Standards Focus

Objectives

Students will
- understand and analyze irony
- paraphrase a text

Motivate

What Do You Think?/QuickTalk

Use the QuickTalk question to guide a class discussion about the differences between a delusion and a lie. Have students write their ideas in their **Reader/Writer Notebooks**. Tell students to think about whether the narrator is lying or deluded as they read "The Tell-Tale Heart." How can they tell?

Academic Vocabulary

Look for opportunities to use the Academic Vocabulary words in this collection.

- **distinctive, *adj.*:** special; different from others
- **establish, *v.*:** bring about; set up
- **impact, *n.*:** strong or forceful effect
- **impression, *n.*:** idea or notion

Analyzing Visuals

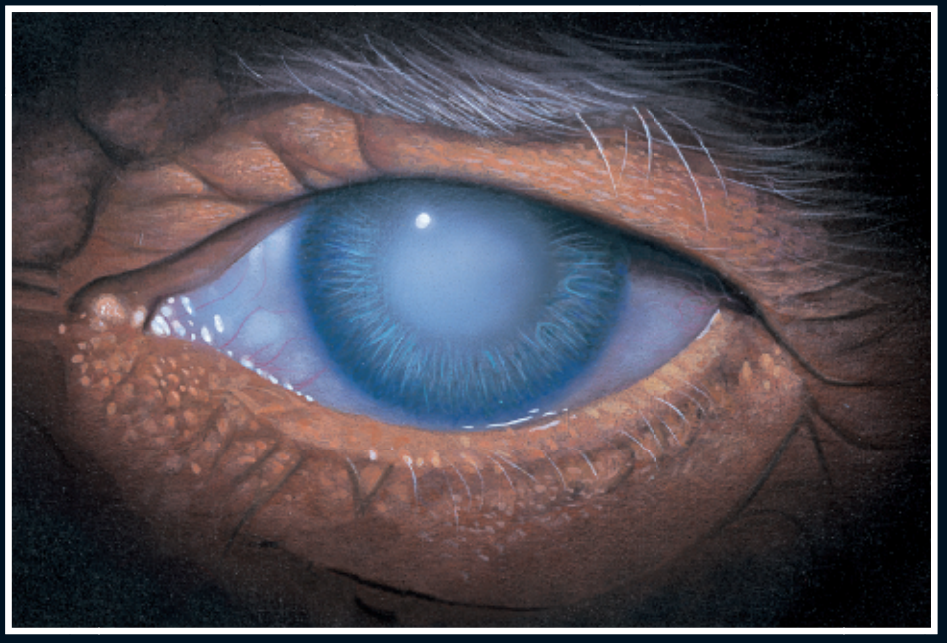
Activity Have students make a list of adjectives to describe the feelings that the image evokes. ***Possible responses:*** *The image evokes feelings that are scary, creepy, hideous, grotesque, repulsive, and awful.*

SHORT STORY

Preparing to Read

The Tell-Tale Heart

by **Edgar Allan Poe**



What Do You Think? When can telling the truth be a lie?

QuickTalk
What is the difference between a lie and a delusion? Share your ideas with a few classmates. Refer to a dictionary, if necessary.

SKILLS FOCUS pp. 376–387

Literary Skills
- Understand irony.
- Analyze irony.
- Analyze climax.

Reading Skills
- Paraphrase material from a text.

Vocabulary Skills
- Identify synonyms.
- Identify and interpret figurative language.
- Use academic vocabulary appropriately.

Grammar Skills
- Identify and correct sentence fragments.

Listening and Speaking Skills
- Participate in formal/informal discussions and conversations.

Writing Skills
- Write to explain.

Selection Readability	
Easily Accessible **Accessible** Challenging	familiar genre; complex syntax; chronological order; challenging theme
Lexile	**860**

Selection Summary

The narrator recounts what he sees as his clever murder of an old man. When the police arrive he allows them to search the premises. The narrator thinks he hears the dead man's beating heart and confesses his crime to the police.

Reader/Writer Notebook

Use your **RWN** to complete the activities for this selection.

Literary Focus

Irony Much of the horror in "The Tell-Tale Heart" comes from Poe's use of irony. **Irony** is a contrast between expectation and reality. Irony can be tragic, profound, or even funny. There are three kinds of irony:

- **Verbal irony**—we say the opposite of what we mean.
- **Situational irony**—something happens that is opposite from what we expect.
- **Dramatic irony**—we know something a character doesn't know.

Literary Perspectives Apply the literary perspective on page 379 as you read this story.

Reading Focus

Paraphrasing a Text **Paraphrasing**—restating the text in your own words—can help you unlock the meaning of complicated or confusing text. Paraphrasing can also help you recognize elements of a writer's style, including irony.

Into Action As you read "The Tell-Tale Heart," look for complex sentences to write in a chart like the one below. Paraphrase each sentence, and compare yours with the original. Are any style elements more noticeable? Were any "lost in translation"?

Original Sentence	My Paraphrase
"Hearken! and observe how healthily—how calmly I can tell you the whole story."	Listen and you'll learn how I can tell you my story in a calm and healthy way.

Writing Focus

Think as a Reader/Writer

Find It in Your Reading As you read the following story, notice the impact it has on you. In your *Reader/Writer Notebook*, write down words or phrases that create a deep impression.

Vocabulary

vexed (vehkst) *v.:* disturbed; annoyed. *The old man's eye vexed the narrator.*

audacity (aw DAS uh tee) *n.:* boldness. *Impressed with his own audacity, the narrator smiled.*

vehemently (VEE uh muhnt lee) *adv.:* forcefully; passionately. *He talked more vehemently, but he couldn't drown out the sound.*

gesticulations (jehs TIHK yuh LAY shuhnz) *n.:* energetic gestures. *The narrator's violent gesticulations did not disturb the calm police officers.*

derision (dih RIHZH uhn) *n.:* contempt; ridicule. *Most of all, the narrator hated the smiling derision of the police.*

Language Coach

Oral Fluency All of the words above, except one, have more than one syllable. Which word has only one syllable? Which word has the most syllables? Try saying the words softly and counting the syllables on your fingers.

Learn It Online

See the video introduction of Poe's story at:

go.hrw.com L8-377 Go

Selection Resources

Collection 4 Resources, on-level practice and assessment, p. 6

PowerNotes, interactive lesson presentation with activities

Teacher One Stop™, on-level lesson plans and all print resources

Holt Audio Library

Holt Audio Library: Selections and Summaries in Spanish

The Holt Reader, p. 148

The Holt Reader, Adapted Version, p. 120

Holt Audio Tutor

Differentiating Instruction, modified lesson plans and leveled assessment

Holt English Language Development, systematic instruction and scaffolded content

Supporting Instruction in Six Languages, selection summary

Resources for Teaching Advanced Students, lesson plans

ThinkCentral Online Assessment, Selection Test

ThinkCentral Online Remediation

Preteach

Introducing Vocabulary

Read aloud the Vocabulary words and sample sentences. Then, have students use the Vocabulary words to complete these sentences.

1. The old man gave the stranger a look of _____. [*derision*]
2. The man's frustration showed by his wild _____. [*gesticulations*]
3. The thieves had the _____ to rob us in broad daylight. [*audacity*]
4. I was _____ when he cancelled our plans. [*vexed*]
5. The two men argued _____ about the crime. [*vehemently*]

Language Coach

Use **Language Coach** to help English-language learners acquire word-attack skills. ***Answers:*** vexed *has one syllable;* gesticulations *has the most syllables.*

Literary Focus

As you read and discuss the selection with students, have them note instances of verbal, situational, and dramatic irony.

Reading Focus

Give students a copy of the Reading Focus graphic organizer before they read. (See **Collection 4 Resources**.) Tell them to use their responses to answer the questions on the Applying Your Skills page.

Writing Focus

As they read, have students record words and phrases that have an impact on them in their **Reader/Writer Notebooks**. Students can use their notes to complete the Writing Focus activity.

Learn It Online

The **PowerNotes** presentation for this lesson includes a short video that introduces the selection. The video is also available on the online version of this page. Preview the video at **go.hrw.com**.

go.hrw.com L8-377 Go

Selection Introduction

More About the Writer

A rivalry resulting in murder is a recurring subject seen in some of **Edgar Allen Poe's** works. The thematic elements of paranoia and jealousy had a foundation in Poe's real life since he was well known for quarreling with many of his literary acquaintances. In Poe's obituary, his anthologist and rival, Rufus Griswold, wrote that news of his death ". . . will startle many, but few will be grieved by it."

Think About the Writer

Tell students that Edgar Allan Poe is often credited with having invented the modern horror or suspense story. Have students discuss the elements they expect from the genre. Then, ask the class to look for these elements as they read.

For Independent Reading

Students who are interested in reading more stories by Poe may enjoy *The Complete Stories and Poems of Edgar Allan Poe*, which includes his own critical remarks about his work.

Learn It Online

The enhanced author biography offers more information on the life of the author as well as Holt's interactive resources pertaining to the author. Preview at **go.hrw.com**.

go.hrw.com L8-378 Go

MEET THE WRITER

Learn It Online
Learn more about Poe at:
go.hrw.com L8-378 Go

Edgar Allan Poe

(1809–1849)

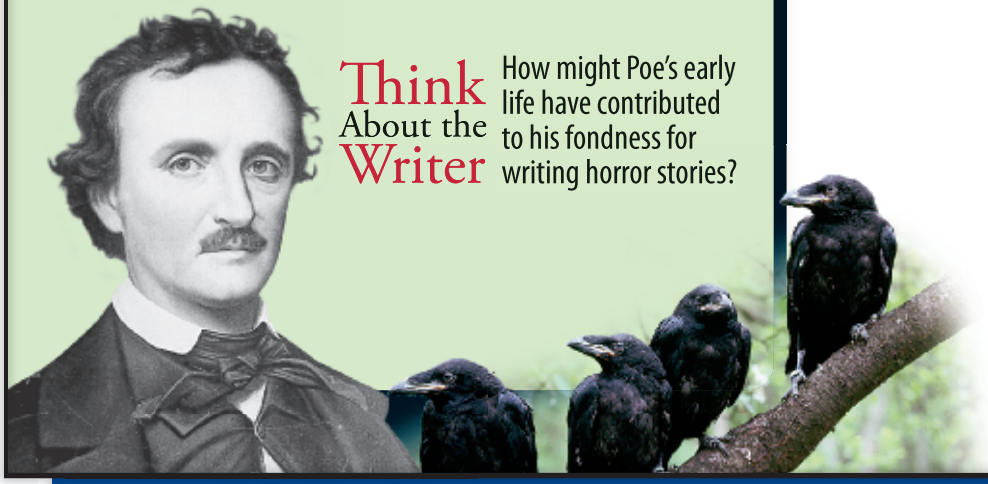
Orphaned and Penniless

Born in Boston, Edgar Allan Poe was the son of traveling actors. His father deserted the family when Poe was a baby, and his mother died before his third birthday. Poe was taken in by the wealthy Allan family of Richmond, Virginia, and given a first-class education. At the age of twelve, he had already written enough poems (mainly love poems to girls he knew) to fill a book. By the time he was twenty, he had published two volumes of poetry.

Poe constantly argued with his foster father, John Allan, about money. Allan eventually broke all ties with Poe, leaving him penniless. In 1831, Poe moved in with his aunt, Maria Clemm, and her children in Baltimore. He married his young cousin Virginia Clemm five years later.

Celebrated and Poor

Poe became as celebrated for his tales of horror and mystery as for his poetry. He made very little money from his writing, though—one of his most famous poems, "The Raven," earned him only about fifteen dollars. He seemed to live on the brink of disaster. His wife's death from tuberculosis in 1847 brought on a general decline in his physical and emotional health. He was found very ill in a Baltimore tavern on a rainy day in 1849; he died four days later of unknown causes.



Think About the Writer How might Poe's early life have contributed to his fondness for writing horror stories?

Build Background

Edgar Allan Poe is often credited with having invented the modern horror or suspense story. Many of the familiar elements from today's horror movies are found in this story—fury, murder, blood, and madness.

As both a critic and an author, Poe felt that prose writing should express a focused truth about human existence. He expressed his truths in the horror or suspense genre, but he was also one of the first writers to explore science fiction and detective styles.

Preview the Selection

In this story, an unnamed narrator describes why he is offended by a certain old man and what he plans to do about it.

Research to Practice

*Holt author **Deborah Appleman** offers strategies for teaching point of view and the biographical perspective.*

There are several ways into this classic story. First, this story presents a great opportunity to teach point of view as well as the concept of the unreliable narrator. Who is the "I" in the story? What do we know about him? How much can we trust what he says? Given Poe's tendency to use complex and even twisted narration to spin his tales, focusing on these elements will not only help your students' comprehension and interpretation of this story; it will help them to become better readers of Poe when they encounter him again, as they surely will.

Furthermore, the Meet the Writer segment offers intriguing information about Poe's life. This is an excellent opportunity to invite your students to use the biographical perspective. The Think About the Writer segment of the student edition asks students, "How

Read with a Purpose As you read this famous short story, determine whether the narrator is or is not sane.

The Tell-Tale Heart

by **Edgar Allan Poe**

True!—nervous—very, very dreadfully nervous I had been and am; but why *will* you say that I am mad? The disease had sharpened my senses—not destroyed—not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily—how calmly I can tell you the whole story. A

It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. Object[1] there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! Yes, it was this! One of his eyes resembled that of a vulture—a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees—very gradually—I made up my mind to take the life of the old man and thus rid myself of the eye forever. B

1. **object** (AHB jihkt): purpose or goal.

Literary Perspectives

Use this perspective to help you analyze Poe's distinctive style.

Analyzing an Author's Techniques To understand an author's style, you analyze his or her techniques. That means that you consider how the word choices contribute to the tone and mood; you appreciate the sensory images; you interpret the figures of speech and their impact; you notice the symbolism of important objects or places; and, especially in a story by Poe, you distinguish the different types of irony in his work. As you read, respond to the notes and questions in the text, which will guide you in using this perspective.

A **Read and Discuss** This paragraph is a bit confusing. What have we learned so far?

B **Reading Focus** **Paraphrasing** Paraphrase the final sentence of this paragraph. What has the narrator decided to do?

might Poe's early life have contributed to his fondness for writing horror stories?" Using our knowledge of the author's life as a lens through which to view his writing, or what we call the biographical literary perspective, certainly has its limitations, but in the case of the pitiful and pitiable Edgar Allan Poe, it can yield some very interesting insights into the relationship between a writer's life and his craft.

Literary Perspectives

Use the Literary Perspectives feature to differentiate the literature for a variety of students.

For All Students

Ask students if they have ever experienced something that was opposite from what they expected. What did they expect to happen? What actually happened?

As they read, have students keep a list of instances of situational, verbal and dramatic irony. By analyzing this technique of using irony, it will be easier to understand Poe's style.

Direct Teach

Think About/Talk About

Read with a Purpose Have students read the Read with a Purpose statement. Point out the key word "sane." Ask a volunteer to read the first paragraph aloud. Have students consider how Poe's style suggests the narrator's state of mind.

Comprehension

A Read and Discuss

Possible response: *The narrator seems to be struggling with the idea that he is either mad or has extremely sharp senses. In either case, he appears to be rather nervous about something.*

B Reading Focus

Possible response: *Apparently, the narrator is so bothered by the old man's creepy eye that he has decided to take his life.*

Extend the Discussion

Speculating In the first paragraph, to whom do you think the narrator is talking? Why? ***Possible response:*** *The narrator could be speaking to a close friend, a doctor, a priest, or a detective. He sounds as if he is making a confession or trying to justify his actions to someone.*

Finding Details What sense does the narrator say was his sharpest? How does he support his claim? ***Possible response:*** *The narrator says that his sense of hearing is his sharpest sense. He supports his claim by saying that he could hear all things in heaven and earth, and many things in hell.*

Guided Practice

Model and Apply

- Provide students with copies of the Reading Focus graphic organizer for "The Tell-Tale Heart." (See **Collection 4 Resources**.)
- Tell students that when you **paraphrase** a text, you rewrite the text in your own words. By rewriting the text in your own words, you can better understand complicated writing.
- Use the following sentence from p. 380 to model how to paraphrase a section of text from the selection and make an entry in the graphic organizer.

Original Sentence	My Paraphrase
"You fancy me mad."	"You think I'm crazy."

- **Turn-and-Talk** Group students into pairs. Have them read the paragraph beginning, "Now this is the point . . ." As they read, have them record confusing sections of the text in their graphic organizers. Then, have student pairs work together to come up with paraphrases for those sections.

Think as a Reader/Writer

Find It in Your Reading Tell students that Poe's writing contains many words and phrases that may seem out of place to modern readers.

Use It in Your Writing Tell students to select an unusual word and phrase from the text and write a sentence using the word or phrase as Poe might.

Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen *me*. You should have seen how wisely I proceeded—with what caution—with what foresight—with what dissimulation[2] I went to work! I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the latch of his door and opened it—oh, so gently! And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, so that no light shone out, and then I thrust in my head. Oh, you would have laughed to see how cunningly I thrust it in! I moved it slowly—very, very slowly, so that I might not disturb the old man's sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha! Would a madman have been so wise as this? And then, when my head was well in the room, I undid the lantern cautiously—oh, so cautiously—cautiously (for the hinges creaked)—I undid it just so much that a single thin ray fell upon the vulture eye. And this I did for seven long nights—every night just at midnight—but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye. And every morning, when the day broke, I went boldly into the chamber and spoke courageously to him, calling him by name in a hearty tone and inquiring how he had passed the night. So you see he would have been a very profound[3] old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.

Upon the eighth night I was more than usually cautious in opening the door. A watch's minute hand moves more quickly than did mine. Never before that night had I *felt* the extent of my own powers—of my sagacity.[4] I could scarcely contain my feelings of triumph. To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts. I fairly chuckled at the idea; and perhaps he heard me; for he moved on the bed suddenly, as if startled. Now you may think that I drew back—but no. His room was as black as pitch with the thick darkness (for the shutters were close fastened, through fear of robbers), and so I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily. C

I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastening, and the old man sprang up in the bed, crying out—"Who's there?"

I kept quite still and said nothing. For a whole hour I did not move a muscle, and in

2. **dissimulation** (dih sihm yuh LAY shuhn): disguising of intentions or feelings. (Look for a similar word at the end of the story.)

3. **profound** (pruh FOWND): having great intellectual depth and insight.

4. **sagacity** (suh GAS uh tee): intelligence and good judgment.

C **Literary Focus** **Irony** Why is it ironic that the old man feared robbers? What type of irony is this?

Vocabulary **vexed** (vehkst) *v.*: disturbed; annoyed.

Differentiating Instruction

English-Language Learners

The story's sophisticated vocabulary and long, complex sentences will challenge these students. Assign them to peer tutors, and have the partners read the story together. Then, have students work together to paraphrase the portions of the text they do not understand.

See **Differentiating Instruction** for lesson plans and strategies for teaching English-language learners.

Readers Gaining Proficiency

Have students work in pairs to practice paraphrasing the text in their own words. Have one of the students in each pair read aloud a paragraph from "The Tell-Tale Heart" stopping after each sentence as the second student paraphrases the sentence. Tell student pairs to select another paragraph and switch tasks.

See **Differentiating Instruction** for lesson plans and strategies for teaching readers gaining proficiency.



The illustrations for this selection are from a short movie based on "The Tell-Tale Heart."

the meantime I did not hear him lie down. He was still sitting up in the bed listening—just as I have done, night after night, hearkening to the deathwatches[5] in the wall. Ⓓ

Presently I heard a slight groan, and I knew it was the groan of mortal terror. It was not a groan of pain or of grief—oh, no!—it was the low, stifled sound that arises from the bottom of the soul when overcharged with awe. I knew the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me. I say I knew it well. I knew what the old man felt, and pitied him, although I chuckled at heart. I knew that he had been lying awake ever since the first slight noise, when he had turned in the bed. His fears had been ever since growing upon him. He had been trying to fancy them causeless but could not. He had been saying to himself—"It is nothing but the wind in the chimney—it is only a mouse crossing the floor," or "It is merely a cricket which has made a single chirp." Yes, he had been trying to comfort himself with these suppositions; but he had found all in vain. *All in vain;* because Death, in approaching him, had stalked with his black shadow before him and enveloped the victim. And it was the mournful influence of the unperceived shadow that caused him to feel—although he neither saw nor heard—to *feel* the presence of my head within the room.

When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little—a very, very little crevice in the lantern. So I opened it—you cannot imagine how stealthily, stealthily—until, at length, a single dim ray, like the thread of the spider, shot from out the crevice and full upon the vulture eye.

5. **deathwatches:** beetles that burrow into wood and make tapping sounds, which some people believe are a sign of approaching death.

Ⓓ Read and Discuss What mood is the author establishing here?

Think About/Talk About

Comprehension

Ⓓ Read and Discuss

Possible response: *The author is establishing a suspenseful mood. The narrator describes his complete stillness as he's looking in on the old man. He also describes the old man as "sitting up in the bed listening," as if he is afraid.*

Analysis

Ⓒ Literary Focus

Possible response: *It is dramatic irony. We know that he has no need to fear robbers. Instead he should fear the narrator.*

Advanced Learners

Acceleration Have students work in groups to brainstorm examples of verbal, situational, and dramatic irony they may have read in a book or seen in a movie or on television. Then, have each group write a short passage that shows the use of each type of irony. For example, students might write a dialogue in which characters say the opposite of what they mean to demonstrate verbal irony.

See **Resources for Teaching Advanced Students** for lesson plans and strategies for teaching advanced learners.

Learners with Diverse Needs

As you read aloud, pause after each instance of irony. Tell students to explain what type of irony you have come across. Have students record instances of irony in their notes, and label them as *verbal, situational,* or *dramatic*.

You may wish to play the **Holt Audio Library** of this selection before the activity.

See **Differentiating Instruction** for lesson plans and strategies for teaching learners with diverse needs.

Guided Practice

Model and Apply

- Remind students that a figure of speech is a description of one thing in terms of another thing, but that the intended meaning of a figure of speech is different from its literal meaning.
- Write the following example on the board: Janis sings like a bird.
- In this figure of speech, the reader is not meant to understand that Janis sounds like a bird when she sings. Rather, the reader is meant to understand that Janis has a pleasant singing voice and it comes naturally to her.
- Provide students with the following figures of speech, and have them explain their literal as well as figurative meanings:

• up the creek without a paddle
Possible response: *stuck up a creek with no way to paddle back down/in a difficult situation*

• He had a heart of stone.
Possible response: *His heart was made of stone/He was unkind.*

- Use the Numbered Heads Together strategy to have students work together to come up with several additional figures of speech and their literal translations. (See p. T28.)

It was open—wide, wide open—and I grew furious as I gazed upon it. I saw it with perfect distinctness—all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man's face or person, for I had directed the ray, as if by instinct, precisely upon the damned spot. E

And now have I not told you that what you mistake for madness is but overacuteness of the senses?—now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton. I knew *that* sound well too. It was the beating of the old man's heart. It increased my fury, as the beating of a drum stimulates the soldier into courage.

But even yet I refrained[6] and kept still. I scarcely breathed. I held the lantern motionless. I tried how steadily I could maintain the ray upon the eye. Meantime the hellish tattoo[7] of the heart increased. It grew quicker and quicker and louder and louder every instant. The old man's terror *must* have been extreme! It grew louder, I say, louder every moment!—do you mark me well? I have told you that I am nervous: So I am. And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet for some minutes longer I refrained and stood still. But the beating grew louder, louder! I thought the heart must burst. And now a new anxiety seized me—the sound would be heard by a neighbor! The old man's hour had come! With a loud yell, I threw open the lantern and leaped into the room. He shrieked once—once only. In an instant I dragged him to the floor and pulled the heavy bed over him. I then smiled gaily to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead. I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eye would trouble me no more. F

If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body. The night waned,[8] and I worked hastily but in silence. First of all I dismembered the corpse. I cut off the head and the arms and the legs.

I then took up three planks from the flooring of the chamber and deposited all between the scantlings.[9] I then replaced the boards so cleverly, so cunningly, that no human eye—not even *his*—could have detected anything wrong. There was nothing to wash out—no stain of any kind—no blood spot whatever. I had been too wary for that. A tub had caught all—ha! ha!

When I had made an end of these labors, it was four o'clock—still dark as midnight.

6. **refrained** (rih FRAYND): held back.
7. **tattoo:** steady beat.
8. **waned** (waynd): gradually drew to a close.
9. **scantlings:** small beams of wood.

E **Reading Focus** **Paraphrasing** Paraphrase this paragraph. Does your paraphrase have the same effect as the original?

F **Read and Discuss** How has the narrator solved his problem?

Collaborative Learning

Have students work in small groups to adapt the short story into a script for a one-act play. Rather than having a single character tell the story, students should show how it will be acted out. Scripts should be divided into scenes, and should include a list of props, set descriptions, and stage directions. Students should also write dialogue to be spoken by the actors.

- After groups complete their scripts, ask each group to perform one scene for the rest of the class.
- Guide the class in a discussion of different groups' approaches to converting Poe's story into a play. Point out that turning a story or a novel into a play or a movie involves making many decisions, and that no two scripts based on the same source will take exactly the same approach.

As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart—for what had I *now* to fear? There entered three men, who introduced themselves, with perfect suavity,[10] as officers of the police. A shriek had been heard by a neighbor during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed[11] to search the premises.

I smiled—for *what* had I to fear? I bade the gentlemen welcome. The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country.

I took my visitors all over the house. I bade them search—search *well*. I led them, at length, to *his* chamber. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence, I brought chairs into the room and desired them *here* to rest from their fatigues, while I myself, in the wild audacity of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim. G

The officers were satisfied. My *manner* had convinced them. I was singularly at ease. They sat, and while I answered cheerily, they chatted of familiar things. But, ere long, I felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears; but still they sat and still chatted. The ringing became more distinct—it

10. **suavity** (SWAH vuh tee): smoothness; politeness.
11. **deputed** (dih PYOOT uhd): appointed.



Analyzing Visuals

Viewing and Interpreting How are the picture and the narrator's story alike? What makes them both scary?

G **Literary Perspectives** **Analyzing Techniques** What word choices create the narrator's confident tone in this paragraph?

Vocabulary **audacity** (aw DAS uh tee) *n.*: boldness.

Cross-Curricular Connection

SOCIAL STUDIES: Death and Dying

While the macabre and unsettling qualities present in Poe's writing serve as intriguing and sometimes frightening entertainment for today's readers, a 19th century audience would have found his work genuinely terrifying. During the 1800's, the average person only lived to the age of 40 and twenty five percent of babies died shortly after birth. Due to widespread disease and inadequate medical care, the immediacy of death was a distressing reality. This underlying anxiety was reflected in the morbid writings of Poe and some of his contemporaries.

Small-group activity Have students work in small groups to research the most common causes of death, and attitudes toward death in the early 1800s. Have volunteers from each group give an oral report on their findings.

Think About/Talk About

Comprehension

E Reading Focus

Possible response: *Students' paraphrases should indicate that the light from the narrator's lantern shines upon the old man's hideous open eye, striking terror into him.*

F Read and Discuss

Possible response: *The narrator thinks he has solved his problem by killing the old man.*

Analysis

G Literary Perspectives

Possible response: *Word choices such as, "I smiled," "I bade the gentlemen welcome," "my visitors," "enthusiasm of my confidence," and "wild audacity of my perfect triumph" create the narrator's confident tone in this paragraph.*

? Extend the Discussion

Interpreting The narrator twice asks himself what he has to fear. What, in fact, might the narrator now have to fear? What worried the narrator just before he murdered the old man?

Possible response: *The narrator could fear getting caught. Just before he murdered the old man, he was worried that the neighbors might hear the sound of the terrified man's beating heart.*

Analyzing Visuals

Viewing and Interpreting: *Both the picture and the text portray a menacing central character with a skewed perception of reality.*

Think About/Talk About

Comprehension

I Read and Discuss

Possible response: *Things do not turn out well for the narrator. While he is talking to the police, he becomes convinced he can hear the old man's heart beating louder and louder, until he can no longer take the noise. As a result, he pulls up the planks and exposes the corpse.*

Analysis

H Literary Perspectives

Possible response: *The author's use of fragmented sentences and exclamation marks indicates agitation. Numerous hyphens indicate that the narrator changes his thoughts often.*

Check for Understanding

Monitor Students' Progress To check students' understanding of the story, ask the following question: What is ironic about the narrator's description of his crime as a "perfect triumph"? [*The narrator confesses to police, so his crime is neither perfect nor triumphant.*]

continued and became more distinct: I talked more freely to get rid of the feeling: but it continued and gained definitiveness—until, at length, I found that the noise was *not* within my ears.

No doubt I now grew *very* pale—but I talked more fluently and with a heightened voice. Yet the sound increased—and what could I do? It was *a low, dull, quick sound—much such a sound as a watch makes when enveloped in cotton.* I gasped for breath—and yet the officers heard it not. I talked more quickly—more vehemently; but the noise steadily increased. I arose and argued about trifles, in a high key and with violent gesticulations, but the noise steadily increased. Why *would* they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observation of the men—but the noise steadily increased. Oh God! what *could* I do? I foamed—I raved—I swore! I swung the chair upon which I had been sitting and grated it upon the boards, but the noise arose over all and continually increased. It grew louder—louder—*louder*! And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God!—no, no! They heard!—they suspected!—they *knew!*—they were making a mockery of my horror!—this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die!—and now—again!—hark! louder! *louder!* louder! louder!— H

"Villains!" I shrieked, "dissemble no more! I admit the deed!—tear up the planks!—here, here!—it is the beating of his hideous heart!" I



H Literary Perspectives **Analyzing Techniques** How does the author's use of language show that the narrator is becoming more and more agitated?

I Read and Discuss How do things turn out for the narrator?

Vocabulary **vehemently** (VEE uh muhnt lee) *adv.:* forcefully; passionately.
gesticulations (jehs tihk yuh LAY shuhnz) *n.:* energetic gestures.
derision (dih RIHZH uhn) *n.:* contempt; ridicule.

SKILLS FOCUS **pp. 385–387**

Literary Skills
- Analyze irony.
- Analyze climax.
- Understand irony.

Reading Skills
- Paraphrase material from a text.

Vocabulary Skills
- Identify synonyms.
- Identify and interpret figurative language.
- Use academic vocabulary appropriately.

Grammar
- Identify and correct sentence fragments.

Listening and Speaking Skills
- Participate in formal/informal discussions and conversations.

Writing Skills
- Write to explain.

Applying Your Skills

The Tell-Tale Heart

Respond and Think Critically

Reading Focus

Quick Check

1. What distinctive quality of the old man's eye makes the narrator hate it so much?
2. How does the narrator kill the old man?
3. Why do the police come to the narrator's house?
4. Why does the narrator finally admit his guilt?

Read with a Purpose

5. Is the narrator mad or very clever? Find support for both theories based on his thoughts and actions.

Reading Skills: Paraphrasing a Text

6. Look back at your paraphrase chart. What did comparing Poe's text with your paraphrases teach you about Poe's style? Write your answer in your chart.

Original Sentence	My Paraphrase

What I learned:

Literary Focus

Literary Analysis

7. **Analyze** How does the opening paragraph **foreshadow,** or hint at, the events of the story?
8. **Speculate** What is your explanation for the "heartbeat" noise that drives the narrator to confess?
9. **Analyze Mood** is the overall feeling in a story. How would you describe the mood of this story? What details does Poe include to create that mood?
10. **Literary Perspectives** What recurring techniques does Poe use to build tension and increase the impact of the story?

Literary Skills: Irony

11. **Infer** We feel a strong sense of dramatic irony in this story. What do we know that the narrator doesn't?
12. **Analyze** How does Poe's use of irony help create a sense of horror and suspense?

Literary Skills Review: Climax

13. **Analyze** The story's final paragraph builds to a kind of mad **climax**, the point of highest emotional tension in a story. How does Poe use words and punctuation to create tension—and even the rhythm of a heartbeat?

Writing Focus

Think as a Reader/Writer

Use It in Your Writing Poe wrote that every word in a story should help create a "single overwhelming impression." How well has he done that in "The Tell-Tale Heart"? In a paragraph, describe the story's impact on you. Mention at least three striking details that help create this impact.

What Do You Think Now? Is the narrator of "The Tell-Tale Heart" telling the truth? Are parts of his story true and parts imagined? How can you tell?

Writing Focus

Alternative Prompt for Writers Gaining Proficiency Some students may struggle when writing about how the story has impacted them. Have students select a paragraph from the story and describe the paragraph's impact.

What Do You Think Now?

Create an idea web on the board. In one circle, write *True*. In another circle, write *Imagined*. Ask students to name parts of the story that appear to be true (narrator's description of killing the man) and parts that were imagined (his belief that the police could hear the beating heart). Record students' ideas in radiating circles and discuss as a class.

Review

Independent Practice

Reading Focus

Answers:

1. *It is pale blue, with a film.*
2. *He drags the old man to the floor and pulls the heavy bed over him.*
3. *A neighbor notifies the police about hearing a shriek.*
4. *He believes the police can hear the beating heart and know he is guilty.*
5. *It is mad to kill someone over appearance. The narrator's vocabulary and cunning could indicate cleverness.*
6. *Poe's style contains old-fashioned words and long, complicated sentences.*

Literary Focus

Possible Responses:

7. *It mentions the narrator's nervousness, his "disease," and the possibility that he is mad.*
8. *It is the narrator's conscience or perhaps the beating of his own heart.*
9. *The mood of the story is very dark, disturbed, and suspenseful. Poe creates this mood by having the narrator describe his act in detail, as well as the pleasure he gains in that act. Also, Poe increases the suspense by having the narrator confidently invite the police into the house.*
10. *Poe uses repetition, irony, and broken sentences to build tension and increase the impact of the story.*
11. *We know that he actually is mad.*
12. *The irony comes from a mad narrator claiming to be sane. The reader is horrified by the narrator's explanations for his actions, and suspense builds as the reader becomes aware of what the narrator is capable of doing.*
13. *He uses dashes, exclamation points, and repetition.*

Independent Practice

Vocabulary Development

Your Turn

Possible responses:

- *I am vexed/annoyed with you.*
- *We were all surprised by the thieves' audacity/boldness.*
- *The officers argued about the crime vehemently/forcefully.*
- *The man's gesticulations/gestures indicated his frustration.*
- *The man gave the stranger a look of derision/contempt.*

1. *The old man's eye is being compared to a vulture's eye.*
2. *Blood is being compared to cold running water.*
3. *The blackness of the room is being compared with pitch.*
4. *The heartbeat is being compared to the beating of a drum.*

Language Coach

If students have trouble, have them pronounce each word more than once, stressing a different syllable each time. They can compare the pronunciations to decide what sounds most correct.

Answers:

1. *The first syllable gets the most stress. The* h *is silent.*
2. *The second and fourth syllables are stressed. The* g *is pronounced as a* /j/.
3. *The second syllable gets the most stress. It is a short* /a/.

Academic Vocabulary

Possible response: *Poe's punctuation lets the reader know that the narrator may actually be mad.*

Learn It Online

WordSharp: An Interactive Vocabulary Tutor provides additional support for vocabulary development. Multimedia tutorials show students how to apply vocabulary skills to unfamiliar words—and how to make those words their own. Preview at **go.hrw.com**.

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Applying Your Skills

The Tell-Tale Heart

Vocabulary Development

Vocabulary Skills: Synonyms

An important aspect of Poe's style in "The Tell-Tale Heart" is his word choice. The more words you know how to use, the more interesting your own writing will be. A good way to expand your vocabulary is to learn **synonyms**—words with similar meanings—for both familiar and unfamiliar words. To locate synonyms, use a dictionary, a **thesaurus** (a dictionary of synonyms, which can also be found on your computer's software), or a **synonym finder**.

Your Turn

Find synonyms for all of the Vocabulary words in the box. Then, for each Vocabulary word, write two sentences of your own, one using the Vocabulary word, and another using a synonym.

vexed
audacity
vehemently
gesticulations
derision

Vocabulary Skills: Figures of Speech

A **figure of speech** is a word or phrase that describes one thing in terms of another and is not meant to be understood as literally true.

Your Turn

Each boldface phrase below contains a figure of speech from the story. Tell what two things are being compared in each sentence.

1. The narrator says the old man's **eye resembled that of a vulture.**
2. He says the eye makes his **blood run cold.**
3. He is moving in a **room as black as pitch.**
4. The heartbeat causes fury in the narrator the way **the beating of a drum stimulates the soldier into courage.**

Language Coach

Oral Fluency To expand your vocabulary, you should get comfortable pronouncing new words. Answer these questions in your *Reader/Writer Notebook.*

1. Which syllable in *vehemently* gets the most stress? Which consonant is silent?
2. Which syllable in *gesticulations* gets the most stress? Is the *g* pronounced /g/ or /j/?
3. Which syllable in *audacity* gets the most stress? Does the second syllable have a long /a/ or a short /a/ sound?

Academic Vocabulary

Write About . . .

Poe's distinctive style includes his use of italics, dashes, and exclamation points. Read the first sentence from "The Tell-Tale Heart": "True!—nervous—very, very dreadfully nervous I had been and am; but why *will* you say that I am mad?" In a paragraph, explain the impact Poe's use of punctuation has on the feel of the sentence.

Differentiating Instruction: Grammar Link

English-Language Learners

To give students more practice, write the following sentences and fragments on the board and have students identify them as fragments or complete sentences. Then, have students add to the fragments they have identified to make them complete sentences.

1. With a nervous laugh. [*fragment – He responded with a nervous laugh.*]
2. Two-hundred pages to read. [*fragment – I still have two-hundred pages to read.*]
3. My heart pounded. [*complete sentence*]

Grammar Link

Sentences and Fragments

A **sentence** is a group of words that has a subject and a verb and expresses a complete thought. A sentence begins with a capital letter and ends with a period, a question mark, or an exclamation mark. Here are two examples of complete sentences:

I looked in upon him while he slept.

The officers were making a mockery of my horror!

A **sentence fragment** is a word group that looks like a sentence but does not contain both a subject and a verb or does not express a complete thought. For example:

SENTENCE FRAGMENT Was pale blue and resembled that of a vulture. [What was pale blue and resembled that of a vulture?]

SENTENCE The old man's eye was pale blue and resembled that of a vulture.

Your Turn

Identify the following word groups as sentences or sentence fragments. If the word group is a sentence, add a capital letter and end punctuation. If it is a sentence fragment, correct it by adding words that will make it a complete sentence.

SENTENCE FRAGMENT my head through the door
SENTENCE I poked my head through the door.

1. after he murdered the old man
2. the officers knocked at the door
3. will you ever think about
4. grew louder, louder, louder

Writing Applications Write a paragraph that includes at least one of the corrected sentences.

CHOICES

As you respond to the Choices, use these **Academic Vocabulary** words as appropriate: distinctive, establish, impact, impression.

REVIEW

Analyze the Use of Irony

Timed Writing In "The Tell-Tale Heart," dramatic irony increases the suspense. Identify two examples of dramatic irony in the story, and explain in a brief essay how they create suspense. What would the story be like without this irony?

CONNECT

Prepare Interview Questions

Reporters rely on sources to get the story, but what if their sources are not telling the truth? Imagine you're a journalist reporting on this case. What could you learn from the suspect? from the police? from the neighbors? Whom could you trust? Prepare a list of questions to ask your sources.

EXTEND

Plan a Movie

Group Activity "The Tell-Tale Heart" was made into a movie in 1960. With several classmates, plan a remake. Who would you cast? When would the movie take place? What costumes would the characters wear? Share your ideas with the class.



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Grammar Link Mini-Lesson

Remind students that a complete **sentence** must contain a subject and a verb. However, a complete sentence also must contain a complete thought. Give students the following example of a **fragment** with a subject and a verb but without a complete thought.

- He thought she.

This fragment contains a subject ("He") and a verb ("thought"), but is an incomplete sentence because it does not contain a complete thought. After reading the fragment, we wonder what comes after "she." He thought she was funny? Or she was lost? Without a complete thought, a subject and a verb cannot make a complete sentence.

Your Turn

1. *fragment – After he murdered the old man, he hid the body.*
2. *sentence – The officers knocked at the door.*
3. *fragment – Will you ever think about me in the same way?*
4. *fragment – The beating grew louder, louder, louder!*

Language Handbook Worksheets, p. 84

Independent Practice

Choices

Review: Timed Writing 40-50 minutes

- Students will identify two examples of dramatic irony.
- Students will explain how irony creates suspense.

Connect: Homework
Prepare Interview Questions

Students will prepare interview questions based on the selection.

Extend: Homework
Plan a Movie

- Students should choose actors to play the characters.
- Students should select a time period.

Assess

Collection 4 Resources, Selection Test, p. 9

ThinkCentral Online Assessment, Selection Test

Teacher One Stop™, editable Selection Test

Reteach

ThinkCentral Online Remediation

Learn It Online
Literature Links direct students to prescreened Web sites offering more information related to a selection. Preview at **go.hrw.com**.
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