

Check Your Understanding

Write a theme statement for this story. Share your statement with a group. After each group member reads his or her theme statement, give feedback to each group member by considering these points:

- Is the theme statement a complete statement?
- Does the statement avoid merely summarizing the story?
- Does the statement avoid making a moral out of the story?

Narrative Writing Prompt

Reread the final paragraphs of “The Stolen Party,” when Señora Ines tries to hand Rosaura money instead of a gift like all the other children. This is a powerful moment as all three characters appear to be frozen in time and space. Think about how point of view has created the surprise and disappointment in both the reader and the main character.

Using the story starter that follows, write a continuation of the narrative that shows Rosaura’s realizations, starting with Señora Ines’s final words. Use dialogue, point of view, and imagery, as well as deliberate sentence structure, to emulate the author’s style. You may want to devise an alternative resolution. Be sure to:

- Use dialogue to convey the experiences and attitudes of the characters.
- Include precise language, details, and imagery to engage the reader.
- Include clauses to add variety and interest to your writing.
- Maintain the limited point of view to show Rosaura’s new perspective.

Rosaura glanced at the caged monkey as she and her mother turned from Señora Ines and walked out of the room. She gripped her money and, turning to her mother, said, “_____.”

My Notes

ELD p. 104
for some
scaffolding

LT 2



INDEPENDENT READING LINK

Read and Discuss
Using a short story you have read independently, plot the sequence of events by visualizing the events in a storyboard. Then compare the sequence of events with a peer. What similarities do you find? What differences?

Leveled Differentiated Instruction

In this activity, students may need support planning their narrative writing by considering the story’s sequence of events.

Em and Ex Pair students, and have them use the

Sequence of Events Time Line graphic organizer to plan four events in the story of Rosaura and the caged monkey. Provide the following sentence frames: *First, Rosaura turned to her mother and said, “_____.” Then, Rosaura’s mother told her, “_____.” Next, Rosaura _____.* Finally, _____

Br Have students work individually to plan four events in the story of Rosaura and the caged monkey using the **Sequence of Events Time Line** graphic organizer. Remind them that it is important for story events to logically flow from one to another.

Support Encourage students to think about “What if?” questions to spark creativity. For example, what if Rosaura said something angry to her mother? What would her mother do next?

Stretch Explain that narrative writers use tension as a way of keeping the reader interested in reading more. Once students have completed the **Sequence of Events Time Line** graphic organizer, encourage them to review the events to see if they can add more exciting events to help increase the tension.

25 Make sure students attend to the Independent Reading Link on this page.

ASSESS

Review the theme statements students created for the Check Your Understanding task. Make sure that the theme expresses a general statement about life that is textually supported and also meets the three criteria listed on the student page.

Have partners **peer edit** each other’s story continuations. Ask reviewers to consider whether the new narrative flows logically from the original ending, and to pay particular attention to the following

elements: dialogue, third-person limited point of view, imagery, and varied sentence structure. Ask peer reviewers to nominate endings to be read aloud by their authors.

ADAPT

If students have trouble generating a theme statement, have them use the **SIFT** strategy. In their Reader/Writer Notebooks, students should create a chart like the one on page 111. Alternatively, have students think about the

story’s title. Ask, “What was stolen at the party?” The discussion generated by this question should produce at least one viable theme statement.

If students have trouble generating continuations based on the sentence starter, encourage them to use their imagination. If students enjoyed **visualizing** a storyboard, as suggested in the Independent Reading Link, they could try **sketching** the final story scene to generate writing ideas.

ACTIVITY 2.7

▶ PLAN

Suggested Pacing: 1 50-minute class period

▶ TEACH

1 To begin this activity, students will interpret quotations about revenge to set a context for Edgar Allan Poe's story of revenge, "The Cask of Amontillado." Divide the class into five groups and assign each group a quotation to interpret. Have each group write their interpretations in the appropriate column of the revenge quotations graphic organizer.

2 Organize a jigsaw in which the students in each group become the experts on one quotation; then reassemble so that each new group contains an expert on a different quotation, and experts share their expertise in the new groups. After new groups have exchanged interpretations, have students return to their groups or individual seats, depending on how you plan to conduct the First Read.

ACTIVITY 2.7

Introducing a Story of Revenge

LEARNING STRATEGIES:
Drafting, Graphic Organizer,
Sharing and Responding

Learning Targets

- Read and analyze a text to understand the historical context of a short story.
- Identify and cite textual evidence to support understanding of meaning.

Interpreting Meaning

- Read the quotation assigned to your group. Discuss, and interpret the meaning of the quotation. What is this person's interpretation of revenge? For the remaining quotations, write each group's interpretation in the table.

My Notes

Bellringer?:
Respond to
one of
the quotes

Activity sets
context for
upcoming
story (revenge)

★ opportunity
for Academic
discourse

Quotation	Interpretation of Quotation
"An eye for an eye only ends up making the whole world blind." —Mahatma Gandhi	
"Don't get mad, get even." —Robert F. Kennedy	
"She got even in a way that was almost cruel. She forgave them." —Ralph McGill (about Eleanor Roosevelt)	
"Success is the sweetest revenge." —Vanessa Williams	
"Revenge is often like biting a dog because the dog bit you." —Austin O'Malley	

COMMON CORE STATE STANDARDS

Focus Standards:

RI.9–10.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RL.9–10.7: Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.

Additional Standards Addressed:

RI.9–10.3; RI.9–10.4; W.9–10.3d; W.9–10.10; L.9–10.1a; L.9–10.1b; L.9–10.4a; L.9–10.4c

Preview

In this activity, you will read an informational text that will provide important historical information for an upcoming short story.

Setting a Purpose for Reading

- As you read the passage, underline any new information you learn or anything you find interesting.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

Informational Text

Catacombs and Carnival

1 Centuries ago, in Italy, the early Christians buried their dead in *catacombs*, which are long, winding underground tunnels. Later, wealthy families built private catacombs beneath their *palazzos*, or palatial homes. *Nitre*, a crystalized salt growth, lined the dark, cool underground chambers, or *vaults*. In order to find their way in their underground tunnels, the owners would light torches or *flambeaux*.

2 These *crypts* were suitable not only for burial but also for storage of fine *vintage* wines such as *Amontillado*, *DeGrave*, and *Medoc*. A wine expert, or *connoisseur*, would store wine carefully in these underground vaults. Wine was stored in casks or *puncheons*, which held 72 to 100 gallons, or in *pipes*, which contained 126 gallons (also known as two hogsheads).

3 Edgar Allan Poe’s story “The Cask of Amontillado” takes place in the catacombs during *Carnival*, a celebration that still takes place in many countries. The day before Ash Wednesday is celebrated as a holiday with carnivals, masquerade balls, and parades of costumed merrymakers. During Carnival, people celebrate by disguising themselves as fools, wearing *parti-striped dress* or *motley*, and capes, known as *roquetaires*. Women would celebrate wearing *conical caps*. Carnival is also called Mardi Gras, or Fat Tuesday, because of the feasting that takes place the day before Ash Wednesday. Starting on Ash Wednesday, which is the beginning of Lent, some Christians fast and do *penance* for their sins.

My Notes

LF 1

vintage: representing the high quality of a past time

penance: punishment for a sin

WORD CONNECTIONS

Etymology
The term *Mardi Gras* literally translates to “Fat Tuesday,” referencing the Catholic tradition of slaughtering and feasting upon a fattened calf on the last day of Carnival. In modern practice, Fat Tuesday is a day of gluttony, with partygoers feasting on food and drink before the Christian holy season of Lent/Easter begins.

3 Read the Preview and the Setting a Purpose for Reading sections with your students. Explain that the information in this article relates to the setting of the short story by Poe that they will read next.

4 FIRST READ: Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small-group reading
- read aloud

Text Complexity

Overall: Complex

Lexile: 1210L

Qualitative: High Difficulty

Task: Moderate (Analyze)

5 As students are reading, monitor their progress. Be sure they are engaged with the text and annotating historical information and new vocabulary. Evaluate whether the selected reading mode is effective.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

2. Key Ideas and Details (RI.9–10.3) How does Carnival fit into the Christian religious calendar?

Skim the text for mention of Ash Wednesday and Lent. Why are these dates significant to Christians? How does the merrymaking of Carnival relate to the purpose of Lent?

3. Craft and Structure (RI.9–10.4) Based on what you learned in this text about catacombs and Carnival, why would a story set in the catacombs during Carnival be interesting? What words would you use to describe Carnival? What

words would you use to describe a catacomb? How might the combination of these two elements affect the overall feeling of the story?

4. Craft and Structure (RI.9–10.4) In the first paragraph, five words appear in italics and are followed/preceded by the definition of the word. Why does the author of this text choose to do this? What word is italicized in the first sentence? Which words in the sentence tell you what the word means? How does having the definitions in the text help your reading?

ACTIVITY 2.7 continued

6 Based on the observations you made during the first reading, you may want to adjust the reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

7 SECOND READ: During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread and work on the questions in a variety of ways:

- independently
- in pairs
- in small groups
- together as a class

8 Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes for suggestions.

9 Make sure students look carefully at the historical illustration. Encourage them to use details in the illustration to clarify the meaning of details in the article, and vice versa.

ACTIVITY 2.7 continued

Introducing a Story of Revenge

My Notes



A lithograph of Carnival at the Theater (*teatro*) of S. Gallo and S. Benedetto (1856)

Second Read

- Reread the informational text to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

2. Key Ideas and Details: How does Carnival fit into the Christian religious calendar?

Ash Wednesday marks the start of the holy weeks of Lent on the Christian calendar. Many Christians celebrate with a day of merrymaking as a last hurrah before embarking on a 40-day period of penance and fasting. RI.9–10.3

3. Craft and Structure: Based on what you learned in this text about catacombs and Carnival, why would a story set in the catacombs during Carnival be interesting?

It's an interesting setting because Carnival is essentially a big party and would add a happy, celebratory element to a story, while the catacombs would add a creepy, somewhat frightening element. RI.9–10.4

4. Craft and Structure: In the first paragraph, five words appear in italics and are followed/preceded by the definition of the word. Why does the author of this text choose to do this?

By providing the definitions in the text, readers can understand what they're reading about without having to stop and look up unknown words. RI.9–10.4

Check Your Understanding

Review the image of Carnival. Write a brief interpretation of what is happening in that image using textual evidence and vocabulary from the passage.

Narrative Writing Prompt

Imagine that you are setting a story in a catacomb. Write a story starter describing the setting and introduce a character. Be sure to:

- Use figurative language and imagery to create a mood of suspense, fear, or terror.
- Use sentence structures effectively to create the mood you want.
- Use specific details to describe the setting and the character.

My Notes

*Can use this opportunity to describe students' own stories' settings instead of the random catacomb

ASSESS

Review students' responses to the Check Your Understanding prompt. Responses should note evidence of a Carnival celebration, including dancing and costumes, including several people wearing masks; one, a roquelaire; and another, motley.

Students' story starters should introduce a character, reflect details about catacombs; include vivid images; and employ varied sentence structure.

ADAPT

If students have trouble interpreting the illustration, suggest they begin with the general (what are all of these people doing?) to the specific (what is each person wearing?) and then connect their responses to details from the article.

To help students develop a mood of suspense, fear, or terror, have them create a two-column **graphic organizer** with the headings *Setting* and *Character*. Have them use details from the informational text and/or illustration that could be applied to each story starter element.

Bellringer to review irony

T.E. ELD
P. 118

S.E. ELD
P. 90

ACTIVITY 2.8

PLAN

Suggested Pacing: 3 50-minute class periods

TEACH

1 Read the Preview and the Setting a Purpose for Reading sections with your students. To confirm their understanding of the Literary Terms sidebar, ask student volunteers to summarize the situational irony in “The Gift of the Magi” and “The Stolen Party.” Invite students to supply examples of dramatic and verbal irony (Dramatic irony, for instance, is a feature of many fairy tales, such as “Little Red Riding Hood”—“Grandmother, what big teeth you have!” Also, many teenagers are masters of verbal irony in the form of sarcasm.)

TEACHER TO TEACHER

The language of this selection will challenge many students. Consider **reading aloud** at least the first three paragraphs. To address challenging syntax, discuss the reading sentence by sentence. Also model the **diffusing** vocabulary strategy by using the footnotes to supply synonyms while reading. With some of the most difficult vocabulary diffused, students will be able to follow the story more effectively.

2 FIRST READ: Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small-group reading
- read aloud

ACTIVITY 2.8

Irony in the Vaults

LEARNING STRATEGIES: Quickwrite, Graphic Organizer, Rereading, Diffusing, Predicting, Marking the Text, Think-Pair-Share, Drafting

Learning Targets

1. Identify how irony is conveyed through the words, actions, and situations in a story.
2. Acquire an understanding of challenging vocabulary by diffusing unknown words.
3. Analyze how an author effectively uses syntax to create a distinct style.

LT 1 shades of meaning
LT 1/2 nuances in meanings of words
Lc 10.5b

My Notes

10.1 a parallel structure

10.5b nuances in meaning

Literary Terms

Dramatic irony occurs when the reader or audience knows more about the circumstances or future events than the characters in the scene. **Verbal irony** occurs when a speaker or narrator says one thing while meaning the opposite.

Reviewing Irony

1. Think about the situational irony in the two short stories by O. Henry and Heker. This situational irony leads to an understanding of the theme or major idea of each story. What was ironic about the situation in each of the stories?

Introducing the Strategy: Diffusing

To diffuse a text means to read a passage, note unfamiliar words, and then use context clues, dictionaries, or other resources to discover meaning for the unfamiliar words.

Preview

In this activity, you will read a short story and analyze how the author conveys irony through words, actions, and situations.

Setting a Purpose for Reading

- Read the definitions for **dramatic** and **verbal irony**. As you read the story, highlight any examples of irony.
- Use the Diffusing strategy to circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Born in Boston, Edgar Allan Poe (1809–1849) was orphaned as a young child and taken in by the Allan family of Richmond, Virginia. Poe and the Allans eventually had a falling out because of Poe’s irresponsible behavior. This situation was characteristic of Poe’s short and tragic life. Despite his personal difficulties and an unstable temperament, Poe was a literary genius, writing short stories, poetry, and literary criticism, for which he became internationally famous. His dark imagination produced stories that are known for their atmosphere of horror.

COMMON CORE STATE STANDARDS

Focus Standards:

RL.9–10.4: 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. (See grade 9–10 Language standards 4–6 for additional expectations.)

RL.9–10.5: Analyze how an author’s choices concerning how to structure a text, order events

within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

L.9–10.1a: Use parallel structure.

L.9–10.5b: Analyze nuances in the meaning of words with similar denotations.

Additional Standards Addressed:

RL.9–10.1, RL.9–10.3, RL.9–10.10; W.9–10.2b, W.9–10.5, W.9–10.9a; L.9–10.3, L.9–10.4a

Short Story

The Cask of Amontillado

by Edgar Allan Poe

1 The thousand injuries of Fortunato I had borne as I best could, but when he ventured upon insult, I vowed revenge. You, who so well know the nature of my soul, will not suppose, however, that I gave utterance to a *threat*. At length I would be avenged; this was a point definitively settled—but the very definitiveness with which it was resolved precluded the idea of risk. I must not only punish, but punish with impunity. A wrong is **unredressed** when retribution overtakes its redresser. It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong.

2 It must be understood that neither by word nor deed had I given Fortunato cause to doubt my good will. I continued as was my wont, to smile in his face, and he did not perceive that my smile *now* was at the thought of his **immolation**.

3 He had a weak point—this Fortunato—although in other regards he was a man to be respected and even feared. He prided himself on his **connoisseurship** in wine. Few Italians have the true virtuoso spirit. For the most part their enthusiasm is adopted to suit the time and opportunity to practice **imposture** upon the British and Austrian millionaires. In painting and gemmary, Fortunato, like his countrymen, was a quack, but in the matter of old wines he was sincere. In this respect I did not differ from him materially; I was skillful in the Italian vintages myself, and bought largely whenever I could.

Chunk 1

4 It was about dusk, one evening during the supreme madness of the carnival season, that I encountered my friend. He accosted me with excessive warmth, for he had been drinking much. The man wore motley¹. He had on a tight-fitting parti-striped dress and his head was surmounted by the conical cap and bells. I was so pleased to see him that I thought I should never have done wringing his hand.

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

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

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

¹ motley is the traditional costume of the court jester

WORD CONNECTIONS

Roots and Affixes

The word *impunity* has a Latin root (from *poena*) that means "penalty" or "punishment." The prefix *in-* (spelled *im-* here) means "not." To do something with impunity is to do it without fear of punishment or consequences.

LC 10.5b

avenged: punished

unredressed: not corrected or set right
retribution: revenge

immolation: killing, as a sacrifice

connoisseurship: expertise

imposture: deceit, dishonesty

My Notes

Students should be highlighting examples of irony.

LC-Opportunity Variation: While reading chunk 1 aloud, bolded words are replaced w/ synonyms and are re-read as we go along.

prior to chunk 2, students are asked to focus their attention to the use of punctuation, specifically comma use by the writer. Students underline the comma, every time they see it. This begins the foundational work of understanding how authors use punctuation to create their style/syntax. This will also illuminate parallel structure, for later use in this lesson.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

2. Key Ideas and Details (RL.9–10.1) Reread the last two sentences in paragraph 1. Based on this text, what is the narrator's opinion of revenge? What does this reveal about his character? How would you describe someone who holds onto anger and wants to take matters into their own hands, as the narrator plans to do?

LT 1

3. Key Ideas and Details (RL.9–10.1) To whom is the narrator telling his story? Support your answer with evidence from the text. Reread the second sentence. What clues does the author include about the narrator's audience? Does it sound like he knows the person well?

LT 1

Text Complexity

Overall: Complex
Lexile: 820L
Qualitative: High Difficulty
Task: Moderate (Analyze)

3 As students are reading, monitor their progress. Be sure they are engaged with the text, marking examples of irony and unfamiliar vocabulary while noting thoughts and questions in the My Notes column.

LT 1

4 Alternative Reading Plan: After the first three paragraphs, the text is divided into chunks. In the Scaffolding the Text-Dependent Questions feature in the bottom channel, the questions students will encounter after their Second Read are broken down into more manageable sequences. You may want to lead the class through a guided reading. Pause at the end of each chunk and lead students through any scaffolded questions that appear in your Teacher Edition.

L

5 Point out the Word Connections feature on roots and affixes on the student page.

ACTIVITY 2.8 continued

6 Remind students to be on the lookout for vocabulary they learned in Activity 2.7. Ask them to write synonyms above the words they have studied.

ACTIVITY 2.8 continued

Irony in the Vaults

My Notes

CFU
Opportunity
TDO

absconded: run away, fled

- 8 "Amontillado!"
- 9 "I have my doubts."
- 10 "Amontillado!"
- 11 "And I must satisfy them."
- 12 "Amontillado!"
- 13 "As you are engaged, I am on my way to Luchesi. If anyone has a critical turn, it is he. He will tell me—"
- 14 "Luchesi cannot tell Amontillado from sherry."
- 15 "And yet some fools will have it that his taste is a match for your own."
- 16 "Come, let us go."
- 17 "Whither?"
- 18 "To your vaults."
- 19 "My friend, no; I will not impose upon your good nature. I perceive you have an engagement. Luchesi—"
- 20 "I have no engagement; come."
- 21 "My friend, no. It is not the engagement, but the severe cold with which I perceive you are afflicted. The vaults are insufferably damp. They are encrusted with nitre."
- 22 "Let us go, nevertheless. The cold is merely nothing. Amontillado! You have been imposed upon; and as for Luchesi, he cannot distinguish sherry from Amontillado."
- 23 Thus speaking, Fortunato possessed himself of my arm. Putting on a mask of black silk and drawing a *roquelaire*² closely about my person, I suffered him to hurry me to my palazzo.

Chunk 2

- 24 There were no attendants at home; they had absconded to make merry in honour of the time. I had told them that I should not return until the morning and had given them explicit orders not to stir from the house. These orders were sufficient, I well knew, to insure their immediate disappearance, one and all, as soon as my back was turned.
- 25 I took from their sconces two flambeaux, and giving one to Fortunato, bowed him through several suites of rooms to the archway that led into the vaults. I passed down a long and winding staircase, requesting him to be cautious as he followed. We came at length to the foot of the descent, and stood together on the damp ground of the catacombs of the Montresors.
- 26 The gait of my friend was unsteady, and the bells upon his cap jingled as he strode.
- 27 "The pipe," said he.
- 28 "It is farther on," said I; "but observe the white webwork which gleams from these cavern walls."
- 29 He turned towards me and looked into my eyes with two filmy orbs that distilled the rheum of intoxication.

² *roquelaire* is a knee-length cloak, often trimmed with fur

Teacher Notes

L

My Notes

Although students continue to note and underline the commas, chunk 2 focuses on irony. The use of the comma/syntax helps to illuminate and make the irony more visible to students. See/use line 35 as an example.

L

- 30 "Nitre?" he asked, at length.
- 31 "Nitre," I replied. "How long have you had that cough?"
- 32 "Ugh! ugh! ugh!—ugh! ugh! ugh!—ugh! ugh! ugh!—ugh! ugh! ugh!"
- 33 My poor friend found it impossible to reply for many minutes.
- 34 "It is nothing," he said, at last.
- 35 "Come," I said, with decision, "we will go back; your health is precious. You are rich, respected, admired, beloved; you are happy as once I was. You are a man to be missed. For me it is no matter. We will go back; you will be ill, and I cannot be responsible. Besides, there is Luchesi—"
- 36 "Enough," he said; "the cough is a mere nothing; it will not kill me. I shall not die of a cough."
- 37 "True—true," I replied; "and, indeed, I had no intention of alarming you unnecessarily—but you should use all proper caution. A draught of this Medoc will defend us from the damp." Here I knocked off the neck of a bottle which I drew from a long row of its fellows that lay upon the mould.
- 38 "Drink," I said, presenting him the wine.
- 39 He raised it to his lips with a leer. He paused and nodded to me familiarly, while his bells jingled.
- 40 "I drink," he said, "to the buried that repose around us."
- 41 "And I to your long life."

draught: drink

repose: lie resting

Chunk 3

- 42 He again took my arm and we proceeded.
- 43 "These vaults," he said, "are extensive."
- 44 "The Montresors," I replied, "were a great and numerous family."
- 45 "I forget your arms."
- 46 "A huge human foot d'or, in a field azure; the foot crushes a serpent rampant whose fangs are imbedded in the heel."
- 47 "And the motto?"
- 48 "*Nemo me impune lacessit.*"³
- 49 "Good!" he said.
- 50 The wine sparkled in his eyes and the bells jingled. My own fancy grew warm with the Medoc. We had passed through walls of piled bones, with casks and puncheons intermingling, into the inmost recesses of the catacombs. I paused again, and this time I made bold to seize Fortunato by an arm above the elbow.
- 51 "The nitre!" I said; "see, it increases. It hangs like moss upon the vaults. We are below the river's bed. The drops of moisture trickle among the bones. Come, we will go back ere it is too late. Your cough—"
- 52 "It is nothing," he said; "let us go on. But first, another draught of the Medoc."

arms: coat of arms

³ *Nemo me impune lacessit* is Latin for "No one insults me with impunity."

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

4. **Craft and Structure (RL.9–10.5)** How does Poe create suspense leading up to Fortunato's inevitable death? Cite three examples from the story. Reread the story and mark areas where you felt excited, curious, intrigued, or confused—all emotions that make readers want to find out what happens to the characters.
5. **Craft and Structure (RL.9–10.6)** How does the setting of Carnival aid in Fortunato's fate? How is the setting different on this particular day

than any other day? How might the characters act, dress, or speak differently during this time?

6. **Craft and Structure (RL.9–10.4)** Reread the first paragraph of Chunk 2. How does Poe use irony in this scene? What was going on that night that the narrator knew would lure the servants out for the night if given the chance? Why did the narrator specifically tell his servants that he would be away until the morning?

LC 0.56 LT 1/3
LT 1
LT 1

ACTIVITY 2.8 continued

7 The end of Chunk 4 marks the story's climax. Ask students to write their predictions regarding Montresor's intentions in the My Notes section and to include textual support for their predictions.

8 Make sure students attend to the Grammar & Usage note on syntax on this page. (*Termination* means end; beginning the sentence by referring to the dark end of the tunnel certainly draws attention to it, and possibly signals Fortunato's fate.)

9 Draw students' attention to the Word Connections on etymology. This explanation helps explain the verbal irony in paragraphs 59–61.

ACTIVITY 2.8 continued

Irony in the Vaults

gesticulation: gesture, motion

GRAMMAR & USAGE

Syntax

Syntax refers to the way words, phrases, and clauses are organized in a sentence. Writers vary their syntax to achieve different rhythms and emphases in their prose. For example, notice that Poe uses an inverted word order in this sentence: "Its termination the feeble light did not enable us to see." A more typical word order is subject, verb, object, yet this sentence begins with the object (termination) followed by the subject (light) and verb (enable). Consider how the inverted word order places emphasis on the word *termination*.

WORD CONNECTIONS

Etymology

A *Mason* (capital "M") is a member of a secret organization known as the Freemasons. The fraternity was started in the 14th century and is highly selective about who it allows into its ranks. A *mason* (lowercase "m") is a person whose job it is to build with bricks and mortar. The two different definitions of this word create a delightful opportunity for irony in the story.

trowel: a tool with a flat blade used for laying bricks
interval: gap, space
fettered: restrained, chained

53 I broke and reached him a flagon of De Grave. He emptied it at a breath. His eyes flashed with a fierce light. He laughed and threw the bottle upwards with a **gesticulation** I did not understand.

54 I looked at him in surprise. He repeated the movement—a grotesque one.

55 "You do not comprehend?" he said.

56 "Not I," I replied.

57 "Then you are not of the brotherhood?"

58 "How?"

59 "You are not of the Masons."

60 "Yes, yes; I said, 'yes! Yes.'"

61 "You? Impossible! A Mason?"

62 "A mason," I replied.

63 "A sign," he said.

64 "It is this," I answered, producing from beneath the folds of my *roquelaire* a trowel.

65 "You jest," he exclaimed, recoiling a few paces. "But let us proceed to the Amontillado."

66 "Be it so," I said, replacing the tool beneath the cloak, and again offering him my arm. He leaned upon it heavily. We continued our route in search of the Amontillado. We passed through a range of low arches, descended, passed on, and descending again, arrived at a deep crypt, in which the foulness of the air caused our flambeaux rather to glow than flame.

Chunk 4

67 At the most remote end of the crypt there appeared another less spacious. Its walls had been lined with human remains piled to the vault overhead, in the fashion of the great catacombs of Paris. Three sides of this interior crypt were still ornamented in this manner. From the fourth the bones had been thrown down, and lay promiscuously upon the earth, forming at one point a mound of some size. Within the wall thus exposed by the displacing of the bones, we perceived a still interior recess, in depth about four feet, in width three, in height six or seven. It seemed to have been constructed for no special use in itself, but formed merely the interval between two of the colossal supports of the roof of the catacombs, and was backed by one of their circumscribing walls of solid granite.

68 It was in vain that Fortunato, uplifting his dull torch, endeavoured to pry into the depths of the recess. Its termination the feeble light did not enable us to see.

69 "Proceed," I said; "herein is the Amontillado. As for Luchesi—"

70 "He is an ignoramus," interrupted my friend, as he stepped unsteadily forward, while I followed immediately at his heels. In an instant he had reached the extremity of the niche, and finding his progress arrested by the rock, stood stupidly bewildered. A moment more and I had fettered him to the granite. In its surface were two iron staples, distant from each other about two feet, horizontally. From one of these depended a short chain, from the other a padlock. Throwing the links about his waist, it was but the work of a few seconds to secure it. He was too much astounded to resist. Withdrawing the key I stepped back from the recess.

*word order - syntax
word order becomes
more obvious, now that
students see the
relationship between
punctuations
and its
purpose.*

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

LTA

7. Craft and Structure (RL.9–10.4) What message is the author sending the audience through the imagery of Montresor's coat of arms? What does it symbolize? What are the key elements of Montresor's coat of arms? What is significant about each of these elements? Why is it significant that the snake is being crushed?

LTA

8. Craft and Structure (RL.9–10.4) How does the author use verbal irony to enhance the story's suspense? Locate two examples of verbal irony in the story. Make note of times when Montresor says one thing but means another. What is the effect of these statements? How do these moments build suspense leading up to Fortunato's death?

71 "Pass your hand," I said, "over the wall; you cannot help feeling the nitre. Indeed it is very damp. Once more let me *implore* you to return. No? Then I must positively leave you. But I must first *render* you all the little attentions in my power."

72 "The Amontillado!" ejaculated my friend, not yet recovered from his astonishment.

73 "True," I replied; "the Amontillado."

Chunk 5

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

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

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

Chunk 6

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

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

79 "The Amontillado!" I said.

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

81 "Yes," I said, "let us be gone!"

implore: beg
render: provide

GRAMMAR & USAGE
Parallel Structure

Writers create **parallel structure** by presenting ideas, descriptions, or actions of equal importance in the same grammatical forms. This emphasizes important ideas and creates rhythm. For example, Poe uses parallel structure in these sentences: "I had completed the eighth, the ninth, and the tenth tier. I had finished a portion of the last and the eleventh. . . ." Think about what this repetition emphasizes about the narrator's actions.

** Parallel Structure **

My Notes

Had shift in parallel structure to emphasize the importance/significance of revenge (Montresor's character)



Loose indirect LT3

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

9. **Craft and Structure (RL.9–10.6)** What effect does the chosen point of view have on this story? Is the narrator speaking in first, second, or third person? Why is it significant that the reader knows things about Montresor (the narrator) that Fortunato does not?

10. **Key Ideas and Details (RL.9–10.2)** What is the central theme of the story? How is this theme created? What is the purpose of telling this story? What message does the author seem to be sending the reader? How does the author reference or build upon this message as the story progresses?

LT 1

ACTIVITY 2.8 continued

12 Draw students' attention to the Word Connections note about etymology on this page, which sheds light on another example of verbal irony.

13 Make sure students tend to the Grammar & Usage feature on verbals.

14 Based on the observations you made during the first reading, you may want to adjust the reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

15 SECOND READ: During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread and work on the questions in a variety of ways:

- independently
- in pairs
- in small groups
- together as a class

16 Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes for suggestions.

ACTIVITY 2.8 continued

Irony in the Vaults



WORD CONNECTIONS

Etymology

In pace requiescat! is Latin for "Rest in peace." Fortunato is buried alive, which in no way conjures up thoughts of him resting in peace. Poe's choice to end the story with this final thought leaves the reader with an unsettled feeling.

aperture: narrow opening
rampart: barrier

GRAMMAR & USAGE

Verbals

A **verbal** is a form of a verb that is used as some other part of speech—a noun, an adjective, or an adverb. Verbals add variety and complexity to a text.

A **gerund** is a verbal that ends in *-ing* and functions as a noun. For example: "When at last the **clanking** subsided, I resumed ..."

A **participle** is a verbal that ends in *-ing* or *-ed* and functions as an adjective. For example: "I thrust a torch through the **remaining** aperture and let it fall within."

An **infinitive** is a verbal that can be used as a noun, an adjective, or an adverb. An infinitive is usually formed by adding *to* to the simple form of the verb: *to eat*, *to sleep*. For example: "Unsheathing my rapier, I began **to grope** with it about the recess."

82 "For the love of God, Montresor!"

83 "Yes," I said, "for the love of God!"

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

85 "Fortunato!"

86 No answer. I called again—

87 "Fortunato!"

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

89 *In pace requiescat!*

Second Read

- Reread the story to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

2. Key Ideas and Details: Reread the last two sentences in paragraph 1. Based on this text, what is the narrator's opinion of revenge? What does this reveal about his character?

The narrator believes not only that it's okay to seek revenge on someone who has wronged him, but that the avenger is successful only if he gets away with his revenge and the victim is aware of the punisher's identity. RL.9–10.1

3. Key Ideas and Details: To whom is the narrator telling his story? Support your answer with evidence from the text.

At the opening of the story, the narrator speaks directly to his audience by stating, "You who know so well the nature of my soul . . ." suggesting that he is speaking to someone who knows him intimately. At the end of the story, however, he notes that it's been "half a century," 50 years, since he killed Fortunato, which suggests that he is a very old man, possibly making a deathbed confession. RL.9–10.1

4. Craft and Structure: How does Poe create suspense leading up to Fortunato's inevitable death? Cite three examples from the story.

Poe creates a lot of suspense leading up to Fortunato's death. First, he sets the story in a crypt, surrounded by human remains. He dresses Fortunato in a jester's costume, suggesting that he is being fooled. Montresor's ironic concern about Fortunato's cough—while he continues to lure the man into deeper into the nitre-covered cave—suggests that Fortunato's death is imminent. RL.9–10.5

Check Your Understanding

Briefly explain why a writer would include irony in his or her story. How might you incorporate situational, dramatic, and/or verbal irony into your story?

Explanatory Writing Prompt

LT 1

In a well-supported paragraph, explain how Poe uses verbal irony in “The Cask of Amontillado” to emphasize the evil intentions of Montresor. Be sure to:

- Create a sentence that introduces your topic.
- Cite textual examples of verbal irony.
- Include commentary sentences that explain the importance or the effect of the irony.
- Use appropriate parallel structure of multiple ideas within a sentence.



My Notes

L

LC D.1a
LT 3
opportunity: support

online
• Grammar Handbook
part 3: style
"parallel structure"

• writer's workshop
Lesson: "parallelism"

INDEPENDENT READING LINK

Read and Discuss

With a partner, share a plot summary of one of the stories you have read independently. Explain to your partner how the author uses imagery, symbolism, or irony in the story. Discuss how the author's use of the literary element(s) adds to the effectiveness of the story. Which specific literary element(s) that you have learned about make this a “good story”?

19 Make sure students attend to the Independent Reading Link, which provides an opportunity for them to demonstrate their application of literary elements as well as their deeper understanding of the Essential Question.

ASSESS

The **graphic organizer** enables students to consolidate their understanding of the three types of irony. As noted earlier, you may want to have students work in small groups on this assignment.

Check Your Understanding encourages students to think about what makes irony an effective literary device. Students might note that irony can create humor in one instance and horror in the next or a mixture of both; it also creates suspense and helps convey themes about appearance versus reality.

Use the Explanatory Writing Prompt to assess students' ideas about the purpose of irony, which they discussed in a general way in the Check Your Understanding activity. Responses should cite and explain the effect of an example of verbal irony in Poe's story.

ADAPT

If students struggle with the Check Your Understanding prompt, suggest that they consider how this unit's stories would read without irony. Have students summarize scenes from Poe's story without verbal irony, or O. Henry's story without situational irony. Ask students what happens to suspense and theme in these irony-free versions.

If your students need more support reading “The Cask of Amontillado,” you might have students briefly rehearse and then **read aloud** the dialogue, which is much more accessible than some of Montresor's narration.

ACTIVITY 2.9

▶ PLAN

Materials: highlighters
Suggested Pacing: 1 50-minute class period

▶ TEACH

1 Read the Preview and the Setting a Purpose for Reading sections with your students. Remind them to look for similarities to ideas in “The Cask of Amontillado,” and to follow the directions for annotating imagery, irony, and unknown words.

2 FIRST READ: Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small-group reading
- read aloud

3 As students are reading, monitor their progress. Be sure they are engaged with the text and annotating irony, imagery, and unknown words. Evaluate whether the selected reading mode is effective.

4 Based on the observations you made during the first reading, you may want to adjust the reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

ACTIVITY 2.9

Connecting Symbolism to Meaning

LEARNING STRATEGIES:
Marking the Text, Discussion Groups, SIFT, Levels of Questions, Diffusing

My Notes

Learning Targets

- 1 Analyze how a poet explores the idea of revenge.
- 2 Compare thematic elements and ideas across different texts and genres.

Preview

In this activity, you will read a poem with similar themes to “A Cask of Amontillado” and identify examples of imagery and symbolism.

Setting a Purpose for Reading

- Underline any examples of imagery, and draw a star next to types of irony.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

William Blake (1757–1827) was an artist as well as a poet. Born in London, he was apprenticed to an engraver when he was young. Blake claimed to have mystical visions, which he expressed in his poems and engravings. He engraved both the texts and illustrations for his poems. “A Poison Tree” is from his collection called *Songs of Experience*, which reflect his complex view of a world that includes good and evil, innocence and experience.

Poetry

A Poison Tree

by William Blake

I was angry with my friend:
I told my wrath, my wrath did end.
I was angry with my foe:
I told it not, my wrath did grow.

5 And I watered it in fears,
Night and morning with my tears;
And I sunned it with smiles,
And with soft deceitful wiles.

And it grew both day and night,
10 Till it bore an apple bright.
And my foe beheld it shine.
And he knew that it was mine,

wrath: fierce anger; vengeance caused by anger

wiles: sneaky or clever behavior

COMMON CORE STATE STANDARDS

Focus Standards:

RL.9–10.2: Determine a theme or central idea of a text and analyze in detail 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.

RL.9–10.4: 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). (See grade 9–10 Language standards 4–6 for additional expectations.)

Additional Standards Addressed:

RL.9–10.1; RL.9–10.5; RL.9–10.10; SL.9–10.1a; W.9–10.2a; W.9–10.2b; W.9–10.2c; W.9–10.2d; W.9–10.4; W.9–10.10

ACTIVITY 2.9 *continued*

7 Have students complete the Independent Reading Checkpoint.

▶ ASSESS

Review students' Check Your Understanding responses to be sure that they are able to express the themes in an appropriate thematic statement.

Writing to Sources allows students to compare and evaluate how two authors use a particular literary element (irony, imagery) to express a theme.

Use the Independent Reading Link as an opportunity to assess students' ability to independently write and support a thematic statement.

▶ ADAPT

If students have difficulty identifying a theme of "A Poison Tree" for the Check Your Understanding assignment, give them the opportunity to visualize the poem and draw their understanding of the title and of each stanza. By describing the drawings, they should be able to arrive at a theme statement such as "When anger is nurtured, it grows into something poisonous."

ACTIVITY 2.9
continued

Connecting Symbolism to Meaning

My Notes

LT 2

LT 2

Resources:

Writer's
workshop
Activities
&
Grammar
Handbook
(online)

Check Your Understanding

Write a thematic statement about the poem "The Poison Tree."

Writing to Sources: Explanatory Text

Explain how the authors of "The Cask of Amontillado" and "A Poison Tree" use literary elements, such as imagery and irony, to effectively convey the theme. How effective is each author's use of figurative language and symbolism? Provide examples that show each author's use of specific literary elements in developing the theme. Be sure to:

- Begin with a clear thesis that states your position.
- Include multiple direct quotations from the text to support your claims.
- Introduce and punctuate all quotations correctly.
- Include transitions between points and a statement that provides a conclusion.

Independent Reading Checkpoint

Review your independent reading. What have you learned and observed about authors' use of literary elements to develop theme and craft in a "good story"? Review any idea notes in your Reader/Writer Notebook. How can you use what you have learned to craft your own short story? Which narrative techniques will be most effective for you to use in developing your story and its theme?



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Writing a Short Story

EMBEDDED
ASSESSMENT 1

ASSIGNMENT

Your assignment is to write an original narrative from real or imagined experiences or events. Your story must include a variety of narrative techniques—such as foreshadowing, point of view, figurative language, imagery, symbolism, and/or irony—as well as effective details and a well-structured sequence of events.

Planning and Prewriting: Plan for your narrative.

- Review the unit activities and your Reader/Writer Notebook for ideas. What activities have you completed that will help you as you create a short story with the required narrative techniques?
- What events or experiences do you want to write about? What prewriting strategies can you use to help you create ideas?

Drafting: Determine the structure and how to incorporate the elements of a short story.

- What setting will you use? Point of view? Characters?
- Which additional narrative techniques will you use? Have you thought about including irony to create a sense of mystery, surprise, and tension?
- How does the story structure you created develop the events, characters, and plot of your story so that it engages your readers?

Evaluating and Revising: Create opportunities to review and revise to produce the best work.

- When and how will you share and respond with others to get feedback on all elements of your narrative?
- What words and phrases, details, and sensory language have you used to create for the reader a vivid picture of the setting, events/experiences, and characters?
- Is your story developing as you want it to? Are you willing to change your story if you must? Once you get suggestions, are you creating a plan to include revision ideas in your draft?
- Does your conclusion reflect on experiences in the narrative and provide an effective resolution?
- Have you used the Scoring Guide to help you evaluate how well your draft includes the required elements of the assignment?

Checking and Editing for Publication: Confirm that the final draft is ready for publication.

- How will you check for grammatical and technical accuracy? Cohesion?

Reflection

After completing this Embedded Assessment, think about how you set out and accomplished the tasks for this assignment. Write a reflection explaining how identifying and collecting information helped you create a short story. What did you do to review and revise your narrative, and how was the information you collected useful?

Technology Tip

Storyboards are commonly used to sequence a story and to visualize events. If you want to use a storyboard, search for online storyboarding tools you might use to help you plan and write your story.

EMBEDDED ASSESSMENT 1

Suggested Pacing: 3 50-minute class periods

1 Planning and Prewriting: Before students begin their writing, review the Scoring Guide. An effective review may be to apply the Exemplary descriptors to a story they have read. For instance, you might return to “The Gift of the Magi” and discuss how O. Henry “sustains focus on setting, character, events, and/or ideas to strengthen the unity of the story.” Continue down the Exemplary column with examples from the story.

2 Drafting: Emphasize to students that the purpose of this assignment is to demonstrate their understanding of narrative elements through the writing of a short story. They may want to review activities in which they practiced applying specific elements.

3 Evaluating and Revising: Working in writing groups or with revision partners will be important in providing feedback on possible opportunities for revision.

4 Checking and Editing for Publication: Beyond revising, this is where students need to show their concern for and command of the conventions of language and spelling, and professional formatting that comes from using a computer word-processing program.

5 Reflection These questions should be added to the body of reflection students have already created for the previous units. These questions attempt to remind students of what and how they are learning as they progress through the units.

COMMON CORE STATE STANDARDS

Focus Standards:

W.9–10.3a: 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.

W.9–10.3b: Use narrative techniques, such as dialogue, pacing, description, reflection, and

multiple plot lines, to develop experiences, events, and/or characters.

W.9–10.3c: Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.

W.9–10.3d: Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

TEACHER TO TEACHER

Make arrangements with a nearby elementary school to have students read their short stories to an authentic audience of young readers.

SCORING GUIDE

When you score this Embedded Assessment, you may wish to download and print copies of the Scoring Guide from SpringBoard Digital. In this way, you can have a copy to mark for each student's work.

To identify areas where your English learners could use additional support, see the English Language Development Rubric for Embedded Assessment 1 on page 182a.

Writing a Short Story

Scoring Guide

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The narrative</p> <ul style="list-style-type: none"> sustains focus on setting, character, events, and/or ideas to strengthen the unity of the story presents thought-provoking details, conflict, and resolution to heighten reader interest develops engaging and authentic characters that grow in complexity throughout the story. 	<p>The narrative</p> <ul style="list-style-type: none"> generally focuses on setting, character, events, and/or ideas to maintain the unity of the story includes well-developed conflict and resolution with appropriate details to sustain reader interest develops believable characters that grow in depth throughout the story. 	<p>The narrative</p> <ul style="list-style-type: none"> does not sustain a focus on setting, character, events, and/or ideas, limiting the unity of the story contains unfocused conflict and resolution contains characters that are not developed or are not believable. 	<p>The narrative</p> <ul style="list-style-type: none"> does not contain essential details to establish setting, character(s), events, and/or ideas does not contain believable characters does not provide a conflict or resolution.
Structure	<p>The narrative</p> <ul style="list-style-type: none"> follows the structure of the genre engages the reader and uses a variety of techniques to sequence events and create a coherent whole provides an insightful conclusion with a clear and reasonable resolution. 	<p>The narrative</p> <ul style="list-style-type: none"> follows the structure of the genre orients the reader and includes a sequence of events that create a coherent whole provides a conclusion and clear resolution. 	<p>The narrative</p> <ul style="list-style-type: none"> may follow only parts of the structure of the genre presents disconnected events with limited coherence contains an underdeveloped conclusion with little or no resolution. 	<p>The narrative</p> <ul style="list-style-type: none"> does not follow the structure of the genre includes few if any events and no coherence does not contain a conclusion or does not provide a resolution.
Use of Language	<p>The narrative</p> <ul style="list-style-type: none"> purposefully uses precise language, telling details, and sensory language to enhance mood or tone effectively uses a range of narrative techniques and literary devices to enhance the plot demonstrates technical command of spelling and standard English conventions. 	<p>The narrative</p> <ul style="list-style-type: none"> uses precise language and sensory details to define the mood or tone uses a range of narrative techniques and literary devices to establish the plot demonstrates general command of conventions and spelling; minor errors do not interfere with meaning. 	<p>The narrative</p> <ul style="list-style-type: none"> uses limited sensory details resulting in an unfocused or vague mood or tone contains few or no narrative techniques and devices demonstrates limited command of conventions and spelling; errors interfere with meaning. 	<p>The narrative</p> <ul style="list-style-type: none"> uses no sensory details to create mood or tone contains few or no narrative techniques and devices contains numerous errors in grammar and conventions that interfere with meaning.

COMMON CORE STATE STANDARDS

W.9–10.3e: Provide a conclusion that follows form and reflects on what is experienced, observed, or resolved over the course of the narrative.

Additional Standards Addressed: W.9–10.4; W.9–10.5; W.9–10.6; W.9–10.10; L.9–10.2c