Lesson Description	Students will be expected to understand the elements of poetry/literature (tone, mood, allusions, diction, repetition and setting) through archival material, the works of Edgar Allan Poe and other Gothic literature and materials.
Objectives	• Over the course of 5 days (50-minute periods), students will gain an understanding of the utilization of tone, mood, diction, imagery and setting through the works of Edgar Allan Poe

Enduring Understanding(s) & Essential Questions	1. **Writers use elements such as diction and imagery to build elements of suspense and mood within a text to keep the audience engaged.**
	  • Why do you think Poe changed certain words in "The Raven"? ("Angel"--> "Seraphim")
	  • What is Poe trying to say about loneliness and the loss of a loved one?
	  • Can one ever move on from soul-crushing loneliness?
	
	2. **Texts reflect a writer's personal life and opinions and convey emotions that the author feels.**
	  • How is Poe's early life reflected in his writing?
	  • Has his trauma helped him in crafting his writing? Why or why not?

Texas Essential Knowledge and Skills (*Target standards)*	**English I, grade 9:**
	
	(2) Reading/Comprehension of Literary Text/Theme and Genre. Students analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding. Students are expected to:
	  (A) analyze how the genre of texts with similar themes shapes meaning;
	  (B) analyze the influence of mythic, classical and traditional literature on 20th and 21st century literature; and
	  (C) relate the figurative language of a literary work to its historical and cultural setting.
	
	(3) Reading/Comprehension of Literary Text/Poetry. Students understand, make inferences and draw conclusions about the structure and elements of poetry and provide evidence from text to support their understanding. Students are expected to analyze the effects of diction and imagery (e.g., controlling images, figurative language, understatement, overstatement, irony, paradox) in poetry.

Pre-requisite Knowledge and Skills	Basic understanding of • tone • rhyme scheme and • other elements of poetry (based on 8th grade TEKS)
Vocabulary	• Tone • Mood • Diction • Repetition • Imagery • Setting
Time Required	4.5 50-minute class periods
Materials Required	• Any interactive projector *(not required but helpful)* • <u>American Gothic</u> painting (Grant Wood, 1930) to view on the projector • Printed copies of "Parody of American Gothic" handout—Day 1 • Archival portraits of Edgar Allan Poe's life. *Contact Lori Hahn at the UTeach-LA office to request an electronic copy of the PDF titled "ItGLtP, slides for days 2-3."* • Printed copies of excerpts from Poe's short stories—Day 2 • Copies of "The Raven" *(preferably in textbooks)*—Day 3 • Writer's Notebooks or Journals
Procedure	For the "Name and Explain" chart, provide ELL students with a partially filled-in chart to guide them in completing the exercise as needed.
DAY 1 **Engage** ~5 minutes	Show *American Gothic* painting on projector. http://www.artic.edu/aic/collections/artwork/6565 In pairs/triads, students will discuss everything they notice about the painting *(3 minutes)*. The teacher will then point out certain aspects of the photo: • The window shown in the background • The expression of the husband and wife • The scenery—what should the audience **feel** when they look at the setting?
Introduce & Explore ~5 minutes	Discuss the meaning of the word *gothic* as it applies to literature. *Noting or pertaining to a style characterized by a gloomy setting, grotesque, mysterious, or violent events, and an atmosphere of degeneration and decay* • What does this term mean in present day? The window in the farmhouse is completely blacked out. Explain to the students how the darkening of the window contributes to the mood.

- Why isn't anything being shown behind the window?

How does the bleak atmosphere contribute to the subject's expressions?

Explain ~10 minutes	Review elements of Gothic literature and how tone and mood are significant in certain pieces. *Suggestion: Post on the board or provide students with a list of these elements on a handout in order to support successful execution of activities on day 2.*

Apply & Elaborate
30 minutes
(plus time outside of class)
	Students will complete an "*American Gothic* Parody Assignment" *(corresponding document available)* in order to apply elements of Gothic literature to their specific parody of the Wood painting.
	    OPTION: Teachers can choose to have students complete this assignment independently or in pairs, or allow them to choose between the two.
	    • After 10-15 minutes, have students share their parody ideas in pairs/triads in order to support engagement and offer an struggling students a chance to evaluate and confirm or correct their understanding of the assignment.
	    • Teacher will circulate to monitor students and offer support throughout in-class work on this activity. Student will finish the assignment for homework as needed.

DAY 2 **Evaluate** ~10 minutes	• In pairs (or quads), share *American Gothic* parodies and discuss together how each exemplifies the elements of Gothic literature. *(4-5 minutes)* • Ask 3 volunteers to share their parodies with the class. For each parody shared, discuss the elements of Gothic literature present within as a class. *(4-5 minutes)* *Collect all student work afterward (electronic works should be submitted appropriately prior to the start of class)*.

Engage & Explore
~18 minutes
	Building on knowledge gained during Day 1, students will explore and examine Edgar Allan Poe's life and writings (thought process).
	    • Share "Socially Awkward Edgar Allan Poe: DRAW MY LIFE" video. (6.5 minutes) https://www.youtube.com/watch?v=R9N-ZZ0Q7SM
	    • View/discuss photographs of items in the Edgar Allan Poe archives at the HRC:
	        o Self
	        o His lost love that inspired "Annabelle Lee" (Sarah Elmira Royster Shelton)
	        o Sam Cowardin painting
	    • Discuss Poe's appearance and how his early life affected his writings.

Explain ~7 minutes	Examine Poe's style as seen in excerpts from three of his short stories *(see last page for two of three)*.

Explain
~7 minutes

Examine Poe's style as seen in excerpts from three of his short stories *(see last page for two of three)*.

- Use archival manuscript of "The Black Cat" to illustrate how Poe changed his diction in order to transform the mood.

Apply & Elaborate
10 minutes
(plus time outside of class)

- Pairs/Triads will work together to examine Poe's style in the first of two excerpts, following the steps below: *(8-10 minutes)*
    - Underline every other sentence.
        - In the margin or on a sticky note, make note of any interesting structural choices (especially lengthy or unusually short sentences, presence of unusual punctuation, etc.).
    - Revisit the elements of Gothic literature *(posted on the board or on handout provided day 1)*.
        - Circle any words relating to death, the dying or dead, or decay (directly or indirectly), along with any words conveying downward motion.
        - Put a triangle over any words relating to vivacity (life), rejuvenation, or birth, along with any words conveying upward motion.
    - Discuss the results of your markings with your partner(s). What might they reveal about Poe's thinking or stylistic goal as he wrote this? *Ex: In this portion of "The Cask of Amontillado," Poe focuses on building mood through tone, diction, and imagery.*

Teacher will circulate to monitor students and offer support throughout in-class work on this activity. Student will finish the assignment for homework as needed.

Evaluate
~5 minutes

- Discuss partner work together as a class. *(4-5 minutes)*

- For homework, students will read and examine the second excerpt, completing the following steps before next class:
    - Underline every other sentence.
- In the margin or on a sticky note, make note of any interesting structural choices (especially lengthy or unusually short sentences, presence of unusual punctuation, etc.).
- Highlight or circle any words associated with or conveying sound, including the word "sound."
- Put a triangle over any words relating to the absence of sound.
- Identify 2 elements of Gothic literature present in the passage; bracket and label evidence within the excerpt for each.
- Consider the results of your markings. What might they reveal about Poe's thinking or stylistic goal as he wrote this? Answer using 1-2 complete sentences.

DAY 3 **Evaluate** ~7 minutes	• In pairs, share homework results (markings + 1-2 synthesis sentences. *(2-3 minutes)* • Ask 3 volunteers to share and defend/explain their synthesis sentences. *(3-4 minutes)* *Collect all student work afterward.
Engage ~6 minutes	*The Simpsons*, "The Raven" (5.5 minutes) http://www.teachertube.com/video/the-raventhe-simpsons-version-251203
Introduce ~10 minutes	Using the HRC digital archives (and students' textbooks), read "The Raven" as a class. http://norman.hrc.utexas.edu/poedc/details.cfm?id=168#.
Apply 25-30 minutes	Complete the "Name and Explain Chart" *(corresponding document available)* over "The Raven." • As a class— o Complete Step 1 of the chart. o Complete Step 2 of the chart—for this step, the teacher should allow students time to paraphrase each chunk of the poem independently or in pairs, then ask for volunteers' input to record on the projector screen. o For just the first 1-2 chunks of the poem, complete Steps 3 & 4 of the chart. • Working in assigned pairs/triads, students will continue generating answers for Steps 3 and 4. o OPTION: Teachers can choose to have students complete this assignment in assigned pairs/triads or independently, or allow students to choose a partner. o Teacher will circulate to monitor students and offer support throughout in-class work on this activity. *Students should keep in mind that they'll have just 25 minutes to complete this work next class.
DAY 4 **Apply** ~30 minutes	• In quads, pairs will share & compare their answers for Steps 3 and 4 through the 3rd-4th chunk of the poem, depending on how much they both have finished. • As a class, discuss students' questions/concerns after sharing. • Continuing in the same manner as day 3, students will finish Steps 3 and 4 the "Name and Explain Chart." o Teacher will circulate to monitor students and offer support throughout in-class work on this activity. o Collect student work just before the end of the class period.
Elaborate ~20 minutes	"Poe Tableau" activity: • Divide into groups of 3. • Provide each group with a different stanza of the poem.

- Collectively, the groups will "present" the poem. When it's time for each group's stanza to be presented, the group members will freeze in motion and illustrate the stanza they were assigned.
- Students may create/use props for this activity and will have 10-15 minutes to plan out how they will freeze in order to illustrate their portion of the poem. *The paraphrasing and analysis of their stanza completed in the "Name and Explain Chart" will be helpful to this process.*

DAY 5
Evaluate
~20 minutes

"Poe Tableau" activity (continued):
- Groups will have 3-4 minutes to revisit their plan and prep for presentation.
- Present the poem.
    - ○ Students will view, evaluate, and take notes regarding their peers' "Poe Tableau" performances.
    - ○ As a class, discuss how groups established mood/tone, used imagery and props, etc.

Closure
5-10 minutes

Have students complete an Insider Chart or write a journal entry to the prompt: "How do elements of Gothic literature affect society today?"

Future Lessons

"Lambs to the Slaughter" by Roald Dahl can be used to pair with "The Raven." Students can identify similarities/differences between the two moods and other elements.

Resources:
- Harry Ransom Center Archives, Edgar Allan Poe

Excerpt from "The Cask of Amontillado"

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.

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 side 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 crypt or recess, in depth about four feet, in width three, in height six or seven. It seemed to have been constructed for no especial use within 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.

Excerpt from "The Tell-Tale Heart"

Have I not told you that my hearing had become unusually strong? Now I could hear a quick, low, soft sound, like the sound of a clock heard through a wall. It was the beating of the old man's heart. I tried to stand quietly. But the sound grew louder. The old man's fear must have been great indeed. And as the sound grew louder my anger became greater and more painful. But it was more than anger. In the quiet night, in the dark silence of the bedroom my anger became fear — for the heart was beating so loudly that I was sure some one must hear. The time had come! I rushed into the room, crying, "Die! Die!" The old man gave a loud cry of fear as I fell upon him and held the bedcovers tightly over his head. Still his heart was beating; but I smiled as I felt that success was near. For many minutes that heart continued to beat; but at last the beating stopped. The old man was dead. I took away the bedcovers and held my ear over his heart. There was no sound. Yes. He was dead! Dead as a stone. His eye would trouble me no more!