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Edgar Allan Poe's The Fall Of The House Of Usher: Bilingual Approaches

Submitted to the Master of Science Program in Secondary Education
Of Students who are Deaf or Hard of Hearing

National Technical Institute for the Deaf
ROCHESTER INSTITUTE OF TECHNOLOGY

By

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In Partial Fulfillment of the Requirements
For the Degree of Masters of Science

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This literature curriculum unit includes some implements the bilingual strategies (ASL and printed English) to teach deaf students about Poe’s short story, “The Fall of the House of Usher.” Throughout the curriculum, the students will read, analyze, and interpret the story in primary and secondary languages: ASL and printed English. The bilingual reading and writing processes require the students to read the story in printed English, discuss the literature elements of the story in ASL to decode, interpret and understand the literature elements of this story. The students will go through the writing process to write a final essay in English. It is with hope that this curriculum will strengthen the students’ reading and writing skills. This curriculum unit requires a full month for students to fully understand the literacy of the story in both languages.
Project Overview

This project is a four-week unit plan, consisting of bilingual strategies that would enable deaf students to read and write about the short story, “The Fall Of The House Of Usher”. The class will meet five times a week. The class follows the block schedule of two hours of classes. The first hour is reserved for reading, and the second hour is writing. The class implements a separate language approach daily. The students need to go through language separation to fully understand the story in both languages separately.

The background of Edgar Allan Poe is introduced on the overhead projector for the students to read the background. After the introduction, the teacher uses class discussion to examine the characteristics of the author. The students will have a better perception about this short story. By understanding where the author came from, the students will read the story and then they will be prompted with a class discussion about literature elements of the story. Following the class discussion, the students will be asked to write a literacy analysis essay about the short story.

Throughout the curriculum, the handouts will be distributed to the students. The handouts include, but are not limited to, connector, literature elements, essay questions, bilingual checklists, and rubric grading. During first two weeks, the students will be working with the connector and literature elements handouts, and in the last two weeks, the students will use the bilingual checklists and rubric handouts.

This four-week unit plan includes informal and formal assessments for the teacher to evaluate the student’s learning progress. The students have a quiz on the first two Fridays. The quizzes assess the student’s reading comprehension. The third and
fourth week prepare the student to write a literacy analysis essay. Throughout the reading and writing process, the students use a couple bilingual strategies to analyze and interpret the story. With bilingual tools and skills, the student would fully understand the story in both languages, ASL and printed English.

Last, but not the least, this curriculum unit is designed for bilingual English class that uses ASL and English. The teacher is expected to have some training in bilingual approaches for the deaf prior to the implementation of this unit.
Importance of Project

English as a second language is terrifying to the majority of deaf students. Generally, the deaf students often struggle to acquire English due to numerous reasons. Not having access to the primary language is the principal reason why deaf students struggle to acquire English. Either in home or class, the deaf student does not have sufficient access to ASL, their primary language. A majority of deaf children are raised by hearing families who either lack familiarity with or are not skilled at signing, many deaf children learn sign language outside the home at an age at which they are already language deprived compared to their hearing peers, (Prinz & Strong 1998). In this project, the deaf students will have accessibility to their primary language and they will learn their second language through their primary language. This bilingual project enables deaf students to understand Poe’s short story in their primary and second language.

Bilingualism is characterized as when an individual uses two different languages everyday. While learning Poe’s short story, the deaf students will use their primary language to discuss and analyze the literature elements while they use the second language to read, interpret, and through writing. During this process, the deaf students will use their primary language to discuss and analyze the text. The deaf students will be able to acquire the story and then they will use the literature elements to analyze the short story in both languages.

In turn, the students will have more confident to use English as a tool to read, analyze and interpret literacy works when they fully understand the concept of story through ASL. The deaf students will be able to read, analyze, and interpret the Poe’s
short story independently. When the students realize that they have succeeded their language expectations, they will be more comfortable to use their bilingual strategies to read, analyze and interpret other literacy works in their primary and second language.
Review of Literature

Grosjean (2001) emphasizes that every deaf child has a language right by having a full access to American Sign Language (ASL) and English. By knowing and using both a sign language and an oral language (in its written and, when possible, in its spoken modality), the child will attain his/her full cognitive, linguistic, and social capabilities, (2001). The sign language plays a role in the bilingual education for the deaf, it is the primary language and usually preferred for deaf children. The parents and the deaf children are encouraged to use the sign language to effectively communicate and acquire the language quickly. American Sign language will play an important role in the deaf child’s cognitive and social development and it will help him/her acquire knowledge about the world, (2001). In this case, Grosjean (2001) has suggested that there are five components that the deaf child should be able to accomplish. The five components are (a) communicating with parents and relatives as early as possible, (b) developing cognitive abilities in infancy, (c) acquiring world knowledge, (d) using the registration to communicate with the world, and (e) acculturating between deaf and hearing worlds. If the child had the right to language and linguistic development, it will have a significantly impact on the child’s social skills and prompt the child to effectively function in the society.

Bilingualism

Bilingualism incorporates metalinguistic abilities by strengthening the student’s language skills, such as structure of language, and control of language processing, (Grosjean 2001). The research has shown that bilingual children benefit the language more than monolingual children, (Chipongian, 2000). The bilingual children have the
better capacity at registering the language at any communication level. By using two languages daily, the bilingual children have more language and world knowledge by using more than a language daily. According to the research, Peal and Lambert wanted to see if there is a difference between cognitive development of bilingual and monolingual children. The researchers, Peal and Lambert conducted a study on two groups to see whether if bilingual students master at language skills compared to monolingual students. Pearl and Lambert used two groups; bilingual and monolingual children to see whether if they can detect the difference on their control linguistic processing and analytical language skills. In this study, Peal and Lambert used the Piaget (symbol substitution) to measure the linguistic processing control. The participants had to answer the question, “Suppose everyone got together and decided to call the sun the moon and the moon the sun?” (Chipongian, 2000, p. 4). The researchers wanted to see how much the students could focus on the forms without being distracted by meanings that are meaningless. The researchers have learned that bilingual children significantly outscored monolingual children in their responses in terms of correct answers.

**Deaf Children**

A majority of deaf children were not born in a sign language environment (Grosjean, 2001). Family, identify of deafness and education are a few of accessible keys to increase the deaf culture awareness for the deaf child and family. The family and child are encouraged spend time to together in a stimulating environment in order to develop and expand the deaf child’s linguistic skills. The deaf child’s right to first language and linguistic development must be incorporated in curriculums, (Nover, 1995). In this case, a formal education of deaf children must reflect their unique linguistic needs and educators
must recognize that sign language may be a necessity to ensure the children’s full intellectual and linguistic development (Muhlke, 2000). However, in most cases across in the country of United States hearing educators and parents are not fluent in American Sign Language (Grosjean 2000). This can be considered as a communication barrier to the deaf children. Mather and Mitchell (1993) opines that the communication barrier is considered a communication abuse: “abuse of a child through the refusal of a care-giver or teacher to provide a language, the provision of an in adequate language, or the failure to provide full access to communication” (p. 120). In order to avoid the communication abuse, Mather & Mitchell suggests that deaf children need to be exposed to signed language environments daily and they also need to be involved with bilingual education. The bilingual education would motivate the parents and the deaf child to acquire sign language naturally.

*Maintenance Bilingual Approach Program*

According to Segalowitz (1977), the interiorization of two languages results in a more complex, better-equipped mental calculus, which enables the child to differ between two systems of rules. “The bilingual’s increased capacity for dissociating signifier from signified could thus be a manifestation of a more general cognitive ability to analyze the underlying conceptual characteristics information process” (Blane & Hamers, 2000). Cummins (2000) believes that all curricula should focus on maintenance bilingual approaches. The maintenance bilingual education includes the characteristics of the developmental, enrichment, and heritage language. The children will use their primary and natural language to build the solid bridge to their second language. The bilingual children will develop better analytic tools to acquire the spoken language
(second language) effectively. When the children are enrolled in a bilingual program, they receive the instruction in their natural language and then the second language, English, is gradually added to the instruction (Soltero, 2004). By time the students are in the fourth or fifth grade, they receive the instruction equally in American Sign Language and English. In this model, English language learners maintain and develop their native languages as they acquire English, usually through eighth grade or beyond (Soltero, 2004).

Nover (1995) states that the maintenance bilingual education is designed to enable the student to achieve academically at grade level. The goal of maintenance bilingual program stresses that the teachers must maintain using the bilingual strategies in their instruction throughout the child’s education. Maintenance bilingual programs are culturally responsive because they value and build on students’ home cultural and linguistic knowledge (Soltero, 2004). By time the students enter the 8th grade level, they will have an ability to fluently register their two languages. The maintenance bilingual education enables students with language competency to succeed in the society.

Cummins’ (2000) linguistic interdependence model, proponents of bilingual-bicultural models of literacy education for deaf students claim that, if ASL is well established as the L1, then literacy in English (L2) can be achieved by means of reading and writing without exposure to English through either speech or English-based sign. According to Cummins’s linguistic interdependence theory, Cummins states that the deaf children must be fluent in the sign language before they can build the bridge to the spoken language. Cummins (2000) hypothesizes that competence in a second language is a function of proficiency in the native and first language- i.e., that a common cognitive
proficiency underlies performance in primary and secondary languages (Prinz, & Strong, 1998). Cummins has developed a *linguistic interdependence theory* about transferring from the first language to second language. Cummins simply states that instructing the students in ASL do not only improve the students’ literacy skills but to strengthen the students’ metacognitive knowledge and metacognitive strategies. Bailes includes a mother of whose deaf child is in the bilingual program: “It means he is learning both languages. First, he learns ASL as a natural language. He must focus first on this natural language until he fully understands it and then transfer it over to the second language” (Bailes, 2004, p. 153). It is important for parents to understand the objectives of maintenance bilingual programs. The teachers can’t merely work with deaf children; the parents must be actively involved with the bilingual programs. The parents need to work with teachers by maintaining the sign language at home and school. The parents and teachers need to have a good teamwork by ensuring that the child is getting the full accessible to the language daily. The parents and other professionals who are involved in the deaf child’s life must work together to ensure that the child has a full accessible to the natural language and secondary language.

A good teamwork prompts a success educational outcome for the deaf children. Thus, the maintenance bilingual program strengthens the student’s dual language skills and teachers and parents must work together to stimulate the child’s cognitive development.
References


Project Objectives

New York State Standards for Grade 12 that grade 12 students demonstrate as they learn to read include that grade 12 students demonstrate as they learn to read include

**Standard 1:** Students will read, write, listen, and speak for **information and understanding**.
- Locate and use school, public, academic, and special library resources for information and research
  - use primary and secondary sources, such as dictionaries and abstracts
  - set purpose for reading by asking questions about what they need to know for their research
- Check consistency of hypothesis with given information and assumption
- Analyze and synthesize information from different sources by making connections and showing relationships to other texts, ideas, subjects, and the world at large
  - employ a range of post-reading practices to think about new learning and to plan future learning

**Standard 2:** Students will read, write, listen, and speak for **literary response and expression**.
- Recognize and analyze the relevance of literature to contemporary and/or personal events and situations from short stories, novels, plays, film and video productions, poems, and essays
  - read and discuss literary criticism
  - engage in a variety of collaborative conversations, such as peer-led discussions, paired reading and responding, and cooperative group discussions, to make applications of the ideas in the text to other situations, extending the ideas to broaden perspectives
- Read, view, and respond independently to literary works that represent a range of social, historical, and cultural perspectives
- Compare a film, video, or stage version of a literary work with the written version
- Read literary texts aloud to convey an interpretation of the work
- Read and interpret literary texts from a range of authors, genres, and subjects, including literary criticism
- Interpret multiple levels of meaning and subtleties in text

**Standard 3:** Students will read, write, listen, and speak for **critical analysis and evaluation**.
- Analyze and evaluate nonfiction texts, including professional journals, technical manuals, and position papers, to determine the writer’s perspectives, purposes, and intended audience
  - identify text structure, using supports such as graphic organizers
  - preview a text (e.g., in order to build a schema), noticing structural markers, such as headings and subheadings
  - focus on key word/phrases that signal that the text is heading in a particular direction
  - identify the particular kinds of language used in particular texts
- Analyze and evaluate poetry in order to recognize the use and effect of
- sensory imagery
- figurative language
- verse form

• Engage in oral reading activities, such as choral readings, and a variety of written responses, such as double entry journals, to identify and distinguish examples of verse form
• Form opinions and make judgments about literary works by analyzing and evaluating texts from more than one critical perspective, such as a social perspective
• Select, reject, and reconcile ideas and information in light of beliefs
• Make judgments about the quality of literary texts and performances by applying personal and academic criteria, such as that found in literary criticism
• Analyze and evaluate the intellectual and/or emotional impact of specific texts on the reader

**Standard 4:** Students will read, write, listen, and speak for **social interaction.**
• Share reading experiences with a peer or adult; for example, read together silently or aloud, and discuss reactions to texts
• Consider the age, gender, social position, and cultural traditions of the writer
• Understand and anticipate the author’s use of tone, diction, and language appropriate to social communication, in a variety of texts and conventions
• Recognize the types of language (e.g., informal vocabulary, culture-specific terminology, jargon, colloquialisms, and email conventions) that are appropriate to social communication

The grade-specific performance indicators that grade 12 students demonstrate as they learn to write include

**Standard 1:** Students will read, write, listen, and speak for **information and understanding.**
• Use and integrate a wide range of organizational strategies to present information
• Define the meaning of and understand the consequences of plagiarism; investigate college and university policies
• Maintain a portfolio that includes informational writing

**Standard 2:** Students will read, write, listen, and speak for **literary response and expression.**
• Write interpretive and responsive essays of approximately five pages to
  - express judgments and support them through references to the text, using direct quotations and paraphrase
  - explain how the author’s use of literary devices, such as allegory, stream of consciousness, and irony, affects meaning
  - engage in a variety of prewriting experiences, such as using a variety of visual representations, to express interpretations, feelings, and new insights
• Use resources such as personal experience, knowledge from other content areas, and independent reading to create literary, interpretive, and responsive text
• Maintain a portfolio that includes literary, interpretive, and responsive writing

**Standard 3:** Students will read, write, listen, and speak for **critical analysis and evaluation.**
• Develop critiques from more than one perspective, such as historical, cultural, social, and psychological
• Use telecommunication to participate in listserv discussion groups
• Maintain a writing portfolio that includes writing for critical analysis and evaluation

**Standard 4:** Students will read, write, listen, and speak for **social interaction.**
• Share the process of writing with peers and adults; for example, write a condolence note, get-well card, or thank-you letter with writing partner(s)
• Respect the age, gender, and cultural traditions of the recipient

**The grade-specific performance indicators that grade 12 students demonstrate as they learn to listen include**

**Standard 1:** Students will read, write, listen, and speak for **information and understanding.**
• Interpret and analyze information from media presentations, such as documentary films, news broadcasts, taped interviews, and debates
• Recognize the speaker’s use of voice, tone, diction, and syntax in school and public forums, debates, and panel discussions

**Standard 2:** Students will read, write, listen, and speak for **literary response and expression.**
• Interpret and respond to texts from a variety of genres, authors, and subjects
• Respond to authors’ reading and discussing their works
• Identify how format and language are used in presentations to communicate the author’s message and evoke a response
• Recognize how presentation styles affect the emotional responses of listeners

**Standard 3:** Students will read, write, listen, and speak for **critical analysis and evaluation.**
• Determine points of view to clarify positions, make judgments, and form opinions
• Evaluate content and organization of the presentations, applying criteria such as the validity of the speaker’s conclusion
• Evaluate the expertise and possible bias of the speaker in order to judge the validity of the content
• Recognize the use of protocols and traditional practices in debating, public speaking, interviewing, reviewing literary works, and other forms of speaking
• Evaluate the impact of the medium on the message

**Standard 4:** Students will read, write, listen, and speak for **social interaction.**
• Participate as a listener in social conversation with one or more people who are friends, acquaintances, or strangers
• Respect the age, gender, social position, and cultural traditions of the speaker

• Listen for multiple levels of meaning, articulated and unspoken
• Encourage the speaker with appropriate facial expressions and gestures
• Withhold judgment
• Appreciate the speaker’s uniqueness

The grade-specific performance indicators that grade 12 students demonstrate as they learn to speak include

**Standard 1:** Students will read, write, listen, and speak for information and understanding.
• Prepare and give presentations to a variety of audiences on a range of informational topics, using a variety of techniques, such as multimedia, group presentations, and dramatic approaches
• Give directions and explain complex processes

**Standard 2:** Students will read, write, listen, and speak for literary response and expression.
• Present interpretations and responses to literary texts and performances in presentations to school and public audiences

**Standard 3:** Students will read, write, listen, and speak for critical analysis and evaluation.
• Express opinions and make judgments about ideas, information, experiences, and issues in literary, scientific, and historical articles, in public documents, and in advertisements
• Present reasons, examples, and details from sources such as films to defend opinions or judgments
• Respond to constructive criticism
• Use visuals and technology to enhance presentation

**Standard 4:** Students will read, write, listen, and speak for social interaction.
• Speak informally with familiar and unfamiliar people, individually and in group settings
• Respect the age, gender, social position, and cultural traditions of the listener
• Use social communication in workplace settings to foster trust and build goodwill
• Respond respectfully
Bilingual Methodology for English Enrichment

FINGERSPELLING:
1. **Chaining** — a technique used to form a relationship between a word, a printed word, a fingerspelled word, and its concept.
2. **Sandwiching** — a technique where a sign "sandwiches" the same word fingerspelled, OR fingerspelling "sandwiches" a sign, OR a sign (or fingerspelling) "sandwiches" a pointing gesture, OR a sign is specified by a fingerspelled word.

LANGUAGE SEPARATION:
ASL and English use are distinctly separated and have clear boundaries in classroom for instructional, discussion and/or activity in order to strengthen students' social/academic English. There are eight ways to use English-only, and they can overlap.
1. Subject/topic
2. Person
3. Time
4. Place
5. Medium of activity
6. Curriculum material
7. Function
8. Student

REMAINDER: In order to provide students an English-only environment in the classroom, fingerspelling/fingerreading, reading (English text), writing (English text), and typing (English text) are appropriate abilities. Lipreading, speaking and listening abilities are not appropriate instructionally because not all students can have access to spoken English.

TRANSLATION:
1. **Literal translation** — signing in ASL using classifiers, facial expressions and fingerspelling, follow the order of the English text, using bridging where necessary.
   a. Using your finger, follow the text as you read silently.
   b. Then sign a literal translation of the selected text, referring back to the text frequently.
2. **Free translation** — signing the English text in ASL using ASL grammar and structure.
   a. Using your finger, outline the entire text to be read.
   b. Then completely disconnect (do not look at the text) from the text as you give a free translation.
Language Acquisition: An Overview
and Linguistic Processes

**Social Language**
- Conversations
- Requests for information
- Jokes/anecdotes
- Explanations
- Arguments/persuasion

**Academic Language**
- Technical vocabulary
- Formal register
- Public speaking
- Meta-linguistic language

**ASL**

**Social Language**
- Conversations
- Requests for information
- Jokes/anecdotes
- Explanations
- Arguments/persuasion

**Academic Language**
- Technical vocabulary
- Formal register
- Public speaking
- Meta-linguistic language

**English**

**Social Language**
- Conversations
- Requests for information
- Jokes/anecdotes
- Explanations
- Arguments/persuasion
- Notes/e-mail/lists

**Academic Language**
- Technical vocabulary
- Formal register
- Public speaking
- Meta-linguistic language
- Business/school writing
- Reading (esp. expository text)


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UNIT PLAN

Subject area

English

Title

Edgar Allan Poe, “The Fall Of The House Of Usher”

Book Information

The Complete Tales and Poems of Edgar Allan Poe (p. 262-277)- See appendix A

Setting

Residential school for the Deaf/ Program for the Deaf

Grade Level

High School, 12th grade

Duration

Monday through Friday for four weeks
Block schedule: 2 hours per class
Total of 20 classes

Lesson plans: enclosure
In week of Monday, September 4- Friday, September 8

Objectives:

The students will be able to

- Read, identify and understand the first 8 pages of the Poe’s short story, “The Fall Of The House Of Usher” in ASL and/or English only
- Discuss the story in ASL.
- Read, analyze, and response to literary element questions and works
- Formulate and generate appropriate predications and intuitions about “The Fall Of The House Of Usher” in ASL and/or English only
- Interpret and judge literature elements from the story
- Match the multi-choice and identify the fill in blanks from the quiz#1

Materials:

- A copy of Edgar Poe background- Appendix A
- 8 copies of “The Fall Of The House Of Usher” from The Complete Tales and Poems of Edgar Allan Poe (p. 262-277) handouts- Appendix B
- 8 copies of study guide handouts- Appendix D
- 8 copies of literature elements note- Appendix E
- 8 copies of literature elements worksheets- Appendix F
- 8 copies of Connector worksheets- Appendix G
- 8 copies of quizzes- Appendix H

Assessment:

- The teacher will be able to measure the student’s reading progress by examining student’s performance by being able to answer the questions, engage into class discussion and interpret the text independently.
- The teacher will be able to measure the student’s reading comprehension by being able to do their worksheets by using the class notes, class discussion and reading aloud independently.
- The teacher will be able to informally measure the student’s reading comprehension by providing a quiz based on the first 8 pages of 16 pages.

Procedure:

Monday-

- The teacher introduces the background of Edgar Allan Poe
- The teacher passes out the 8 copies of author
- The teacher discusses about the author (the text shown on overhead or ppt)
The teacher assesses out the 8 copies of "The Fall Of The House Of Usher" from The Complete Tales and Poems of Edgar Allan Poe (p. 262-277) handouts, 8 copies of literature element handouts and worksheets.

The teacher summarizes the story, "The Fall Of The House Of Usher." The text needs to be visualized, use the overhead so you will be able to point the text and interpret the text. The teacher applies the text to another literature text.

8 students will be assigned to read two pages. While they are reading their pages, the teacher confers with each student to explain and summarize the texts in ASL. The teacher points to the specific text and expand the information.

8 students give a presentation to summary their readings into their own words.

After the student’s presentation, the teacher clarifies and interpret the text or quotation. I will apply the text to another text or use the life experience to expand the student’s world knowledge.

**Tuesday-**

- The teacher starts the class discussion based on first 8 pages.
- The teacher and students discuss the purpose of Connector worksheets
- The students pick a partner and complete the worksheet.
- The students use the internet, books, movies, quotations, etc
- The students present their work in ASL
- The teacher briefly introduces the literature elements.
- The teacher assesses out the 8 copies of literature elements note.

**Wednesday-**

- The teacher distributes 8 copies of literature elements worksheets
- The students pick one partner and work on their literature element worksheet. The students use the fingerspelling strategy, they will be fingerspelling to their partner in order to effectively communicate to answer the questions.
- The teacher tells the students that it is time for the break from using the language separation (English), use the free translation (ASL) to continue working on worksheet.
- The teacher writes on the board, “Homework: finish the worksheet for homework and the Connection paper dues next day”.

**Thursday-**

- The class discusses the literature element worksheet in ASL. The student shows work on the overhead projector and then the teacher asks the students to discuss about the student’s work.
- The teacher uses the last 15 minutes to write down the correct answer on the student’s work. This gives the students the opportunity to see their mistakes.
- Five minutes before the class ends, the teacher gives the students an opportunity to clarify the information. The teacher uses the finger spelling
strategy to communicate with the students. The students must fingerspell the information or question to you.

Friday-

- The teacher will distribute the 8 copies of connector worksheets to the students.
- The student is expected to do their worksheet independently.
- When the students are done with their work, they will use the overhead projector to show their work. Once they have their work shown, they will share their work in ASL.
- When the students are finished with their presentation, the teacher distributes the 8 copies of quiz to the students.
- The students complete the quiz#1 independently.
In week of Monday, September 11- Friday, September 15

Objectives:
The students will be able to

- Read, identify and understand the last 8 pages of the Poe’s short story, “The Fall Of The House Of Usher” in ASL and/or English only
- Read, analyze, and response to literary worksheets
- Recognize and response a literature question during the class discussion
- Formulate opinions and generate appropriate judgments
- Match the multi-choice and identify the fill in blanks from the quiz#2

Materials:
- 8 copies of “The Fall Of The House Of Usher” from The Complete Tales and Poems of Edgar Allan Poe (p. 262-277) handouts- Appendix B
- Posters, color markers, scissors, construction papers
- 8 copies of main character and symbol worksheets- Appendix I, & J
- 8 copies of poster instruction handouts- Appendix K
- 8 copies of quiz#2 - Appendix L

Assessments:
- The teacher measures the student’s reading progress by examining student’s performance by being able to answer the questions, engage into class discussion and interpret the text independently.
- The teacher examines the student’s reading comprehension by creating the poster by using the class notes, class discussion and reading aloud independently.
- The teacher examines the student’s reading comprehension by providing a quiz #2 based on the last 8 pages of 16 pages.

Procedures:
Monday:
- The teacher quickly reviews the last 8 pages of story. 8 students will be assigned to read two pages.
- The students need to write down the text that they don’t understand in the complete sentence.
- The teacher uses the overhead to show the student’s questions and the teacher and students discuss the question together.
- While they are reading their pages, the teacher briefly confers with each student to explain and summarize the texts.
- The students summarize the pages in their own words by giving the presentation
Tuesday:

- The teacher asks the students questions related to the last 8 pages (English only) by writing on the white board.
- The students must be able to answer the questions effectively by writing on the mini white board.
- They are required to show their answers in the complete sentence.
- If they did not write right answer, the teacher and students clarify and discuss the answer together in writing.
- The teacher distributes the 8 copies of group activity.
- Group activity begins.

Wednesday:

- The teacher and students review the questions together.
- The teacher distributes the poster instruction handouts to the students.
- The teacher reviews the expectations of this activity with the students.
- Three groups create the poster about their main characters, symbols and the plot.
- The teacher assigns each group to create the poster about Roderick Usher, Madeline Usher, and Narrator; they can use their reading and handouts.

Thursday:

- Repeat the Wednesday procedure.
- When the students are complete with their posters, they give a brief presentation in ASL about what they have learned from the poster. The students need to include their opinions about their work.

Friday:

- The teacher and students continue discussing the questions in writing.
- The students must give the answer in writing.
- The teacher distributes the 8 copies of quiz to the students.
In week of Monday, September 18- Friday, September 22

Objectives:

The students will be able to

- Apply the worksheets to develop the outline
- Incorporate the bilingual checklists
- Understand and judge the feedbacks and videotapes

Materials:

- Pass out 8 copies of literacy analysis essay questions handout- Appendix M
- 8 copies of Bilingual Multi-Media Room rules handout- Appendix O
- 8 copies of Bilingual Peer Editing Schedule- Appendix Q
- 8 copies of Bilingual Drafts Checklist- Appendix P
- 8 copies of an example of outline format handout- Appendix N
- 8 copies of index cards

Assessment:

- The teacher measures the student’s writing progress by examining the student’s performance by organizing the information for essay questions.
- The teacher measures the student’s writing skills to see if they learned from class discussion, class activity, handouts and worksheets.

Procedure:

Monday:

- The teacher distributes 8 copies of essay questions handout
- The teacher discusses the questions with students
- The teacher shows students how to use the reading handouts to organize the information to write an essay
- The students spend the remaining of time to organize the information

Tuesday:

- Explains to the students about the characteristics of multi-media room.
- Distributes the 8 copies of multi-media room procedure and rules
- Reviews the procedures and rules handout with students
- Distributes the rest of handouts to the students
- The teacher explains the process of using the bilingual checklists
- The teacher gives students 10 minutes for questioning and discussing
- The teacher explains the role of rubric grading.
- The teacher alerts the students to bring the reading handouts and worksheets to the multi-media room.
- The teacher and students go to multi-media room to start videotaping.
- Each student picks their partner to video each other.
Wednesday:
- The teacher and students go to multi-media room to continue the videotaping.
- For the students who are finished with videotaping, they apply the Bilingual Peer Editing Schedule and Bilingual Drafts Checklist.

Thursday:
- The students use the Bilingual Draft Checklist and Bilingual Peer Editing Schedule.
- The teacher and students go to multi-media room again. The students who received the feedback, they will have their partner to video them. They need to retell their organized and clear information.
- The students who finished retelling the information, they may start the individual work by studying their video and translating the sign into writing.

Friday:
- The teacher lectures and reviewing the outline format with the students.
- The teacher discusses with students about the characteristics of the outline format and then the teacher demonstrates few story examples.
- The teacher distributes 8 copies of index cards to the students.
- The teacher and students go the multi-media room to continue developing the outline.
- The students use their video to develop the outline in writing.
In week of Monday, September 25- Friday, September 29

**Objective:**

The students will be able to

- Understand and apply bilingual writing steps from the checklist
- Generate the final essay in a precise and organized paper.
- Use the rubric grading sheet to judge their quality of paper.

**Materials:**

- 8 copies of Bilingual writing process editing checklist- Appendix R
- 8 copies of 6 Traits writing rubric. Appendix S
- 8 of Computer disks

**Assessment:**

- I will be able to measure the student’s writing progress by examining the student’s performance by following the procedure independently.
- I will be able to measure the student’s writing skills to see if they followed the bilingual procedure by revising the paper on feedbacks from peers, an adult and a teacher.
- The students will use their rubric to ensure that they have met all writing criteria.

**Procedure:**

**Monday**

- The teacher and students go to the computer lab.
- The students work on Ideas/Organizations.
- The students start on their 1st rough draft and they will use the bilingual checklist.
- Write this on the board: Remind the students that they are required to label each paper. Example (rough draft #1, name of your partner who gave the feedback). They will have to turn all drafts and checklists in to get the final grade.

**Tuesday**

- The teacher and students go to the computer lab, the students will be working on transitions.
- The students share their 2nd rough draft with different classmate. The classmate must use the 6 traits writing rubric checklist to give the feedback. They have to get their partner’s initials.
- The students revise the 2nd rough draft and they will need to label the paper, (2nd rough draft and the partner who gave the feedback is )

**Wednesday**

- The teacher and students go to the computer lab to work on Word Choice and/or Sentence fluency.
The students are required to use the checklists.
The teacher explains the requirement of an adult signature, the students are required to have an adult grammatically correct their paper then sign their name on the paper.

Thursday
- The teacher and students go to the computer lab to work on Sentence fluency and Convention.
- The students use the checklists
- Then they hand their rough draft paper to teacher for the final editing
- The students again revise their paper after teacher edits.
- The students use their rubric to determine what grade they deserve, what criteria they met or didn’t met.

Friday
- The teacher and students go to computer lab and they focus on convention.
- The teacher announces to students that the final paper is due by the end of the class.
- The students continue revising their paper and print the final paper to get the final grade.
- The students continue using the rubric to ensure that they meet all criteria.
- They print out the final draft and give it to the teacher.
- The students are required to give to the teacher all papers including the final paper in the folder and give the folder to receive a final grade.
Appendix A

Background of Edgar Allan Poe

Edgar Allan Poe was born January 19, 1809, and died October 7, 1849; he lived only forty years, but during his brief lifetime, he made a permanent place for himself in American literature and also in world literature. A few facts about Poe's life are indisputable, but, unfortunately, almost everything else about Poe's life has been falsified, romanticized, slanderously distorted, or subjected to grotesque Freudian interpretations. Poe, it has been said at various times, was a manic depressive, a dope addict, an epileptic, and an alcoholic; moreover, it has been whispered that he was syphilitic, that he was impotent, and that he fathered at least one illegitimate child. Hardly any of Poe's biographers have been content to write a straight account of his life. This was particularly true of his early biographers, and only recently have those early studies been refuted. Intrigued with the horror and mystery of Poe's stories and by the dark romanticism of his poetry, his early critics and biographers often embroidered on the facts of his past in order to create their own imaginative vision of what kind of man produced these "strange" tales and poems. Thus Poe's true genius was neglected for a long time. Indeed, probably more fiction has been written about this American literary master than he himself produced; finally, however, fair and unbiased evaluations of his writings and of his life are available to us, and we can judge for ourselves what kind of a man Poe was. Yet, because the facts are scarce, Poe's claim to being America's first authentic neurotic genius will probably remain, and it is possible that Poe would be delighted.

Both of Poe's parents were professional actors, and this fact in itself has fueled many of the melodramatic myths that surround Poe. Poe's mother was a teenage widow when she married David Poe, and Edgar was their second son. Poe's father had a fairly good reputation as an actor, but he had an even wider reputation as an alcoholic. He deserted the family a year after Poe was born, and the following year, Poe's mother died while she was acting in Richmond, Virginia.

The children were parceled out, and young Poe was taken in as a foster-child by John Allan, a rich southern merchant. Allan never legally adopted Poe, but he did try to give him a good home and a good education.

When Poe was six years old, the Allans moved to England, and for five years Poe attended the Manor House School, conducted by a man who was a good deal like the schoolmaster in "William Wilson."

When the Allans returned to America, Poe began using his legal name for the first time. Poe and his foster-father often quarreled during his adolescence and as soon as he was able to leave home, Poe enrolled at the University of Virginia. While he was there, he earned a good academic record, but Mr. Allan never allowed him the means to live in the style his social status demanded. When Poe tried to keep up with his high-living classmates, he incurred so many gambling debts that the parsimonious Mr. Allan prevented his returning for a second year of study.

Unhappy at home, Poe got money somehow (probably from Mrs. Allan) and went to Boston, where he arranged for publication of his first volume of poetry, Tamerlane and
Other Poems (1827). He then joined the army. Two years later, when he was a sergeant-major, he received a discharge to enter West Point, to which he was admitted with Mr. Allan's help. Again, however, he felt frustrated because of the paltry allowance which his foster-father doled out to him, so he arranged to be court-martialed and dismissed. Poe's next four years were spent in Baltimore, where he lived with an aunt, Maria Clemm; these were years of poverty. When Mr. Allan died in 1834, Poe hoped that he would receive some of his fosterfather's fortune, but he was disappointed. Allan left him not a cent. For that reason, Poe turned from writing poetry, which he was deeply fond of—despite the fact that he knew he could never live off his earnings—and turned to writing stories, for which there was a market. He published five tales in the Philadelphia Saturday Courier in 1832, and because of his talent and certain influential friends, he became an editorial assistant at the Southern Literary Messenger in Richmond in December 1835.

The editor of the Messenger recognized Poe's genius and published several of his stories, but he despaired at Poe's tendency to "sip the juice." Nevertheless, Poe's drinking does not seem to have interfered with his duties at the magazine; its circulation grew, Poe continued producing stories, and while he was advancing the reputation of the Messenger, he created a reputation of his own—not only as a fine writer, but also as a keen critic.

Poe married his cousin, Virginia Clemm, in 1836, when she was fourteen years old. He left the Messenger the following year and took his aunt and wife to New York City. There, Poe barely eked out a living for two years as a free-lance writer. He did, however, finish a short novel, The Narrative of Arthur Gordon Pym, and sold it to the Messenger, where it was published in two installments. Harper's bought out the magazine in 1838, but Poe never realized any more money from the novel because his former boss had recorded that the Narrative was only "edited" by Poe.

From New York City, the Poes moved to Baltimore, and for two years, the young family lived in even more dire poverty than they had in New York City. Poe continued writing, however, and finally in May 1839, he was hired as a co-editor of Burton's Gentleman's Magazine. He held this position for a year, during which he published some of his best fiction, including "The Fall of the House of Usher" and "William Wilson."

Because of his drinking, Poe lost his job the following year. This was unfortunate because his Tales of the Grotesque, which had been published several months earlier, was not selling well. Once again, Poe and his wife found themselves on the edge of poverty, but Poe's former employer recommended Poe to the publisher of Graham's, and once again Poe found work as an editor while he worked on his own fiction and poetry. In January 1842, Poe suffered yet another setback. His wife, Virginia, burst a blood vessel in her throat.

She did recover, but Poe's restlessness began to grow, as did the frequency of his drinking bouts, and he left Graham's under unpleasant circumstances. He attempted to found his own magazine and failed; he worked on cheap weeklies for awhile and, in a moment of despair, he went to Washington to seek out
President Tyler. According to several accounts, he was so drunk when he called on the President that he wore his cloak inside out. Shortly afterward, Poe moved his family to New York City and began working for the *Sunday Times*. The following year was a good one: James Russell Lowell praised Poe's talent and genius in an article, and Poe's poem "The Raven" was published and received rave reviews. Seemingly, Poe had "made it"; "The Raven" was the sensation of the literary season. Poe began lecturing about this time and, shortly afterward, a new collection of his short stories appeared, as well as a collection of his poetry. Most biographers agree that Poe died of alcoholism--officially, "congestion of the brain." However, in 1996, cardiologist R. Michael Benitez, after conducting a blind clinical pathologic diagnosis of the symptoms of a patient described only as "E.P., a writer from Richmond," concluded that Poe died not from alcoholic poisoning, but from rabies. According to Dr. Benitez, Poe had become so hypersensitive to alcohol in his later years that he became ill for days after only one glass of wine. Benitez also refutes the myth that Poe died in a gutter, stating that he died at Washington College Hospital after four days of hallucinating and shouting at imaginary people.

Cliffs Notes on Poe's Short Stories © 1980
that Dr. Williams, after all; you can’t imagine how well I see with the
eyes of his make.”

I now began very clearly to perceive that the object before me was
nothing more nor less than my new acquaintance, Brevet Brigadier
General John A. B. C. Smith. The manipulations of Pompey had made,
I must confess, a very striking difference in the appearance of the per-
sonal man. The voice, however, still puzzled me no little; but even this
apparent mystery was speedily cleared up.

“Pompey, you black rascal,” squeaked the General, “I really do be-
lieve you would let me go out without my palate.”

Hereupon, the negro, grumbling out an apology, went up to his master,
opened his mouth with the knowing air of a horse-jockey, and adjusted
therein a somewhat singular-looking machine, in a very dexterous man-
ner, that I could not altogether comprehend. The alteration, however,
in the entire expression of the General’s countenance was instantaneous
and surprising. When he again spoke, his voice had resumed all that
rich melody and strength which I had noticed upon our original intro-
duction.

“D—n the vagabonds!” said he, in so clear a tone that I positively
started at the change, “D—n the vagabonds! they not only knocked in
the roof of my mouth, but took the trouble to cut off at least seven-eighths
of my tongue. There isn’t Bonfanti’s equal, however, in America, for
really good articles of this description. I can recommend you to him with
confidence,” [here the General bowed,] “and assure you that I have the
greatest pleasure in so doing.”

I acknowledged his kindness in my best manner, and took leave of
him at once, with a perfect understanding of the true state of affairs—
with a full comprehension of the mystery which had troubled me so long.
It was evident. It was a clear case. Brevet Brigadier General John A. B. C.
Smith was the man — was the man that was used up.

The Fall of the House of Usher

*Son cœur est un battant suspendu;
   Sûr qu’on le touche il résonne.*

De Beranger.

During the whole of a dull, dark, and soundless day in the autumn of
the year, when the clouds hung oppressively low in the heavens, I had
been passing alone, on horseback, through a singularly dreary tract of
country, and at length found myself, as the shades of evening drew on,
The Fall of the House of Usher

within view of the melancholy House of Usher. I know not how it was—but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of that half-pleasurable, because poetic, sentiment, with which the mind usually receives even the sternest natural images of the desolate or terrible. I looked upon the scene before me—upon the mere house, and the simple landscape features of the domain—upon the bleak walls—upon the vacant eye-like windows—upon a few rank sedges—and upon a few white trunks of decayed trees—with an utter depression of soul, which I can compare to no earthly sensation more properly than to the after-dream of the reveller upon opium—the bitter lapse into every-day life—the hideous dropping off of the veil. There was an iciness, a sinking, a sickening of the heart—an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime. What was it—I paused to think—what was it that so unnerved me in the contemplation of the House of Usher? It was a mystery all insoluble; nor could I grapple with the shadowy fancies that crowded upon me as I pondered. I was forced to fall back upon the unsatisfactory conclusion, that while, beyond doubt, there are combinations of very simple natural objects which have the power of thus affecting us, still the analysis of this power lies among considerations beyond our depth. It was possible, I reflected, that a mere different arrangement of the particulars of the scene, of the details of the picture, would be sufficient to modify, or perhaps to annihilate its capacity for sorrowful impression; and, acting upon this idea, I rejoiced my horse to the precipitous brink of a black and lurid tarn that lay in unrippled lustre by the dwelling, and gazed down—but with a shudder even more thrilling than before—upon the remodelled and inverted images of the gray sedge, and the ghastly trees-stems, and the vacant and eye-like windows.

Nevertheless, in this mansion of gloom I now proposed to myself a sojourn of some weeks. Its proprietor, Roderick Usher, had been one of my boon companions in boyhood; but many years had elapsed since our last meeting. A letter, however, had lately reached me in a distant part of the country—a letter from him—which, in its wildly importunate nature, had admitted of no other than a personal reply. The MS. gave evidence of nervous agitation. The writer spoke of acute bodily illness—of a mental disorder which oppressed him—and of an earnest desire to see me, as his best and indeed his only personal friend, with a view of attempting, by the cheerfulness of my society, some alleviation of his malady. It was the manner in which all this, and much more, was said—it was the apparent heart that went with his request—which allowed me no room for hesitation; and I accordingly obeyed forthwith what I still considered a very singular summons.

Although, as boys, we had been even intimate associates, yet I really knew little of my friend. His reserve had been always excessive and
habitual. I was aware, however, that his very ancient family had been noted, time out of mind, for a peculiar sensibility of temperament, displaying itself, through long ages, in many works of exalted art, and manifested, of late, in repeated deeds of munificent yet unobtrusive elrarity, as well as in a passionate devotion to the intricacies, perhaps even more than to the orthodox and easily recognizable beauties, of musical science.

I had learned, too, the very remarkable fact, that the stem of the Usher race, all time-honored as it was, had put forth, at no period, any enduring branch; in other words, that the entire family lay in the direct line of descent, and had always, with very trifling and very temporary variations, so lain. It was this deficiency, I considered, while running over in thought the perfect keeping of the character of the premises with the accredited character of the people, and while speculating upon the possible influence which the one, in the long lapse of centuries, might have exercised upon the other — it was this deficiency, perhaps of collateral issue, and the consequent undeviating transmission, from sire to son, of the patrimony with the name, which had, at length, so identified the two as to merge the original title of the estate in the quaint and equivocal appellation of the "House of Usher" — an appellation which seemed to include, in the minds of the peasantry who used it, both the family and the family mansion.

I have said that the sole effect of my somewhat childish experiment — that of looking down within the tarn — had been to deepen the first singular impression. There can be no doubt that the consciousness of the rapid increase of my superstition — for why should I not so term it? — served mainly to accelerate the increase itself. Such, I have long known, is the paradoxical law of all sentiments having terror as a basis. And it might have been for this reason only, that, when I again uplifted my eyes to the house itself, from its image in the pool, there grew in my mind a strange fancy — a fancy so ridiculous, indeed, that I but mention it to show the vivid force of the sensations which oppressed me. I had so worked upon my imagination as really to believe that about the whole mansion and domain there hung an atmosphere peculiar to themselves and their immediate vicinity — an atmosphere which had no affinity with the air of heaven, but which had reeked up from the decayed trees, and the gray wall, and the silent tarn — a pestilent and mystic vapor, dull, sluggish, faintly discernible and leaden-hued.

Shaking off from my spirit what must have been a dream, I scanned more narrowly the real aspect of the building. Its principal feature seemed to be that of an excessive antiquity. The discoloration of ages had been great. Minute fungi overspread the whole exterior, hanging in a fine tangled web-work from the eaves. Yet all this was apart from any extraordinary dilapidation. No portion of the masonry had fallen; and there appeared to be a wild inconsistency between its still perfect adaptation of parts, and the crumbling condition of the individual stones. In
The Fall of the House of Usher

this there was much that reminded me of the specious totality of old woodwork which has rotted for long years in some neglected vault, with no disturbance from the breath of the external air. Beyond this indication of extensive decay, however, the fabric gave little token of instability. Perhaps the eye of a scrutinizing observer might have discovered a barely perceptible fissure, which, extending from the roof of the building in front, made its way down the wall in a zig-zag direction, until it became lost in the sullen waters of the tarn.

Noticing these things, I rode over a short causeway to the house. A servant in waiting took my horse, and I entered the Gothic archway of the hall. A valet, of stealthy step, then conducted me, in silence, through many dark and intricate passages in my progress to the studio of his master. Much that I encountered on the way contributed, I know not how, to heighten the vague sentiments of which I have already spoken. While the objects around me—while the carvings of the ceilings, the sombre tapestries of the walls, the ebony blackness of the floors, and the phantasmagoric armorial trophies which rattled as I strode, were but matters to which, or to such as which, I had been accustomed from my infancy—while I hesitated not to acknowledge how familiar was all this—I still wondered to find how unfamiliar were the fancies which ordinary images were stirring up. On one of the staircases, I met the physician of the family. His countenance, I thought, wore a mingled expression of low cunning and perplexity. He accosted me with trepidation and passed on. The valet now threw open a door and ushered me into the presence of his master.

The room in which I found myself was very large and lofty. The windows were long, narrow, and pointed, and at so vast a distance from the black oaken floor as to be altogether inaccessible from within. Feeble gleams of encrimsoned light made their way through the trellised panes, and served to render sufficiently distinct the more prominent objects around; the eye, however, struggled in vain to reach the remoter angles of the chamber, or the recesses of the vaulted and fretted ceiling. Dark draperies hung upon the walls. The general furniture was profuse, comfortless, antique, and tattered. Many books and musical instruments lay scattered about, but failed to give any vitality to the scene. I felt that I breathed an atmosphere of sorrow. An air of stern, deep, and irredeemable gloom hung over and pervaded all.

Upon my entrance, Usher arose from a sofa on which he had been lying at full length, and greeted me with a vivacious warmth which had much in it. I at first thought, of an overdone cordiality—of the constrained effort of the ennuyeé man of the world. A glance, however, at his countenance convinced me of his perfect sincerity. We sat down; and for some moments, while he spoke not, I gazed upon him with a feeling half of pity, half of awe. Surely, man had never before so terribly altered, in so brief a period, as had Roderick Usher! It was with difficulty that I
Edgar Allan Poe

could bring myself to admit the identity of the man being before me with the companion of my early boyhood. Yet the character of his face had been at all times remarkable. A cadaverousness of complexion; an eye large, liquid, and luminous beyond comparison; lips somewhat thin and very pallid, but of a surpassingly beautiful curve; a nose of a delicate Hebrew model, but with a breadth of nostril unusual in similar formations; a finely moulded chin, speaking, in its want of prominence, of a want of moral energy; hair of a more than web-like softness and tenuity;—these features, with an inordinate expansion above the regions of the temple, made up altogether a countenance not easily to be forgotten.

And now in the mere exaggeration of the prevailing character of these features, and of the expression they were wont to convey, lay so much of change that I doubted to whom I spoke. The now ghastly pallor of the skin, and the now miraculous lustre of the eye, above all things startled and even awed me. The silken hair, too, had been suffered to grow all unheeded, and as, in its wild gossamer texture, it floated rather than fell about the face, I could not, even with effort, connect its Arabic expression with any idea of simple humanity.

In the manner of my friend I was at once struck with an incoherence—an inconsistency; and I soon found this to arise from a series of feeble and futile struggles to overcome an habitual trepidancy—an excessive nervous agitation. For something of this nature I had indeed been prepared, no less by his letter than by reminiscences of certain boyish traits, and by conclusions deduced from his peculiar physical conformation and temperament. His action was alternately vivacious and sullen. His voice varied rapidly from a tremulous indecision (when the animal spirits seemed utterly in abeyance) to that species of energetic enunciation—that abrupt, weighty, un-hurried, and hollow-sounding enunciation—that leaden, self-balanced, and perfectly modulated guttural utterance, which may be observed in the lost drunkard, or the irreclaimable eater of opium, during the periods of his most intense excitement.

It was thus that he spoke of the object of my visit, of his earnest desire to see me, and of the solace he expected me to afford him. He entered, at some length, into what he conceived to be the nature of his malady. It was, he said, a constitutional and a family evil and one for which he despaired to find a remedy—a mere nervous affection, he immediately added, which would undoubtedly soon pass off. It displayed itself in a host of unnatural sensation. Some of these, as he detailed them, interested and bewildered me; although, perhaps, the terms and the general manner of their narration had their weight. He suffered much from a morbid acuteness of the senses; the most insipid food was alone endurable; he could wear only garments of certain texture; the odors of all flowers were oppressive; his eyes were tortured by even a faint light; and there were but peculiar sounds, and these from stringed instruments, which did not inspire him with horror.
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To an anomalous species of terror I found him a bounden slave. "I shall perish," said he, "I must perish in this deplorable folly. Thus, thus, and not otherwise, shall I be lost. I dread the events of the future, not in themselves, but in their results. I shudder at the thought of any, even the most trivial, incident, which may operate upon this intolerable agitation of soul. I have, indeed, no abhorrence of danger, except in its absolute effect — in terror. In this unnerved, in this pitiable, condition I feel that the period will sooner or later arrive when I must abandon life and reason together, in some struggle with the grim phantasm, Fear."

I learned, moreover, at intervals, and through broken and equivocal hints, another singular feature of his mental condition. He was enchained by certain superstitious impressions in regard to the dwelling which he tenanted, and whence, for many years, he had never ventured forth — in regard to an influence whose supposititious force was conveyed in terms too shadowy here to be re-stated — an influence which some peculiarities in the mere form and substance of his family mansion had, by dint of long suffrancy, he said, obtained over his spirit — an effect which the physique of the gray walls and turrets, and of the dim tarn into which they all looked down, had at length, brought about upon the morale of his existence.

He admitted, however, although with hesitation, that much of the peculiar gloom which thus afflicted him could be traced to a more natural and far more palpable origin — to the severe and long-continued illness — indeed to the evidently approaching dissolution — of a tenderly beloved sister, his sole companion for long years, his last and only relative on earth. "Her decease," he said, with a bitterness which I can never forget, "would leave him (him, the hopeless and the frail) the last of the ancient race of the Ushers." While he spoke, the lady Madeline (for so was she called) passed through a remote portion of the apartment, and, without having noticed my presence, disappeared. I regarded her with an utter astonishment not unmingled with dread; and yet I found it impossible to account for such feelings. A sensation of stupor oppressed me as my eyes followed her retreating steps. When a door, at length, closed upon her, my glance sought instinctively and eagerly the countenance of the brother; but he had buried his face in his hands, and I could only perceive that a far more than ordinary wansness had overspread the emaciated fingers through which trickled many passionate tears.

The disease of the lady Madeline had long baffled the skill of her physicians. A settled apathy, a gradual wasting away of the person, and frequent although transient affections of a partially cataleptical character were the unusual diagnosis. Hitherto she had steadily borne up against the pressure of her malady, and had not betaken herself finally to bed; but on the closing in of the evening of my arrival at the house, she succumbed (as her brother told me at night with inexpressible agitation) to the prostrating power of the destroyer; and I learned that the glimpse
I had obtained of her person would thus probably be the last I should obtain— that the lady, at least while living, would be seen by me no more.

For several days ensuing, her name was unmentioned by either Usher or myself; and during this period I was busied in earnest endeavors to alleviate the melancholy of my friend. We painted and read together, or I listened, as if in a dream, to the wild improvisations of his speaking guitar. And thus, as a closer and still closer intimacy admitted me more unreservedly into the recesses of his spirit, the more bitterly did I perceive the futility of all attempt at cheering a mind from which darkness, as if an inherent positive quality, poured forth upon all objects of the moral and physical universe in one unceasing radiation of gloom.

I shall ever bear about me a memory of the many solemn hours I thus spent alone with the master of the House of Usher. Yet I should fail in any attempt to convey an idea of the exact character of the studies, or of the occupations, in which he involved me, or led me the way. An excited and highly distempered ideality threw a sulphurous lustre over all. His long improvised dirges will ring forever in my ears. Among other things, I hold painfully in mind a certain singular perversion and amplification of the wild air of the last waltz of Von Weber. From the paintings over which his elaborate fancy brooded, and which grew, touch by touch, into vaguenesses at which I shuddered the more thrillingly, because I shuddered knowing not why—from these paintings (vivid as their images now are before me) I would in vain endeavor to deduce more than a small portion which should lie within the compass of merely written words. By the utter simplicity, by the nakedness of his designs, he arrested and overawed attention. If ever mortal painted an idea, that mortal was Roderick Usher. For me at least, in the circumstances then surrounding me, there arose out of the pure abstractions which the hypochondriac contrived to throw upon his canvass, an intensity of intolerable awe, no shadow of which felt I ever yet in the contemplation of the certainly glowing yet too concrete reveries of Fuseli.

One of the phantasmagoric conceptions of my friend, partaking not so rigidly of the spirit of abstraction, may be shadowed forth, although feebly, in words. A small picture presented the interior of an immensely long and rectangular vault or tunnel, with low walls, smooth, white and without interruption or device. Certain accessory points of the design served well to convey the idea that this excavation lay at an exceeding depth below the surface of the earth. No outlet was observed in any portion of its vast extent, and no torch or other artificial source of light was discernible; yet a flood of intense rays rolled throughout, and bathed the whole in a ghastly and inappropriate splendor.

I have just spoken of that morbid condition of the auditory nerve which rendered all music intolerable to the sufferer, with the exception of certain effects of stringed instruments. It was, perhaps, the narrow
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limits to which he thus confined himself upon the guitar which gave birth, in great measure, to the fantastic character of his performances. But the fervid facility of his impromptus could not be so accounted for. They must have been, and were, in the notes, as well as in the words of his wild fantasies (for he not unfrequently accompanied himself with rhymed verbal improvisations), the result of that intense mental collectedness and concentration to which I have previously alluded as observable only in particular moments of the highest artificial excitement. The words of one of these rhapsodies I have easily remembered. I was, perhaps, the more forcibly impressed with it as he gave it because, in the under or mystic current of its meaning, I fancied that I perceived, and for the first time, a full consciousness on the part of Usher of the tottering of his lofty reason upon her throne. The verses, which were entitled "The Haunted Palace," ran very nearly, if not accurately, thus:

I

In the greenest of our valleys,
    By good angels tenanted,
Once a fair and stately palace —
    Radiant palace — reared its head.
In the monarch Thought's dominion —
    It stood there!
Never scrath spread a pinion
    Over fabric half so fair.

II

Banners yellow, glorious, golden,
    On its roof did float and flow
(This — all this — was in the olden
    Time long ago)
And every gentle air that dallied,
    In that sweet day,
Along the ramparts plumèd and pallid,
    A wingèd odor went away.

III

Wanderers in that happy valley
    Through two luminous windows saw
Spirits moving musically
    To a lute's well-tuned law;
Round about a throne, where sitting
    (Porphyrogenet)
In state his glory well befitting,
    The ruler of the realm was seen.
IV
And all with pearl and ruby glowing
Was the fair palace door,
Through which came flowing, flowing, flowing
And sparkling evermore,
A troop of Echoes whose sweet duty
Was but to sing,
In voices of surpassing beauty,
The wit and wisdom of their king.

V
But evil things, in robes of sorrow,
Assailed the monarch's high estate;
(Ah, let us mourn, for never morrow
Shall dawn upon him, desolate)
And, round about his home, the glory
That blushed and bloomed
Is but a dim-remembered story
Of the old time entombed.

VI
And travellers now within that valley,
Through the red-litten windows see
Vast forms that move fantastically
To a discordant melody;
While, like a rapid ghastly river,
Through the pale door,
A hideous throng rush out forever,
And laugh — but smile no more.

I well remember that suggestions arising from this ballad led us into
a train of thought wherein there became manifest an opinion of Usher's
which I mention not so much on account of its novelty (for other men*
have thought thus), as on account of the pertinacity with which he
maintained it. This opinion, in its general form, was that of the sentience
of all vegetable things. But, in his disordered fancy the idea had assumed
a more daring character, and trespassed, under certain conditions, upon
the kingdom of inorganization. I lack words to express the full extent,
or the earnest abandon of his persuasion. The belief, however, was con-
ected (as I have previously hinted) with the gray stones of the home
of his forefathers. The conditions of the sentience had been here, he

* Watson, Dr. Percival, Spallanzani, and especially the Bishop of Landaff. — See
"Chemical Essays," vol. 5.
The Fall of the House of Usher

imagined, fulfilled in the method of collocation of these stones — in the order of their arrangement, as well as in that of the many fungi which overspread them, and of the decayed trees which stood around — above all, in the long undisturbed endurance of this arrangement, and in its reduplication in the still waters of the tarn. Its evidence — the evidence of the sentence — was to be seen, he said (and I here started as he spoke), in the gradual yet certain condensation of an atmosphere of their own about the waters and the walls. The result was discoverable, he added, in that silent yet importunate and terrible influence which for centuries had moulded the destinies of his family, and which made him what I now saw him — what he was. Such opinions need no comment; and I will make none.

Our books — the books which, for years, had formed no small portion of the mental existence of the invalid — were, as might be supposed, in strict keeping with this character of phantasm. We pored together over such works as the “Ververt et Chartreuse” of Gresset, the “Belphégor” of Machiavelli; the “Heaven and Hell” of Swedenborg; the “Subterranean Voyage of Nicholas Klamma” by Holberg; the “Chiromancy” of Robert Flud, of Jean D’Indagine and of De La Chambre; the “Journey into the Blue Distance” of Tieck; and the “City of the Sun” of Campanella. One favorite volume was a small octavo edition of the “Directorium Inquisitorium,” by the Dominican Eymere de Gironne; and there were passages in Pomponius Mela, about the old African Stays and Ægipans, over which Usher would sit dreaming for hours. His chief delight, however, was found in the perusal of an exceedingly rare and curious book in quarto Gothic — the manual of a forgotten church — the Vigiliae Mortuorum secundum Chorum Ecclesiae Maguntinae.

I could not help thinking of the wild ritual of this work, and of its probable influence upon the hypochondriac, when, one evening, having informed me abruptly that the lady Madeleine was no more, he stated his intention of preserving her corpse for a fortnight (previously to its final interment), in one of the numerous vaults within the main walls of the building. The worldly reason, however, assigned for this singular proceeding, was one which I did not feel at liberty to dispute. The brother had been led to his resolution (so he told me) by consideration of the unusual character of the malady of the deceased, of certain obtrusive and eager inquiries on the part of her medical men, and of the remote and exposed situation of the burial-ground of the family. I will not deny that when I called to mind the sinister countenance of the person whom I met upon the staircase, on the day of my arrival at the house, I had no desire to oppose what I regarded as at best but a harmless, and by no means an unnatural precaution.

At the request of Usher, I personally aided him in the arrangements for the temporary entombment. The body having been encoffined, we two alone bore it to its rest. The vault in which we placed it (and which
Edgar Allan Poe

had been so long unopened that our torches, half smothered in its oppressive atmosphere, gave us little opportunity for investigation) was small, damp, and entirely without means of admission for light; lying, at great depth, immediately beneath that portion of the building in which was my own sleeping apartment. It had been used, apparently, in remote feudal times, for the worst purposes of a donjon-keep, and, in later days, as a place of deposit for powder, or some other highly combustible substance, as a portion of its floor, and the whole interior of a long archway through which we reached it, were carefully sheathed with copper. The door, of massive iron, had been, also, similarly protected. Its immense weight caused an unusually sharp, grating sound, as it moved upon its hinges.

Having deposited our mournful burden upon tresses within this region of horror, we partially turned aside the yet unscrewed lid of the coffin, and looked upon the face of the tenant. A striking similitude between the brother and sister now first arrested my attention; and Usher, divining, perhaps, my thoughts, murmured out some few words from which I learned that the deceased and himself had been twins, and that sympathies of a scarcely intelligible nature had always existed between them. Our glances, however, rested not long upon the dead—for we could not regard her unawed. The disease which had thus entombed the lady in the maturity of youth, had left, as usual in all maladies of a strictly cataleptical character, the mockery of a faint blush upon the bosom and the face, and that suspiciously lingering smile upon the lip which is so terrible in death. We replaced and screwed down the lid, and, having secured the door of iron, made our way, with toil, into the scarcely less gloomy apartments of the upper portion of the house.

And now, some days of bitter grief having elapsed, an observable change came over the features of the mental disorder of my friend. His ordinary manner had vanished. His ordinary occupations were neglected or forgotten. He roamed from chamber to chamber with haggard, unequal, and objectless step. The pallor of his countenance had assumed, if possible, a more ghastly hue—but the luminousness of his eye had utterly gone out. The once occasional huskiness of his tone was heard no more; and a tremulous quaver, as if of extreme terror, habitually characterized his utterance. There were times, indeed, when I thought his unceasingly agitated mind was laboring with some oppressive secret, to divulge which he struggled for the necessary courage. At times, again, I was obliged to resolve all into the mere inexplicable vagaries of madness, for I beheld him gazing upon vacancy for long hours, in an attitude of the profoundest attention, as if listening to some imaginary sound. It was no wonder that his condition terrified—that it infected me. I felt creeping upon me, by slow yet uncertain degrees, the wild influences of his own fantastic yet impressive superstitions.

It was, especially, upon retiring to bed late in the night of the seventh
The Fall of the House of Usher

or eighth day after the placing of the lady Madeline within the donjon, that I experienced the full power of such feelings. Sleep came not near my couch — while the hours waned and waned away. I struggled to reason off the nervousness which had dominion over me. I endeavored to believe that much, if not all of what I felt, was due to the bewildering influence of the gloomy furniture of the room — of the dark and tattered draperies, which, tortured into motion by the breath of a rising tempest, swayed fitfully to and fro upon the walls, and rustled uneasily about the decorations of the bed. But my efforts were fruitless. An irrepressible tremor gradually pervaded my frame; and, at length, there sat upon my very heart an incubus of utterly causeless alarm. Shaking this off with a gasp and a struggle, I uplifted myself upon the pillows, and, peering earnestly within the intense darkness of the chamber, hearkened — I know not why, except that an instinctive spirit prompted me — to certain low and indefinite sounds which came, through the pauses of the storm, at long intervals, I knew not whence. Overpowered by an intense sentiment of horror, unaccountable yet unendurable, I threw on my clothes with haste (for I felt that I should sleep no more during the night), and endeavored to arouse myself from the pitiable condition into which I had fallen by pacing rapidly to and fro through the apartment.

I had taken but few turns in this manner, when a light step on an adjoining staircase arrested my attention. I presently recognized it as that of Usher. In an instant afterward he rapped, with a gentle touch, at my door, and entered, bearing a lamp. His countenance was, as usual, cadaverously wan — but, moreover, there was a species of mad hilarity in his eyes — an evidently restrained hysteria in his whole demeanor. His air appalled me — but any thing was preferable to the solitude which I had so long endured, and I even welcomed his presence as a relief.

"And you have not seen it?" he said abruptly, after having stared about him for some moments in silence — "you have not then seen it? — but, stay! you shall." Thus speaking, and having carefully shaded his lamp, he hurried to one of the casements, and threw it freely open to the storm.

The impetuous fury of the entering gust nearly lifted us from our feet. It was, indeed, a tempestuous yet sternly beautiful night, and one wildly singular in its terror and its beauty. A whirlwind had apparently collected its force in our vicinity; for there were frequent and violent alterations in the direction of the wind; and the exceeding density of the clouds (which hung so low as to press upon the turrets of the house) did not prevent our perceiving the life-like velocity with which they flew careering from all points against each other, without passing away into the distance. I say that even their exceeding density did not prevent our perceiving this — yet we had no glimpse of the moon or stars, nor was there any flashing forth of the lightning. But the under surfaces of the huge masses of agitated vapor, as well as all terrestrial objects immediately around us, were glowing in the unnatural light of a faintly luminous and
distinctly visible gaseous exhalation which hung about and enshrouded
the mansion.

"You must not — you shall not behold this!" said I, shuddering, to
Usher, as I led him, with a gentle violence, from the window to a seat.
"These appearances, which bewilder you, are merely electrical phe-
nomena not uncommon — or it may be that they have their ghastly origin
in the rank miasma of the tarn. Let us close this casement; — the air is
chilling and dangerous to your frame. Here is one of your favorite ro-
mances. I will read, and you shall listen: — and so we will pass away this
terrible night together."

The antique volume which I had taken up was the "Mad Trist" of
Sir Launcelot Canning; but I had called it a favorite of Usher's more in
sad jest than in earnest; for, in truth, there is little in its uncouth and
unimaginative proximity which could have had interest for the lofty and
spiritual ideality of my friend. It was, however, the only book immediately
at hand; and I indulged a vague hope that the excitement which now
agituated the hypochondriac, might find relief (for the history of mental
disorder is full of similar anomalies) even in the extremeness of the folly
which I should read. Could I have judged, indeed, by the wild over-
strained air of vivacity with which he hearkened, or apparently hearkened,
to the words of the tale, I might well have congratulated myself upon the
success of my design.

I had arrived at that well-known portion of the story where Ethelred,
the hero of the Trist, having sought in vain for peaceable admission into
the dwelling of the hermit, proceeds to make good an entrance by force.
Here, it will be remembered, the words of the narrative run thus:

"And Ethelred, who was by nature of a doughty heart, and who was
now mighty withal, on account of the powerfulness of the wine which he
had drunken, waited no longer to hold parley with the hermit, who, in
sooth, was of an obstinate and maliceful turn, but feeling the rain upon
his shoulders, and fearing the rising of the tempest, uplifted his mace
outright, and, with blows, made quickly room in the plankings of the
door for his gauntletled hand; and now pulling therewith sturdily, he so
cracked, and ripped, and tore all asunder, that the noise of the dry and
hollow-sounding wood alarmed and reverberated throughout the forest."

At the termination of this sentence I started and, for a moment,
paused; for it appeared to me (although I at once concluded that my
excited fancy had deceived me) — it appeared to me that, from some
very remote portion of the mansion, there came, indistinctly to my ears,
which might have been, in its exact similarity of character, the echo (but
a stifled and dull one certainly) of the very cracking and ripping sound
which Sir Launcelot had so particularly described. It was, beyond doubt,
the coincidence alone which had arrested my attention; for, amid the
rattling of the sashes of the casements, and the ordinary commingled
noises of the still increasing storm, the sound, itself, had nothing,
The Fall of the House of Usher

...shriek

story:

sore

merely,

which

this legend

floor of silver; and upon the wall there hung a shield of shining brass with

Who entereth hercin, a conqueror hath bin;

Who slayeth the dragon, the shield he shall win.

And Ethelred uplifted his mace, and struck upon the head of the dragon, which fell before him, and gave up his pesty breath, with a shriek so horrid and harsh, and withal so piercing, that Ethelred had fain to close his ears with his hands against the dreadful noise of it, the like whereof was never before heard."

Here again I paused abruptly, and now with a feeling of wild amaze- ment — for there could be no doubt whatever that, in this instance, I did actually hear (although from what direction it proceeded I found it impossible to say) a low and apparently distant, but harsh, protracted, and most unusual screaming or grating sound — the exact counterpart of what my fancy had already conjured up for the dragon's unnatural shriek as described by the romancer.

Oppressed, as I certainly was, upon the extraordinary coincidence, by a thousand conflicting sensations, in which wonder and extreme terror were predominant, I still retained sufficient presence of mind to avoid exciting, by an observation, the sensitive nervousness of my companion. I was by no means certain that he had noticed the sounds in question; although, assuredly, a strange alteration had, during the last few minutes, taken place in his demeanor. From a position fronting my own, he had gradually brought round his chair, so as to sit with his face to the door of the chamber; and thus I could but partially perceive his features, although I saw that his lips trembled as if he were mumuring inaudibly. His head had dropped upon his breast — yet I knew that he was not asleep, from the wide and rigid opening of the eye as I caught a glance of it in profile. The motion of his body, too, was at variance with this idea — for he rocked from side to side with a gentle yet constant and uniform sway. Having rapidly taken notice of all this, I resumed the narrative of Sir Launcelot, which thus proceeded:

"And now, the champion, having escaped from the terrible fury of the dragon, bethinking himself of the brazen shield, and of the breaking up of the enchantment which was upon it, removed the carcass from out of the way before him, and approached valorously over the silver pavement of the castle to where the shield was upon the wall; which in sooth
tarried not for his full coming, but fell down at his feet upon the silver
floor, with a mighty great and terrible ringing sound.

No sooner had these syllables passed my lips, than — as if a shield of
brass had indeed, at the moment, fallen heavily upon a floor of silver — I
became aware of a distinct, hollow, metallic, and clangorous, yet ap-
parently muffled, reverberation. Completely unnerved, I leaped to my
feet; but the measured rocking movement of Usher was undisturbed.
I rushed to the chair in which he sat. His eyes were bent fixedly before
him, and throughout his whole countenance there reigned a stony
rigidity. But, as I placed my hand upon his shoulder, there came a strong
shudder over his whole person; a sickly smile quivered about his lips; and
I saw that he spoke in a low, hurried, and gibbering murmur, as if uncon-
scious of my presence. Bending closely over him I at length drank in the
hideous import of his words.

"Not hear it? — yes, I hear it, and have heard it. Long — long — long —
many minutes, many hours, many days, have I heard it — yet I dared not
— oh, pity me, miserable wretch that I am! — I dared not — I dared not
— I dAred not — I dAred not speak! We have put her living in the tomb! Said I not that my senses
were acute? I now tell you that I heard her first feeble movement in the
hollow coffin. I heard them — many, many days ago — yet I dAred not
— I dAred not speak! And now — to-night — Ethelred — ha! ha! — the break-
ing of the hermit's door, and the death-cry of the dragon, and the clangor
of the shield — say, rather, the rending of her coffin, and the grating of
the iron hinges of her prison, and her struggles within the coppered
archway of the vault! Oh! whither shall I fly? Will she not be here anon?
Is she not hurrying to upbraid me for my haste? Have I not heard her
footstep on the stair? Do I not distinguish that heavy and horrible beatin
gen of her heart? Madman!" — here he sprang furiously to his feet, and
shrieked out his syllables, as if in the effort he were giving up his soul —
"Madman! I tell you that she now stands without the door!"

As if in the superhuman energy of his utterance there had been found
the potency of a spell, the huge antique panels to which the speaker
pointed threw slowly back, upon the instant, their ponderous and ebony
jaws. It was the work of the rushing gust — but then without those doors
there did stand the lofty and ensnatched figure of the lady Madeline of
Usher. There was blood upon her white robes, and the evidence of some
bitter struggle upon every portion of her emaciated frame. For a moment
she remained trembling and reeling to and fro upon the threshold —
then, with a low moaning cry, fell heavily inward upon the person of her
brother, and in her violent and now final death-agonics, bore him to the
floor a corpse, and a victim to the terrors he had anticipated.

From that chamber, and from that mansion, I fled aghast. The storm
was still abroad in all its wrath as I found myself crossing the old cause-
way. Suddenly there shot along the path a wild light, and I turned to see
whence a gleam so unusual could have issued; for the vast house and
its shadows were alone behind me. The radiance was that of the full, setting, and blood-red moon, which now shone vividly through that once barely-discernible fissure, of which I have before spoken as extending from the roof of the building, in a zig-zag direction, to the base. While I gazed, this fissure rapidly widened — there came a fierce breath of the whirlwind — the entire orb of the satellite burst at once upon my sight — my brain reeled as I saw the mighty walls rushing asunder — there was a long tumultuous shouting sound like the voice of a thousand waters — and the deep and dark tarn at my feet closed sullenly and silently over the fragments of the "House of Usher."

William Wilson

What say of it? what say conscience grim,
That spectre in my path?

Chamberlain's Phantasma.

Let me call myself, for the present, William Wilson. The fair page now lying before me need not be stained with my real appellation. This has been already too much an object for the scorn — for the horror — for the detestation of my race. To the uttermost regions of the globe have not the indignant winds braided its unparalleled infamy? Oh, outcast of all outcasts most abandoned! — to the earth art thou not forever dead? to its honors, to its flowers, to its golden aspirations? — and a cloud, dense, dismal, and limitless, does it not hang eternally between thy hopes and heaven?

I would not, if I could, here or today, embody a record of my later years of unspeakable misery and unpardonable crime. This epoch — these later years — took unto themselves a sudden elevation in turpitude, whose origin alone it is my present purpose to assign. Men usually grow base by degrees. From me, in an instant, all virtue dropped bodily as a mantle. From comparatively trivial wickedness I passed, with the stride of a giant, into more than the enormities of an Elah-Cabalus. What chance — what one event brought this evil thing to pass, bear with me while I relate. Death approaches; and the shadow which foreruns him has thrown a softening influence over my spirit. I long, in passing through the dim valley, for the sympathy — I had nearly said for the pity — of my fellow men. I would fain have them believe that I have been, in some measure, the slave of circumstances beyond human control. I would wish them to seek out for me, in the details I am about to give, some little oasis of fatality amid a wilderness of error. I would have them allow — what they
Appendix C

Teacher’s note (Teacher uses this note to ask students the questions)

“The Fall Of The House Of The Usher”
Page 262-277

Questions for page 262-269

1. Who are the main characters?
2. Who does Usher consider as only friend?
3. What is the tone of the story?
4. What is the gothic of the story? Describe 6 components.
5. How did Narrator view the characteristic of Usher?
6. Why was Usher in this state?
7. What was the setting of the story?
8. What does the crack in the structure symbolize?
9. Did Narrator know that Roderick had a twin sister?
10. What was the twin sister’s name?
11. What kind of state was Madeline in?
12. What did Narrator do with Roderick?
13. What was the symbol (picture painting) that would tell us what will happen later?
14. When Roderick Usher announces that his sister is dead, he plans to preserve her body for two weeks because of the inaccessibility of the family burial ground. What was the foreshadowing? It prepares the reader for the re-emergence of the Lady Madeline as a living corpse.
Questions for the 270-277

15. Where was Lady Madeline buried?

16. Describe the environment within Lady Madeline's grave.

17. Roderick had a weakness and an inability to function in light and live in semi-darkness and with no sounds in order to bury his sister because? (he wanted to bury his sister to protect himself)

18. Could Roderick hear his sister before Narrator? If so, how long?

19. What was Roderick and Narrator's reaction when they heard and knew that Lady Madeline has arisen.

20. When Lady Madeline fell on her brother, what did she do?

21. Did Roderick die?

22. What did Narrator do after Roderick die?

23. When did he finally see the House of Usher?

24. How did he see the House of Usher?

25. What happened to the House of Usher?

26. Why did it happen to the House of Usher?

27. Post story questions- What does symbol, “embrace” means?

28. What was the key word for the twins' relationship? Does it have do anything with house of usher collapsing?

29. How does the double character apply to the twins?

30. What does Usher mean?

31. What was Poe trying to create between narrator and reader?
Appendix D

"The Fall Of The House Of Usher"
Fall 2006

STUDY GUIDE

Author’s background

Edgar Allan Poe was born January 19, 1809, and died October 7, 1849. The people portray Poe as manic depressive, a dope addict, an epileptic, and an alcoholic. During the time, Edgar Poe’s stories were considered “sins and evil”. Poe was not accepted by society due to his horror, mystery and dark romanticism work.

Main characters-

1. Roderick Usher
2. Madeline Usher
3. Unnamed narrator

Mood

1. Gothic

Genre

1. Gothic short story; detective story; science fiction

Setting

1. A closed environment
2. Gloomy rooms
3. Autumn day
4. Semi-darkness or darkness
Plot

The narrator is a childhood friend of Roderick Usher’s and he was requested to visit Roderick Usher. Roderick Usher was going through a hard time. When the narrator arrived, he learned that Roderick’s twin sister, Madeline is sick. Prior to his arrival, Madeline Usher died. She was buried in the tomb within the house. Narrator and Roderick realized that they have buried Madeline alive. Madeline got out of her tomb and found Roderick in the shocking state. Madeline collapsed on Roderick who died with fear.

Symbols-

1. Embrace
2. Crack in the structure
3. Picture painting
Appendix E

Literary Elements

NOTES

Main characters
Who are the people portrayed? What do you learn about them? Do one or more of them change, and what effect does that have on the plot or theme?

Plot
What happens, and in what order? What stands out as important?

1-----------------2-------------------3-------------------4-------------------5-------------------6

Setting
Where does the action take place? How are the details of the setting portrayed? What role, if any, does the setting play? What would happen if the setting were changed?

Genre
What type of writing does the work fit into--parody, tragedy, love story, epic, sonnet, haiku, melodrama, comedy of manners, mystery novel, for example? What do you know about the feature of the genre, and what do you need to know? How does this work compare with other works in the same genre?

Mood
From the way the work is written, what can you learn about the way the author feels about the subject matter and the theme? Can you, for example, detect a serious, informative tone, or is there evidence of humor, sarcasm, or irony?

Ex: humorous, mysterious, creepy, straight-forward, matter-of-fact, exciting, boring,

Symbol
Style is the language used in a book, the way the words are put together to create the story. A symbol is something--a person, object, situation, or action--which operates on two levels, the literal and the symbolic.

Ex: Literal Object: an engagement ring
Ex: Symbol: Love

Symbols add depth and meaning to a story. Symbols may be universal (as the engagement ring) or specific to a particular story.
Appendix F

The Fall Of The House Of The Usher”

Literary elements worksheet

Name:

Main Characters:
Who are the people portrayed? How do you portray the characters? Do any character change throughout the story? Name the effect on the plot or theme.

Plot:
What happens, and sequence the events.

Setting:
Where does the action take place? What are the details of the setting? What role, if any, does the setting play? What would happen if the setting were changed?

Genre
What type of writing does the work fit into? What do you know about the feature of the genre, and what do you need to know? How does this work compare with other works in the same genre?

Mood:
In what ways you can learn about the way the author feels about the subject matter and the theme?

Symbols:
Name three symbols and what do they mean to us? How are they important to the story?
Appendix G

Connector worksheet
Name
Date

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Appendix H

“The Fall Of The House Of The Usher”
Quiz#1

Name
Date

MATCHING ITEMS

1. The mood of story is a. mysterious, ghostly and fear
2. Roderick Usher is a b. childhood’s friend.
3. The setting of the story is c. gloomy, depression and dreadful
4. Gothic is part of d. character double
5. Lady Madeline has a e. Roderick and Madeline
6. Gothic means f. mysterious illness
7. The tone of this story is g. to isolate from the public, spend time in the dark
8. The twins are h. old, decaying castle with cobwebs, strange noises and terrors
9. Roderick is known i. gothic
10. Narrator is Roderick’s j. darkness

MULTIPLE CHOICE ITEMS

1. How did Narrator react when he first saw Roderick Usher?
   a. thrilled
   b. scared
   c. surprised
   d. angry

2. Did narrator know that Roderick had a twin sister after he arrived at Usher house?
   a. yes
   b. no
   c. he never knew that Roderick had a twin sister
   d. none of above

3. What is Roderick’s twin sister name?
   a. Madeline
   b. Mandy
   c. Lady Madeline
   d. Lady Mandy

FILL IN BLANK

1. The picture painting is one of _________ of the story.

2. Roderick Usher could hear the terrifying sound _________ narrator did which meant the twins had a _________.

3. When Roderick Usher declared that this person has died, he will _________ the body for two weeks. Roderick’s behavior indicated that he had a _________ feeling about this person.

4. The tomb was buried in the underground and the underground looked like ____________, ____________.
Appendix I

Name: ____________________
Date: ____________________

"The Fall Of The House Of The User"
Appendix J

Please draw the symbol in the circle.

Symbolic #1:
Page:
What does it mean? What role does it play in the story?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
Symbolic #2:
Page:
What does it mean? What role does it play in the story?
Symbol #3:
Page:
What does it mean? What role does it play in the story
Appendix K

Creating your poster

Directions

You will be creating a poster about main characters, symbols and a summary of plot. Please use the Symbol, Connection, and Main Character handouts to create the poster. You will draw a main character and write the paragraph about this main character under the drawing. You will also have an opportunity to draw a symbol and write about how can the symbol be connected to the world. Lastly, you need to summarize the plot (up to twenty sentences).

Reminder: Your poster must be completed by tomorrow. You will give the presentation about your poster. You will also share your opinions about what you have learned regarding the poster.
Appendix L

‘The Fall Of The House Of The Usher”
Quiz #2

True or False

1. When Roderick Usher announces that his sister is dead, he will preserve her body for two weeks because of the inaccessibility of the family burial ground.
   T/F

2. Was Lady Madeline was buried in the gravesite?
   T/F

3. Roderick had weakness and inability to function in light and live in semi-darkness and no sounds to bury his sister because he did not want his sister and he to have any contact with outside.
   T/F

4. Roderick heard his sister before Narrator
   T/F

5. Their reaction was when they heard and knew that Lady Madeline has arisen?
Roderick and Narrative were in the calm state and they knew they were dealing with ghost stuff.
   T/F

6. When Lady Madeline fell on her brother, she bit Roderick?
   T/F

7. Roderick died because of bitten?
   T/F

8. What did Narrator do after Roderick die?
   T/F

9. Did he finally saw the House of Usher?
   T/F

Multi –Choice items

10. How did he see the House of Usher?
   A. In the morning, when he arrived at Usher’s house
B. He went outside for the walk  
C. He ran outside to catch the breath  
D. Moon was outside

11. What happened to House of Usher?  
A. It buried to the ground  
B. It disappeared in the air  
C. Collapsed then disappeared on the ground  
D. Became a gravesite

12. Why did it happen to House of Usher?  
A. It was full of bad spirits  
B. To show that the twin’s souls are one  
C. House of Usher killed Lady Madeline  
D. Destroyed the twins’ relationship

Short answers

13. Post story questions- What do symbols; Embrace, Crack in the structure and Picture painting mean?

14. What was the key word for the twins’ relationship? Does it have do anything with house of usher collapsing?

15. How can the double character applies to the twins?

16. What does Usher mean?

17. What was Poe trying to create between narrator and reader?
Appendix M

"The Fall Of The House Of The Usher"
Literacy Analysis Essay

What does the term, Usher mean? Name and describe the main characters. Sequence the main events of the story. Include the symbols and a meaning of each symbol. What does this mean, the house of Usher has collapsed? Include a brief opinion of this story in writing.

You need to provide the details to each question. This paper must be organized and coherened. You need to make sure that this paper is free from grammatical errors.
Appendix M

You will need index cards, main character worksheet, and symbol worksheet for references. You may use the additional index cards to write more.

1. In front of the following index cards, you will need to write these on the front index cards.

   **Index card #1**
   What does the term, Usher mean?

   **Index card #2**
   Names and describe the main characters

   **Index card #3**
   Sequence the main events of the story (1., 2., 3., 4.,...)

   **Index card #4**
   Name the symbols and meanings

   **Index card #5**
   The house of Usher has collapsed because....

   **Index card #6**
   My opinion of the story is...

2. In the back of index cards, you will need to write the possible answers.

   **Index card #1**
   Answer

   **Index card #2**
   Answer

   **Index card #3**
   Answer

   **Index card #4**
   Answer

   **Index card #5**
   Answer
Index card#6
Bilingual Multi-Media Room Rules

1. **Sign up** your full name on the paper

2. Do **not** touch the video equipment without teacher’s permission

3. Pick **one** partner to help your videotaping

4. Do **not** bring the food in this room

5. Do **not** disturb others while someone is in the process of videotaping

6. ** Remain quiet** and focus on your work

7. Do **not** leave the room without leaving the equipment on

If you violate one of those rules, you will be penalized immediately
## Appendix P

### Bilingual Drafts Checklist

"The Fall Of The House Of Usher"

Fall 2006

<table>
<thead>
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<th>Steps</th>
<th>Name</th>
<th>Suggestions</th>
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Appendix Q

**Bilingual Peer Editing Schedule**

"The Fall Of The House Of The Usher"

Fall 2006

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REMINDER: This paper is REQUIRED to be submitted for a final grade
Appendix R

Six- Trait Writing Expository Peer Editing Tasks Checklist
“The Fall Of The House Of Usher”
Literacy Analysis

Schedule for September 25- September 29
- Monday: Ideas/ Organizations
- Tuesday: Transitions
- Wednesday: Word Choice
- Thursday: Sentence Fluency
- Friday: Conventions

Reminder: Final paper dues on September 29th. If you did not finish your work before class ends, it is YOUR responsibility to catch up for homework. If you do not check each box, 1 point will be deducted.

IDEAS:

____ Highlight every idea or concept that is unusual or interesting.

____ Put a star next to any ideas or concepts that do not make sense, are hard to understand, or are not clear.

____ Write “PAPER PURPOSE:” at the top of the paper and identify the type of paper purpose

What is the primary purpose of this assignment? (Explain? summarize? persuade? recommend? entertain?)

What is the purpose of the person who gave you this assignment?

What are your own purposes in this piece of writing?

If the purpose is not clear, write “Unclear.”

ORGANIZATION/ TRANSITION:

____ Draw “{“ around these paragraphs on the left side and mark them accordingly: Introduction, Body 1, Body 2, Body 3, etc., and Conclusion.

____ Underline the Thesis Statement in both the Introduction and Conclusion. A thesis is a one sentence statement of your central idea.

____ Circle each Topic Sentence in each of the Body Paragraphs.
___ Draw a box around all words that show order or show transition (first, next, finally, etc.)

**AUTHOR: Revise your paper so that you:**

___ have the basic 5 or more paragraphs that are separated clearly
___ have a clear thesis statement
___ have clearly-stated topic sentences
___ write each body paragraph in the same order they appear in the thesis statement
___ change/add up to 5 words that show order/smooth transition.

**WORD CHOICE**

___ Circle all the powerful verbs.
Examples: Roared, Grumbled, Stammered, Sobbed, Whimpered

___ Underline all weak verbs.
Examples: Walked, Ran, Jumped, Caught

___ Circle all colorful adjectives.
Examples: Neat, Ecstatic, Terrify, Attractive

___ Underline all boring adjectives
Examples: Happy, Sad, Mad, Upset

___ Highlight all adverbs.
Examples: Quickly, Effectively, Independently

**AUTHOR: Revise your paper so that you:**

___ Add 5-10 more powerful verbs
___ Change all the weak verbs to more powerful ones
___ Add 5-10 more colorful adjectives
___ Change all the boring adjectives to more colorful ones
____ Correctly change/add 5-10 adverbs with "-ly".

**SENTENCE FLUENCY**

____ Highlight all the incomplete sentences and above the sentence, write down why it is incomplete.

____ Underline all the simple sentences.

Simple
My friend invited me to a party. I do not want to go.

____ Circle all the compound and complex sentences.

Compound
My friend invited me to a party, but I do not want to go.

Complex
Although my friend invited me to a party, I do not want to go.

____ Count the total number of each and write that on the last page.

____ Analyze the number of incomplete, simple, compound, and complex sentences; you are supposed to have 50% simple, 25% compound, 25% complex. Combine or split sentences to keep a good balance on sentence types.

____ Make all the incomplete sentences complete.

**CONVENTIONS**

Check the box when you complete the step.

____ Spelling

____ Sentence Fragments

A sentence must have a subject and a verb

The terrier (subject) is barking (verb).

____ Run-on Sentences

1. Does the sentence contain two independent clauses? Yes or No
2. Are the clauses joined with a comma and a coordinating conjunction (and, but, or, nor, for, so, or yet?)
   Yes or No
3. Are the clauses joined with a semicolon or a colon or a dash?
   Yes or No

Examples:

The paramedic asked where I was hurt, *and* as soon as I told him, he cut up the leg of my favorite pair of jeans.

The hummingbird is amazing; its wings beat fifty to seventy-five times per second.

--- Capitalization

*Capitalize the first letter of each sentence*

My parents went to Jamaica last summer.

*Appropriately capitalized proper nouns and proper adjectives*

Capitalize proper nouns (those naming specific persons, places, and things) and most adjective formed from proper nouns.

American, World Wide Web, and Alfred Hitchcock, Hitchcockian

*Titles of people or of works need to be capitalized*

Dr. C. Paddan

Harry Potter and the Sorcerer’s Stone

*Double check the capitalization of geographical directions*

--- Punctuation

*Commas*

In fact, only you can decide.

The show started at last, and the crowd grew quiet.

*Semicolons*

Every kid should have access to a computer; furthermore, access to the Internet should be free.
Anthropology encompasses archaeology, the study of ancient civilizations through artifacts; linguistics, the study of the structure and development of language; and cultural anthropology, the study of language, customs, and behavior.

End Punctuations

Exclamation: I am so excited!

Question marks: How are you?

Periods: We are going to the store.

Quotation marks

"Jump!" one of the firefighters shouted.

Alice Walker’s “Everyday Use” is about more than just quilts.

Subject Verb Agreement

To make a verb in the present tense agree with a third-person singular subject, add -s or -es to the base form.

A vegetarian diet lowers the risk of heart disease.

What you eat affects your health.

To make a verb in the present tense agree with any other subject, use the base form of the verb.

I miss my dog.

They live in a dirty house.

Tense Agreement

Simple present

I eat breakfast every day at 8 am.

Love conquers all.

Past tense

My boyfriend was sick last week.
My friends were excited about their coming ceremony.

Future tense

The Vermeer show will come to Washington in September.

My parents and my aunt will be coming to my graduation.

_____ Singular vs. Plural

Singular

One teacher was sick today.

A female dog wants to play with my cousin.

Plural

Many teachers were upset about the riot.

Three parents are ecstatic about my outstanding grades.

AUTHOR: Revise your paper so that you:

_____ Fix each error.

_____ Ask an adult (friend, dorm supervisor, parent, brother/sister, aunt/uncle, grandparent, principal, teacher) to read it and mark any errors s/he sees.

You are REQUIRED to have an adult to sign the top of the paper after editing it.
## Appendix S

### “The Fall Of The House Of Usher”

#### Six Trait Writing Rubric

<table>
<thead>
<tr>
<th>Traits</th>
<th>Beginning (a bare beginning; writer not yet showing any control)</th>
<th>Emerging (need for revision outweighs strengths; isolated moments hint at what the writer has in mind)</th>
<th>Developing (strengths and need for revision are about equal; about half-way home)</th>
<th>Maturing (strength outweighs the weaknesses; small amount of revision is needed)</th>
<th>Strong (shows control and skill in the trait; many strengths present)</th>
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<tbody>
<tr>
<td>Ideas</td>
<td>Message lacks purpose or central theme. Thoughts are disconnected, random or repetitious. Insufficient writing.</td>
<td>Superficial content, but at times support-ed with details. May lack an ending or end abruptly. A thesis statement is attempted.</td>
<td>Ideas are expressed so that the reader can understand or explain about the writing. The thesis statement is present, but lacks clarity.</td>
<td>Ideas are clear with details that are interesting, important, and informative to the reader. A clear thesis statement is present.</td>
<td>Ideas are strong with rich details that draw the reader into the writing and create vivid images in the mind’s eye. The thesis is clear and perceptive.</td>
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<tr>
<td>Organization</td>
<td>Organization is lacking so that the reader is often confused. No real introduction or conclusion. Insufficient writing.</td>
<td>A few ideas logically connected so the reader can follow most of the text. An attempt at an introduction or conclusion is made. Lacks transitions.</td>
<td>Organization is logical. Pacing is well-controlled and the main point or story line is supported. An introduction and conclusion are evident.</td>
<td>Organization is logically connected to the whole and enables the reader to easily follow the text. Transitions are used. Paragraphs easily inferred.</td>
<td>Organization enhances and showcases the central idea or theme. No lapses in flow. Thoughtful transitions enhance the writing.</td>
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<tr>
<td>Voice</td>
<td>The writer seems indifferent, uninvolved, or distanced from topic/audience. Writing is hum-drum and mostly “risk-free”.</td>
<td>Voice is emerging in isolated moments. Limited depth. Uses repetitive nouns/verbs or adjectives/ adverbs.</td>
<td>Writer seems sincere, pleasant and personable, but not compelling. Writing lacks consistent engagement of the reader.</td>
<td>The writer is engaged with their writing. The writer’s personality comes through the text.</td>
<td>Revealing language imparts the interest and flavor that is the writer’s. There is life in the writing that shows the writer’s intense engagement.</td>
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<tr>
<td>Word Choice</td>
<td>The writer demonstrates limited vocabulary. Language is used incorrectly.</td>
<td>Word choice shows some isolated moments of interest and precision, but redundancy distracts the reader.</td>
<td>Words are adequate and correct. Familiar words or phrases communicate. Writing is functional with only 1 or 2 moments of sparkle.</td>
<td>The words are becoming refined throughout the writing.</td>
<td>Rich, colorful, language moves and enlightens the reader. Language and phrasing is natural, effective, and appropriate for the audience.</td>
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<tr>
<td>Sentence Fluency</td>
<td>The text does not invite expressive oral reading. Almost no sentence sense.</td>
<td>Sentences are choppy and difficult to read. Awkward word patterns slow the reading.</td>
<td>Sentences are routine, but constructed correctly. Sentence variety is attempted.</td>
<td>Sentences vary in length and style. They are easy to understand and rhythmic.</td>
<td>The writing has cadence, power, rhythm, and movement. Purposeful and varied sentence beginnings.</td>
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<tr>
<td>Conventions</td>
<td>Little, if any, attempts made at conventions. Extensive editing required. Paragraphing is missing.</td>
<td>Spelling errors are frequent, punctuation is often missing, and paragraphing is irregular.</td>
<td>Spelling errors are minor, but affect the reading of the text. Paragraphing is attempted, but still contains too many errors. Most words are capitalized correctly.</td>
<td>The writing is sufficiently complex to allow the writer to show skill in using a wide range of conventions that are grade/age appropriate.</td>
<td>The writer demonstrates a good grasp of standard writing conventions. Errors are almost non-existent. The piece is almost ready to be published.</td>
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<tr>
<td>Presentation</td>
<td>The reader receives a garbled message due to problems relating to the presentation of the text.</td>
<td>Attempts are made to use various font and font sizes. Organization of the project is emerging, but lacks organization.</td>
<td>The writer's message is understandable in its format. An attempt is made to integrate visuals.</td>
<td>The writer is “almost there” with their writing. Little editing is required for completion.</td>
<td>The form and presentation of the text enhances the ability for the reader to understand and connect with the message. It is pleasing to the eye.</td>
</tr>
</tbody>
</table>

Created by Ramona Huggins, Writing Committee Chair at the Kansas School for the Deaf, Olathe, Kansas, February, 2003. Adapted from materials prepared at the Northwest Regional Educational Laboratory, assessments by Vickie Spandel and Rick Stiggins; a teacher-made rubric from Mary Britton-Simmons, English chair at Woodinville High School in Washington state; and the TEAE Writing Rubric from the Minnesota Department of Children, Families and Learning.