	<p>Page 748 – rack Page 748 – exulting</p> <p>LoC article – overshadowed LoC article – secure (for him)</p>	<p>LoC article – cordial LoC article – evocation</p>

Culminating Writing Task

- Prompt

“O Captain! My Captain!” is about a real event and a real person in American history. Explain who the poem was written to honor and what event inspired Whitman to write it. Then track how the poem captured the feelings of a whole nation.

More explanation: Now that you have studied and understood “O Captain! My Captain!” you are going to analyze it by using another piece of evidence. You are going to read about why Walt Whitman wrote the poem, and who he wrote it for. After reading the first three paragraphs of the article your teacher gave you, write a short essay that explains what the historical events were that were mirrored in “O Captain! My Captain!” Explain how the real life example of “triumph overshadowed by despair” as the Library of Congress article put it (paragraph 3) are represented in the poem.

- Teacher Instructions

1. Get the three paragraph ancillary text from the Library of Congress link. http://www.loc.gov/teachers/lyrical/poems/my_captain.html. It is also reproduced for you on the last page of this packet.
2. Students identify their writing task from the prompt provided. Full class discussion will help the teacher know whether or not every student understands what they are expected to do.
3. Students complete an evidence chart as a pre-writing activity. Teachers should guide students in gathering and using any relevant notes they compiled while reading and answering the text-dependent questions earlier. Some students will need a good deal of help gathering this evidence, especially when this process is new and the text is challenging!

<i>Evidence Quote or paraphrase</i>	<i>Page number</i>	<i>Elaboration / explanation of how this evidence supports ideas or argument</i>
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First line: "O Captain! My Captain! Our fearful trip is done...the prize we sought is won"	p. 748, lines 1-2	The poet is talking to the leader, the captain and telling him they are done. They have won the prize and are coming home.
"Lincoln's death inspired Whitman to write one of his most memorable works – a simple three stanza poem..."	Library of Congress essay ¶ 3	This explains that the poem was written to honor Lincoln and written because he died. Lincoln is the Captain and "the vessel grim and daring" is the United States coming through the war still in one piece.
The last four lines: "Exult O shores and ring O bells!/But I with mournful tread/Walk the deck my Captain lies/fallen cold and dead". "Fallen cold and dead" is repeated at the end of each verse.	p. 749, v.3, lines 21-24	The country is celebrating because the war (the voyage) is over, just like the narrator was at first. They don't know what the narrator already knows, that their captain (their "father") is dead and can't enjoy the victory with them. The narrator alone already knows and is sad, which somehow makes the whole poem seem even more tragic.
"The poem's evocation of triumph overshadowed by despair spoke to readers throughout the shattered nation"	Library of Congress essay ¶ 3	This means the poem managed to mix together the sense of joy at winning the war (bringing the ship back to port safely) with the horror over President Lincoln (the Captain) being killed before he could celebrate and be honored for what he had done for the nation.
From fearful trip the victor ship comes in with object won	p. 749, v.3 line 20	The captain steered his ship in but then he died.

- Once students have completed the evidence chart, they should look back at the writing prompt in order to remind themselves what kind of response they are writing (i.e. expository, **analytical**, argumentative) and think about the evidence they found. (Depending on the grade level, teachers may want to review students' evidence charts in some way to ensure accuracy.) From here, students should develop a specific thesis statement. This could be done independently, with a partner, small group, or the entire class. Consider directing students to the following sites to learn more about

thesis statements: <http://owl.english.purdue.edu/owl/resource/545/01/> **OR** http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml.

5. Students compose a rough draft. With regard to grade level and student ability, teachers should decide how much scaffolding they will provide during this process (i.e. modeling, showing example pieces, sharing work as students go).
6. Students complete final draft.

- Sample Answer:

“O Captain! My Captain!” refers to a terrible event in American history: the assassination of President Abraham Lincoln. The poet, Walt Whitman, points out that the murder of the president happened right when the country should have been able to celebrate and rejoice over the ending of the Civil War and the country being kept whole.

“O Captain! My Captain!” doesn’t seem, at first, like it is about the end of the Civil War and the assassination of Abraham Lincoln. It is written as if a sailor on a ship is talking about spotting the home port and seeing all the people there ready to celebrate the ship’s homecoming and to honor the captain who brought the ship and crew safely back. It says in the first verse, “The ship has weathered every rack, the prize we sought is won” (line 2). Then in the second verse, the sailor says to his captain, “Rise up – for you the flag is flung – for you the bugle trills” (line 10). But the captain can’t rise up. He is on the deck “fallen cold and dead.” In fact, Whitman repeats that line, “fallen cold and dead,” at the end of each verse of this poem, three times.

There is something terrible about only the one sailor on the boat realizing that the Captain is dead and can't enjoy the victory. It ruins the joy of coming home safely for the sailor, and you get the sense that as soon as the people on shore find out their captain is dead, they are going to grieve as much as him. The essay we read from the Library of Congress said that Walt Whitman was in Washington during the war and saw and admired Lincoln. So, the joy and then sorrow that the narrator felt in the poem must have been similar to the public's feelings when Lincoln was killed. Everyone wanted to celebrate that the terrible war was over and the North had won, but it all turned horribly because the President, who had made it happen, was killed senselessly after the close of the war.

Additional Tasks

- *Read another poem by Whitman. The Elements of Literature includes "I Hear America Singing" next to "O Captain! My Captain!" or it is easy to find additional Whitman poems, if necessary. Compare the writing styles of the two poems: the rhyme scheme and the rhythm. What do you notice? How are they different? How do these differences impact the moods of the poems?*

Answer: "O Captain! My Captain!" is a simple poem with lots of internal rhyming and a heavy beat. Other Whitman poems are lighter and less predictable. They are usually written more freely. It is "O Captain! My Captain!" is unusual for Whitman. (Teacher Note: Students won't know that, but they should notice the difference. It has a much heavier beat than many of his poems, and quite a bit more conventional rhyming and rhythm. This makes it easier to read and understand).

- *This poem is considered an Elegy, which means it is written to express sorrow. Do you think it should be considered an Elegy? Use direct quotes from the text to support your analysis and reasoning.*

Notes to Teacher

- If no student talks about the rhythm (though it may come up during discussion of the mood of the poem), the teacher should read the poem aloud again and ask the students to attend to the strong rhythms and to decide if they think they make a light or a dark rhythm.
- If you have time to do the research, extending the anthology selections with a paired informational text is a great way to include more informational reading in your curriculum. As with this brief essay, it does not need to take much more time, but it can add a good deal to your students' fund of general knowledge and to their confidence as learners from text.
- The text from the Library of Congress Link is reproduced below.

Appendix

Library of Congress Essay: Giving Context to "O Captain! My Captain!" – Walt Whitman and Abraham Lincoln's Assassination

When President Abraham Lincoln was assassinated on April 14, 1865, a war-weary nation was plunged into shock. The last great battles of the Civil War were still a recent memory, and the murder of the president seemed to be a bloody, pointless coda to four years of conflict and instability. There was a great outpouring of grief across the country, and poems and songs were written mourning the nation's loss.

One American who grieved for the fallen president was the poet Walt Whitman. Whitman had lived in Washington for most of the war and was a great admirer of Lincoln, whom he felt embodied the American virtues of plain-spokenness, courage, and "horse-sense." He often saw the president riding around town on horseback, and the two men sometimes exchanged cordial bows.

Lincoln's death inspired Whitman to write one of his most memorable works—a simple, three-stanza poem of sorrow that bore little resemblance to his other, more experimental writings. "O Captain! My Captain!" was published in New York's Saturday Press in November of 1865, and was met with immediate acclaim. The poem's evocation of triumph overshadowed by despair spoke to readers throughout the shattered nation, and it was widely reprinted and published in anthologies. "O Captain! My Captain!" became the most popular poem Whitman would ever write, and helped secure for him a position as one of the greatest American poets of the 19th century.

Name _____

Date _____

“O Captain! My Captain!”

1. How many lines are in the poem? Record your answer. How many *sentences* are in the poem?
2. Read the first sentence (stanza one). What does *exulting* mean? Who is exulting, and where are they?
3. Who is the narrator of this poem? What is (his) mood in the first stanza? What evidence from the text supports your analysis and thinking?
4. In the second stanza, one phrase is repeated 5 times. What is it? Why do you think Whitman chose to repeat this phrase? What effect does it create?
5. Does “the swaying mass” ever learn what the narrator has known since the first stanza? How do you know?

6. If you had to describe this poem's mood(s) with **two** adjectives, what would they be? Explain. If you had to go down to just a one-word description of the overall mood, what **one** word would you pick? Why?

7. Rewrite the last four lines in your own words. Compare your paraphrase to others and discuss them.

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1. Have students read the first three paragraphs of the short article about the when and why of Walt Whitman writing this poem (teachers may choose instead to read the essay aloud). Students will need this information and a copy of the essay for the writing assignment.

2. What was ironic about the timing of when President Lincoln was assassinated?

3. Why does the article say Whitman wrote "O Captain! My Captain!"?

4. What evidence does the article provide that would allow the author to call America as a “shattered nation” in the third paragraph?

Unit 3/Week 3

Title: The Cask of Amontillado

Suggested Time: 3-4 days (45 minutes per day)

Common Core ELA Standards: RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4, RL.9-10.5; W.9-10.1, W.9-10.4, W.9-10.9; SL.9-10.1; L.9-10.1, L.9-10.2, L.9-10.4, L.9-10.5

Teacher Instructions

Preparing for Teaching

1. Read the Big Ideas and Key Understandings and the Synopsis. Please do **not** read this to the students. This is a description for teachers about the big ideas and key understanding that students should take away **after** completing this task.

Big Ideas and Key Understandings

Edgar Allen Poe uses sensory details, descriptions, and dialogue in order to create a suspenseful, eerie, and sinister mood.

Synopsis

In this chilling tale by Edgar Allen Poe, Montresor seeks revenge on Fortunato for past insults. During Mardi Gras festivals, Montresor tells Fortunato, a wine connoisseur, of some wine he has acquired. However, he is unsure of the exact type and quality of the wine and seeks the opinion of another. Since Fortunato appears to be busy, Montresor says he will visit with another man for his opinion. Fortunato insists on helping Montresor and asks him to take him to his vaults, where the wine is kept. Montresor tries to convince Fortunato not to bother both above ground and even once they get underground, but Fortunato will not hear of it. In effect, Fortunato falls directly into Montresor's twisted web. The two men go down to where

the catacombs of Montresor’s family are and continue along a long, damp passageway until they reach the very end. Along the way, Montresor gives Fortunato wine in order to keep him intoxicated. This works, and Fortunato even jests throughout their journey. Once they reach the end of the passageway, Montresor is able to easily chain Fortunato to the wall due to his inebriated state. Much to Fortunato’s surprise, Montresor uses stone and mortar to brick Fortunato in and leave him for dead.

2. Read the entire selection, keeping in mind the Big Ideas and Key Understandings.
3. Re-read the text while noting the stopping points for the Text Dependent Questions and teaching Tier II/academic vocabulary.

During Teaching

1. Students read the entire selection independently.
2. Teacher reads the text aloud while students follow along or students take turns reading aloud to each other. Depending on the text length and student need, the teacher may choose to read the full text or a passage aloud. For a particularly complex text, the teacher may choose to reverse the order of steps 1 and 2.
3. Students and teacher re-read the text while stopping to respond to and discuss the questions, continually returning to the text. A variety of methods can be used to structure the reading and discussion (i.e., whole class discussion, think-pair-share, independent written response, group work, etc.)

Text Dependent Questions

Text-dependent Questions	Evidence-based Answers
Reread the first paragraph on page 344. Why does the narrator want revenge? What does it mean that he seeks to “punish with impunity”?	The narrator, Montresor, wants revenge for Fortunato’s past insults against him; he stated, “but when he ventured upon insult, I vowed revenge.” As the text states in the margin definition, impunity means freedom from persecution or harm.

	This means that Montresor wanted to seek revenge without having to deal with any consequences for his actions.
On page 344, Montresor describes Fortunato's knowledge of different topics. What does Montresor mean when he says, "In painting and gemmery Fortunato, like his countrymen, was a quack--but in the matter of old wines he was sincere"? Why is this important?	Fortunato's knowledge of gems and painting is superficial and only meant to allow him to "imposture" or deceive such outsiders as British or Austrian millionaires. However, his knowledge of wine is sincere, honest and true. So much so that he takes a sense of pride in it, and it is this pride that Montresor will use against him in order to enact his revenge.
Reread page 346. What evidence from Poe's writing builds a mood of suspense in the conversation between Montresor and Fortunato?	Poe has made the reader aware that Montresor seeks revenge and plans to use Fortunato's knowledge of wine in order to get his [Montresor's] way. With this knowledge, the reader sees an exchange where Fortunato <i>insists</i> on going down into Montresor's wine vaults with him to try this wine. It is as if he will not take no for an answer, even when Montresor hesitates on more than one occasion. In effect, the reader watches as Fortunato leads himself to his own doom.
During Fortunato's coughing fit, Montresor insists they return to the festival, as he is worried about the cold and damp surroundings making Fortunato ill. Fortunato responds by saying, "Enough...the cough is a mere nothing; it will not kill me. I shall not die of a cough." What is ironic about these lines? (Pg. 347) Teacher Note: Check in with students to be sure that they understand the meaning of irony if they struggle with this question.	Once again, Fortunato insists on going on, while Montresor is the one trying to get him to turn back. Beyond this, his declaration and repetition that his cough "will not kill" him and he "shall not die of a cough" are chilling in their delivery. He does not realize how close he is to his death and how right he is that it will not be his cough that will kill him.
Reread page 348 until the line, "He emptied it at a breath." What sensory details does Poe provide to help you visualize the setting? What mood does he succeed in creating?	The two men "passed through walls of piled bones, with casks and puncheons intermingling." We can assume these bones are human remains, and from the footnote, we know that "casks and puncheons" are storage containers for wine. So, the wine and bones are sitting side-by-side, which produces an

	<p>unsettling juxtaposition. In addition, Montresor calls attention to the niter that “hangs like moss upon the vaults.” It’s almost as if the niter is a king of cobwebs. Lastly, the “drops of moisture” from the river “trickle among the bones.” Like the wine and the bones, the water and the bones intermingle, as if there is no longer a clear distinction between the living and the dead. These details and the feelings they produce help to create an eerie and sinister mood.</p>
<p>What specific details lead you to understand how intoxicated Fortunato is? How does his state help Montresor chain him to the wall? (Pgs. 347-348, 350)</p>	<p>“The gait of my friend was unsteady” (Pg. 347) “[L]ooked into my eyes with two filmy orbs that distilled the rheum of intoxication” (Pg. 347) “The wine sparkled in his eyes” (Pg. 348) “His eyes flashed with a fierce light” (Pg. 348) His unsteady and “grotesque” movements (Pg. 348) “[H]e stepped unsteadily forward” (Pg. 348) Because he’s so drunk, he doesn’t realize what’s happening until it’s too late: “He was too much astounded to resist” (Pg. 350) All of these details help the reader understand Fortunato’s state of intoxication and because he is so intoxicated he is unable to recognize his imbedding doom and is unable to resist.</p>
<p>Reread from the end of page 350 starting with, “The noise lasted for several minutes” until the end of the first paragraph on page 351 (“...threw a few feeble rays upon the figure within”). What details make this description especially horrifying?</p>	<p>“The noise lasted for...and sat down upon the bones.” In order to better listen to and enjoy Fortunato’s struggling, Montresor stops his work. Not only does he get satisfaction from the noise, but he chooses to listen to it while resting upon the bones, making the image even more chilling. Beyond this, Montresor stops his work again to throw “a few feeble rays upon the figure within.” In addition to wanting to hear Fortunato’s struggle, now he wants to see it. It is important to note, that he simply refers to him as a “figure” now, taking away his human qualities and evoking a feeling of horror.</p>

<p>In your own words, summarize what happens in the first full paragraph on page 351.</p>	<p>For the first time, it seems as though Montresor goes through a range of emotions: Caught off guard: "seemed to thrust me violently back" Scared/nervous: "I trembled." Seeks reassurance: "I placed my hand upon the solid fabric of the catacombs, and felt satisfied." Regains confidence: "I re-echoed-I aided-I surpassed them in volume and in strength."</p>
<p>How would you describe Montresor's and Fortunato's final interaction? What mood does Poe leave lingering with these lines? (Pg. 351)</p>	<p>In a sad voice that Montresor doesn't even recognize as Fortunato's, the reader hears Fortunato try in vain to plea for his freedom. He jests that this was a good joke, but it is getting late. With this final words, "For the love of God, Montresor", the reader can hear his last moment of misery. But Montresor takes no pity on the man and simply repeats his words back to him. This coldness leaves the reader with a sense of twisted and cold finality.</p>

Tier II/Academic Vocabulary

	<p>These words require less time to learn (They are concrete or describe an object/event/process/characteristic that is familiar to students)</p>	<p>These words require more time to learn (They are abstract, have multiple meanings, are a part of a word family, or are likely to appear again in future texts)</p>
<p>Meaning can be learned from context</p>	<p>Page 344 - borne, avenged, precluded, connoisseurship Page 346 - afflicted, absconded Page 347 - gait, imbedded Page 348 - remote Page 349 - termination, feeble Page 350 - implore, render, obstinate Page 351 – aperture</p>	<p>Page 344 - impunity, immolation, accosted Page 347 - repose Page 348 - recess</p>
<p>Meaning needs to be provided</p>	<p>Page 346 - impose Page 347 - catacombs, leer Page 348 – recoiling</p>	<p>Page 344 - retribution, imposture Page 347 - arms Page 348 - grotesque Page 349 - promiscuously Page 350 - niche, bewildered</p>

Culminating Writing Task

- Prompt

Compose an argument that describes the mood Poe is able to create and sustain in “The Cask of Amontillado” through his use of dialogue and sensory details. Your claims should be supported with specific evidence from the text, as well as clear reasoning that explains and connects your evidence to your argument.

- Teacher Instructions

1. Students identify their writing task from the prompt provided.
2. Students complete an evidence chart as a pre-writing activity. Teachers should remind students to use any relevant notes they compiled while reading and answering the text-dependent questions.

<i>Evidence Quote or paraphrase</i>	<i>Page number</i>	<i>Elaboration / explanation of how this evidence supports ideas or argument</i>
<p>“As you are engaged, I am on my way...” “Come, let us go” “My friend, no...” “Let us go nevertheless...Thus speaking, Fortunato possessed himself of my arm.”</p>	346	Fortunato insists on going down into Montresor’s wine vaults with him to try this wine. It is as if he will not take no for an answer, even when Montresor hesitates on more than one occasion. In effect, the reader watches as Fortunato leads himself to his own doom. This kind of dramatic irony creates suspense and a mood of apprehension.
<p>“Come...we will go back; your health is precious...You are a man to be missed...and I cannot be responsible” “Enough...the cough is a mere nothing; it will not kill me. I shall not die from a cough.”</p>	347	Montresor implores Montresor to leave the vaults with him on account of his cough. He recognizes the frailty of his health, but also the idea that others would miss him if something were to happen, and he could not bear to be the cause of that. Fortunato’s response adds to these ironic undertones, when he declares that a cough will

		not be the thing to kill him. This exchange presents Fortunato with another opportunity to dodge his fateful death, yet he is blind to it and insists on continuing. This fact and irony add to the chilling mood Poe continues to construct.
The two men “passed through walls of piled bones, with casks and puncheons intermingling.” In addition, Montresor calls attention to the niter that “hangs like moss upon the vaults.” It’s almost as if the niter is a king of cobweb. Lastly, the “drops of moisture” from the river “trickle among the bones.”	348	We can assume these bones are human remains, and from the footnote, we know that “casks and puncheons” are storage containers for wine. So, the wine and bones are sitting side-by-side, which produces an unsettling juxtaposition. Like the wine and the bones, the water and the bones intermingle, as if there is no longer a clear distinction between the living and the dead. These details and the feelings they produce help to create an eerie and sinister mood.
“The noise lasted for several minutes, during which, that I might hearken to it with more the satisfaction, I ceased my labors and set down upon the bones.”	350	The image of Montresor stopping his work in order to rest upon the remains of other humans and listen to the struggle of the human who is chained but still alive at the end of the passageway is chilling. It greatly blurs the line between death and life, right and wrong, and adds to the sinister mood.
“I again paused, and holding the flambeaux over the mason-work, threw a few feeble rays upon the figure within.”	351	In addition to wanting to hear Fortunato’s struggle, Montresor wants to see it. These unsettling desires compound the sinister mood and emphasize Montresor’s unstable frame of mind.
During their last exchange, Montresor merely repeats back the last two things Fortunato says to him.	351	Montresor’s lack of emotional response to Fortunato’s final plea conveys a sense of finality and a sense that this chilling mood has turned into a chilling reality. The deed is done, and there is no going back.

3. Once students have completed the evidence chart, they should look back at the writing prompt in order to remind themselves what kind of response they are writing (i.e. expository, analytical, argumentative) and think about the evidence they found. (Depending on the grade level, teachers may want to review students' evidence charts in some way to ensure accuracy.) From here, students should develop a specific thesis statement. This could be done independently, with a partner, small group, or the entire class. Consider directing students to the following sites to learn more about thesis statements: <http://owl.english.purdue.edu/owl/resource/545/01/> OR http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml.
4. Students compose a rough draft. With regard to grade level and student ability, teachers should decide how much scaffolding they will provide during this process (i.e. modeling, showing example pieces, sharing work as students go).
5. Students complete final draft.

- Sample Answer

“The Cask of Amontillado” is a hair-raising tale that follows one man’s twisted plot for revenge. Although carnival season is in full-swing above ground, Fortunato finds himself being lead to his death below ground. His past insults will ensure that he will never again participate in such feasts and merriment; Montresor will make sure of that. As if the story’s premise was not eerie enough, Edgar Allen Poe uses specific sensory details and descriptions and carefully constructed dialogue to produce a mood that is both chilling and horrifying.

Throughout the story, Poe uses dialogue as a means of moving the action forward and producing a gut-wrenching and chilling mood. For example, after readers learn of Montresor’s motives, they are confronted with the first exchange between Montresor and Fortunato. Montresor explains about the Amontillado and he references going to meet with another man for his opinion since Fortunato is already “engaged.” Here, Montresor gives his first reason for not wanting to disturb Fortunato: he is busy. Yet

Fortunato insists, saying, “Luchesi cannot tell Amontillado from Sherry...Come, let us go...to your vaults.” However, Montresor insists he could not “impose upon [Fortunato’s] good nature.” But flattery will not stop Fortunato, and he insists on going. So, Montresor produces yet another reason for not wanting to take Fortunato: “[T]he severe cold with which I perceive you are afflicted. The vaults are insufferably damp.” But Fortunato pays no attention to the concern for his health and simply takes Montresor’s arm, says they must go nevertheless, and leads him in a hurry to his house (Poe 346). It is this kind of dialogue, overflowing with dramatic irony, that creates a chilling and ominous mood. Although Montresor is the mastermind of the plan, it is as though Fortunato is the one to move the action forward through the dialogue. He is the one to drive the notion home that they *must* go to the vaults to taste this wine. His insistence ultimately leads to a fate the reader already knows should be feared.

Another such example of Poe’s purposeful use of dialogue happens again partway through the two men’s journey, when Montresor implores Fortunato to turn back when his cough worsens. Ironically, Montresor says, “Come...we will go back; your health is precious...You are a man to be missed...I cannot be responsible” (347). Here, we see him cultivate the seed he has already planted in Fortunato’s mind: He cares about his health and does not want to be responsible for him getting sick or worse. The choice of words here is important to note. Not only does Montresor explain that Fortunato’s health is precious, but he recognizes that others will miss him if something were to happen to him. Beyond this assurance, he declares that he could never be responsible for such a thing. Although his seemingly sincere concerns fall on Fortunato’s deaf ears, they do not go unnoticed by readers. On the contrary, they sit heavy on readers’ minds, bringing back that ominous mood. Fortunato’s response in this conversation only serves to heighten this mood, when he ironically replies, “the cough is a mere nothing; it will not kill me. I shall not die of a cough” (347).

Not only does Poe use dialogue to carefully create and sustain this chilling and ominous mood, but he also uses sensory details to do so. For instance, the eerie descriptions of the surroundings are almost palpable: They “passed through walls of piled bones, with casks and puncheons intermingling, into the inmost recesses of the catacombs.” Readers can assume these bones

are human remains, which means the storage containers of wine and human bones are sitting side-by-side, simply lining the walls of where the two men are walking. Not only does this create an unsettling juxtaposition and image, but Montresor goes on to point out that the niter “hangs like moss upon the vaults” and the “drops of moisture” from the riverbed “trickle among the bones” (348). Like the wine and the bones, the water and the bones freely intermingle. There is no distinction between the two, and with this readers start to get a sense that the distinction between life and death is blurred, as well. Such a chilling realization furthers Poe’s ability to maintain this ominous mood. This blurred line between life and death shows up again when Montresor takes a break from his masonry to sit on some of the human bones and listen to Fortunato’s struggle. It is no mistake that Montresor sits on the bones rather than the ground, for instance. Rather, Poe is calculating in his choice to have Montresor rest on the bones, again, taking this line between life and death and showing Montresor has no regard for distinguishing between the two. Rather, he forces them to mingle, much like the way the wine and bones mingle and the riverbed moisture and bones mingle. Now, too, Montresor and the bones mingle. And Fortunato’s cries and the catacombs mingle.

It is descriptions and exchanges like those outlined above that allow Poe to succeed in creating and maintaining a sinister and ominous mood throughout his story, “The Cask of Amontillado.” These two means of characterization, dialogue and sensory details, work effortlessly to keep readers chilled and fearful of just the kind of fate Montresor has in store for Fortunato.

Additional Tasks

- *Have students define the following forms of irony: verbal, situational, and dramatic. Then, have them locate at least two examples of each from the story.*

Answer:

Verbal irony: Contrasts between what is said and what is meant.

Examples: “My dear Fortunato, you are luckily met” (Page 346); mason pun when Montresor produces the trowel when Fortunato asks him if he belongs to the Society of Masons (Page 348); Rest in peace (Page 351)

Situational irony: Situation in which actions have opposite outcomes from what was intended or expected.

Examples: Carnival season going on above ground while Fortunato is leading himself to his own death below ground (Pg. 346); Taking pleasure out of listening to Fortunato’s struggle (Page 350)

Dramatic irony: The audience is aware of some truth that the character(s) are not.

Examples: Montresor’s motives (Page 346); “The cough is a mere nothing; it will not kill me. It shall not die of a cough” (Page 347)

Note to Teacher

- Instruct students to pay close attention to footnotes and definitions in the margins while reading. This will save time when it comes to explaining unfamiliar terms and phrases.

Name _____ Date _____

“The Cask of Amontillado”

1. Reread the first paragraph on page 344. Why does the narrator want revenge? What does it mean that he seeks to “punish with impunity”?
2. On page 344, Montresor describes Fortunato’s knowledge of different topics. What does Montresor mean when he says, “In painting and gemmary Fortunato, like his countrymen, was a quack--but in the matter of old wines he was sincere”? Why is this important?
3. Reread page 346. What evidence from Poe’s writing builds a mood of suspense in the conversation between Montresor and Fortunato?
4. During Fortunato’s coughing fit, Montresor insists they return to the festival, as he is worried about the cold and damp surroundings making Fortunato ill. Fortunato responds by saying, “Enough...the cough is a mere nothing; it will not kill me. I shall not die of a cough.” What is ironic about these lines? (Pg. 347)

5. Reread page 348 until the line, "He emptied it at a breath." What sensory details does Poe provide to help you visualize the setting? What mood does he succeed in creating?

6. What specific details lead you to understand how intoxicated Fortunato is? How does his state help Montresor chain him to the wall? (Pgs. 347-348, 350)

7. Reread from the end of page 350 starting with, "The noise lasted for several minutes" until the end of the first paragraph on page 351 ("...threw a few feeble rays upon the figure within"). What details make this description especially horrifying?

8. In your own words, summarize what happens in the first full paragraph on page 351.

9. How would you describe Montresor's and Fortunato's final interaction? What mood does Poe leave lingering with these lines? (Pg. 351)