

Putting It All Together—Tone Analysis “The Tell-Tale Heart” Foundation Lesson—Middle School

About this Lesson

Ideally, most lessons in an English classroom using Pre-AP strategies would be like this one, blending the skills of close reading, grammar, composition, and thinking. Focusing on a rich text, however brief, analyzing the use of language in it, and using those language techniques to enrich the writer’s own technique—these activities inform and reinforce students’ abilities to form connections among all the aspects of language study. Any short, complex text can form the basis of this kind of lesson.

In this lesson, each of the major ELA strands is covered separately. Teachers can use all or parts of the lesson, depending on the needs of their classes. It’s very important, though, that students are not asked to complete the lesson on their own. The lesson is intended as a guide for teachers to lead students to more complex, higher levels of thinking.

Passages for LTF lessons are selected to challenge students, while lessons and activities make texts accessible. Guided practice with challenging texts allows students to gain the proficiency necessary to read independently at or above grade level.

This lesson is included in Module 17: Connecting Pre-AP Lessons to AP Assessments.

Objectives

Students will

- analyze the importance of point of view in a text.
- determine how a writer uses diction, detail, imagery, and figurative language to create tone and mood.
- demonstrate understanding of pronouns and how they are used.
- demonstrate understanding of prepositional and infinitive phrases and how they are used.
- use specific diction and syntax to create tone in an original narrative.
- use peer-revision techniques to strengthen their own writing.

Level

Grades Six through Eight

Connection to Common Core Standards for English Language Arts

LTF Foundation Lessons are designed to be used across grade levels and therefore are aligned to the CCSS Anchor Standards. Teachers should consult their own grade-level-specific Standards. The activities in this lesson allow teachers to address the following Common Core Standards:

Explicitly addressed in this lesson

Code	Standard	Level of Thinking	Depth of Knowledge
R.1	Read closely to determine what the text says explicitly and to make logical inferences from it. Cite specific textual evidence when writing or speaking to support conclusions drawn from the text.	Understand	III
R.2	Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.	Analyze	III
R.3	Analyze how and why individuals, events, and ideas develop and interact over the course of a text.	Analyze	III
R.4	Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.	Analyze	III
R.10	Read and comprehend complex literary and informational texts independently and proficiently.	Understand	II
L.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	Understand	I
L.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	Understand	I
L.5	Demonstrate understanding of word relationships and nuances in word meanings.	Understand	II
W.2	Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.	Create	III
W.3	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.	Create	IV
W.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.	Create	III
W.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach	Evaluate	III
W.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.	Analyze	III

Implicitly addressed in this lesson

Code	Standard	Level of Thinking	Depth of Knowledge
R.6	Assess how point of view or purpose shapes the content and style of a text.	Analyze	III
L.3	Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.	Understand	II
W.1	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.	Create	IV

LTF Skill Focus

The foundation for LTF English lessons is the Skill Progression Chart that identifies key skills for each domain, beginning with grade 6 and adding more complex skills at each subsequent grade level while reinforcing skills introduced at previous grade levels. The Skill Focus for each individual lesson identifies the skills actually addressed in that lesson.

Levels of Thinking		
Remember	Understand	Apply Analyze Evaluate Create
Close Reading <i>written, spoken, and visual texts</i>	Grammar <i>purposeful use of language for effect</i>	Composition <i>written, spoken, and visual products</i>
Reading Strategies Inference Summary Literary Elements Detail Diction Imagery Point of View Theme Tone tone determined through diction, imagery, detail Figures of Speech (Figurative Language) Metaphor Personification Literary Techniques Characterization Literary Forms Fiction	Parts of Speech Usage Pronoun/Antecedent Agreement Phrases Infinitive Prepositional Clauses Dependent/Subordinate Independent Syntax Techniques Repetition anaphora Analysis of a Text Meaning and Effect related to parts of speech, phrases, clauses, sentences, and, syntax	Types (modes) Descriptive Expository analytical Multiple Mode Personal The Process of Composition Revision of Multiple Drafts precise diction sentence variety Editing sentence structure usage choosing vivid verbs Style/Voice Conscious Manipulation of Sentence Patterns Coordination/Subordination Imitation of Stylistic Models (beyond sentences) Selection of Detail Selection of Vocabulary Use of Literary Elements

Connections to AP*

Analysis of tone and the literary and rhetorical devices that create tone is a task that is required of students in both the free response and multiple choice sections of AP English Literature and AP English Language exams.

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Materials and Resources

- “The Tell-Tale Heart” by Edgar Allan Poe
- PAT lesson student activity pages

Assessments

The following kinds of formative assessments are embedded in this lesson:

- guided questions
- graphic organizers
- writing assignments
- revision activities

Teaching Suggestions

As an alternative to simply having students mark text on question numbers 7–9, teachers may create an activity that includes manipulatives.

Have students write their examples of diction, imagery, and detail on notecards. On the board or a flipchart, have them place their examples under these labels (diction, imagery, and detail). Have students brainstorm the patterns they see and then group the cards by those patterns. For example, they might see sounds (groan, crying, chuckled) or actions (spring, stalked, enveloped). This will help students answer questions 10–12.

Answers

Answers for this lesson are subjective and will vary. To obtain the maximum benefit of the lesson, ask students to go beyond the expected responses.

Putting it All Together—Tone Analysis
“The Tell-Tale Heart”
Foundation Lesson—Middle School

Read the following excerpt from Edgar Allan Poe’s short story “The Tell-Tale Heart.” Then follow the steps in the handout to analyze the passage.

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

I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down. He was still sitting upon the bed, listening;—just as I have done, night after night, hearkening to the death watches* in the wall.

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

*Death watches are beetles that bore into wood, especially of old houses and furniture. Some superstitious people believe that these insects’ ticking sounds foretell death.

CLOSE READING:

Levels of Thinking: Remember, Understand

1. Summarize what happens in the passage.

2. Are the narrator’s intentions good or bad? What evidence in the text supports your answer?

Levels of Thinking: Remember, Understand, Apply

What is First Person Point of View?

When an author chooses to use first person point of view, he or she tells the story as though the narrator were speaking directly to the reader. The narrator uses the pronoun “I” as a subject and tells the story using only what he or she, the narrator, would know personally about it. This point of view has both advantages and limitations—it is an intimate way of telling a story that involves readers personally, but the narrator is limited to “knowing” only what goes on in the mind of one character—all other characters’ thought and feelings must be suggested by the events of the plot and the narrator’s observations of them.

In order to fully understand the meaning of the story, the reader must make some educated guesses about the person who is telling the story and his/her situation. The *speaker*, or narrator, of the story may differ from the *author*—who usually creates a *persona*, a made-up character for that particular story.

When you read fiction, you should consider the point of view and the *persona* of the narrator.

3. Fill out the chart below in order to better understand the *persona* of the narrator.

Something the narrator does or says	What does this suggest about the narrator? That he . . .	Explain your assertion.
“For a whole hour I did not move a muscle” (l. 3).	does not want to get caught	Only someone with a great deal of fear that he will be heard could stand that still for an hour.

4. Looking at the details you provided in the chart, what conclusion can you reach about the narrator?

Levels of Thinking: Remember, Understand, Apply

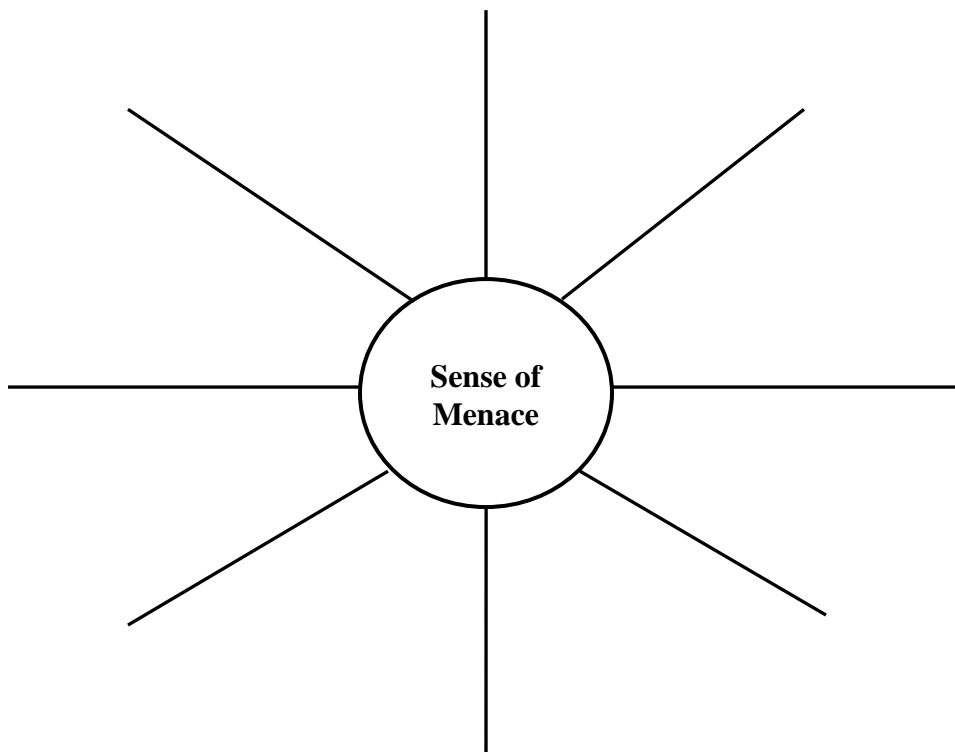
The tone of a passage is the writer’s or speaker’s attitude toward a subject, character, or audience. It is conveyed primarily through the author’s choice of diction, imagery, details, figures of speech, and syntax.

One word to describe the tone of this passage is “menacing.”

Something *menacing* is a possible source of danger or has a threatening quality.

5. How does the narrator’s *persona* contribute to the tone of the passage?

6. Look at the graphic below. Fill in the lines with words that might contribute to a sense of menace.



7. Reread the passage and circle the nouns in the passage that seem particularly vivid and that help establish the tone.

- Put a box around the verbs that create a sense of menace.
- Underline examples of imagery and detail that help create the tone.

Levels of Thinking: Understand, Analyze

10. What pattern do you see in Poe’s use of vivid verbs (can you categorize these verbs)? How does this pattern create a sense of menace?

11. What pattern do you see in Poe’s use of specific nouns (can you categorize these nouns)? How does this pattern create a sense of menace?

12. What pattern do you see in Poe’s use of auditory imagery (can you categorize these sounds)? How does this pattern create a sense of menace?

Levels of Thinking: Remember, Understand, Apply, Analyze

Read the sentences below. Identify the literary devices and techniques the author uses. Then fill in the blanks to discuss the effect of the use of the device.

13. *“All in vain; because Death, in approaching him, had stalked with his black shadow before him, and enveloped the victim” (ll. 16–17).*

- What kind of figurative language (figure of speech) does the author use? _____
- The author compares death to a _____ in order to increase the feeling of menace by suggesting that death _____
_____.

14. “*I knew what the old man felt, and pitied him, although I chuckled at heart*” (ll. 10–11).

- What is contrasted in this sentence? _____
- What literary technique is used to highlight this contrast? _____
- The author reveals that the narrator feels both _____ and _____.
This portrays the narrator as _____ which increases the feeling
of menace because _____

15. “*Many a night, just at midnight, when all the world slept, it [a groan similar to that uttered by the old man] has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me*” (ll. 8–10).

**well*—to rise or flow to the surface from inside the ground or the body

- What other things might be described as “welling”?
- The author uses the verb “welled” in order to compare the way the groan comes out of the man to _____
- This type of comparison is called a _____ because it is not direct, but implied.
- The comparison contributes to the sense of menace because _____

Levels of Thinking: Create

16. Review your close reading analysis from above and then fill in the blanks below to describe how the author’s technique creates the tone of the passage.

Poe’s use of _____ diction, _____ imagery, and figurative language create the tone of menace in the passage because these words and images remind readers of _____

_____.

GRAMMAR

Levels of Thinking: Remember, Understand, Apply

A pronoun is a part of speech that replaces (or stands in for) nouns. An antecedent is the word or group of words to which a pronoun refers. We use pronouns to avoid being repetitive.

17. In the chart below, supply a noun that identifies the person or thing to which the italicized pronouns refer in the following excerpts from the passage.

<i>Pronouns</i>	<i>Antecedent</i>
“I had <i>my</i> head in . . . when <i>my</i> thumb slipped upon the tin fastening . . .” (l. 1).	
“For a whole hour I did not move a muscle, and in the meantime I did not hear <i>him</i> lie down” (ll. 3–4).	
“Many a night, just at midnight, when all the world slept, <i>it</i> has welled up from my own bosom, deepening, with <i>its</i> dreadful echo, the terrors that distracted me” (ll. 8–10).	
“He had been trying to fancy <i>them</i> causeless; but could not” (ll. 12–13).	
“He had been saying to himself— <i>It</i> is nothing but the wind in the chimney— <i>it</i> is only a mouse crossing the floor . . .” (ll. 13–14).	
“All in vain; because Death, in approaching him, had stalked with <i>his</i> black shadow before him, and enveloped the victim” (ll. 16–17).	

18. How does the author’s use of pronouns instead of specific nouns help reinforce the tone of the passage?

Levels of Thinking: Remember, Understand, Evaluate, Create

What is a Dependent (Subordinate) Clause?

A dependent or subordinate clause is a group of words that has both a subject and a verb but does not express a complete thought. Simply put, a dependent clause is an independent clause that is preceded by a subordinating conjunction (such as *because, when, after, since, unless, until, before, although, as, if*). The addition of the subordinating conjunction creates questions in the mind of the reader that cannot be answered without the addition of the independent clause.

The bell rang. (independent clause)

Until the bell rang. . . (dependent clause)

After the bell rang. . . (dependent clause)

Because the bell rang. . . (dependent clause)

19. The sentence in line 8 (“Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me”) contains two dependent clauses, one of which is a “when” clause.

- Why is this clause a dependent one?
- There is a second dependent clause in this sentence. Rewrite “that distracted me” as an independent clause. Be sure it makes sense following the first part of the sentence.
- Which version do you like better, yours or Poe’s? Why?

Levels of Thinking: Remember, Understand, Evaluate

Is it a prepositional phrase or an infinitive phrase?

A prepositional phrase is a preposition plus its object and any modifiers—the word “to” is a preposition. An infinitive phrase is the word “to” plus a verb and any modifiers. The easy way to tell the difference between a prepositional phrase and an infinitive is to determine if the phrase contains a noun or a verb. If the word is a noun, then “to” is acting as a preposition; if the word is a verb, then “to” creates an infinitive.

20. Read the sentences from the passage. Determine if the underlined phrases are prepositional or infinitive.

- I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastening, and the old man sprang up in the bed, crying out—“Who’s there?”
- He was still sitting upon the bed, listening;—just as I have done, night after night, hearkening to the death watches in the wall.
- He had been saying to himself—“it is nothing but the wind in the chimney—it is only a mouse crossing the floor,” or “it is merely a cricket which has made a single chirp.”
- Yes, he had been trying to comfort himself with these suppositions: but he had found all in vain.
- And it was the mournful influence of the unperceived shadow that caused him to feel—although he neither saw nor heard—to feel the presence of my head within the room.

21. What do the infinitive phrases add to the sentences? What do the prepositional phrases add?

22. Which of the two kinds of phrases contributes most to the tone of the passage?

Levels of Thinking: Remember, Understand, Analyze

What is Syntax?

Syntax is the arrangement of words and the order of grammatical components in a sentence. Effective syntax draws attention to elements that the writer wants to emphasize.

Repetition, one of the most often used and most effective syntactical devices, involves using words, sounds, or ideas more than once.

Anaphora is a specific type of repetition in which words, phrases, or clauses are repeated at the beginning of successive grammatical units.

Read the following sentences from the passage. Then answer the questions and fill in the blanks to analyze the effect of the syntax on the tone of the passage.

23. *“I knew what the old man felt, and pitied him, although I chuckled at heart. I knew that he had been lying awake ever since the first slight noise, when he had turned in the bed” (ll. 10–12).*

- What is repeated in these sentences? _____
- What is this kind of repetition called? _____
- What is being emphasized through this repetition? _____

By repeating _____, the author emphasizes _____
_____, increasing the menacing quality of the
narrator because _____

24. *“And it was the mournful influence of the unperceived shadow that caused him to feel—although he neither saw nor heard—to feel the presence of my head within the room” (ll. 17–19).*

- What is repeated in these sentences? _____
- What is being emphasized through this repetition? _____

By repeating _____, the author emphasizes _____
_____, enhancing the sense of menace because _____

COMPOSITION

Levels of Thinking: Remember, Understand, Create

Writing Workshop Prompts

- What enables you to overcome your fears?
- Can an insane person also be brilliant?
- Are there times when fear could be a good thing?
- Agree or disagree with this statement: All rational people feel fear at some point in their lives.

Writing Assignment 1

Review questions 10–15, thinking about how Poe creates a sense of menace in the story without ever using the word “menace.”

The following is a selection of tone words. If you don’t know the definition of a word, look it up.

fearful	solemn	grim	mournful	sad
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Think about a time when you experienced one of these emotions, then write a paragraph about that time. Do not use the word in the paragraph. Express this tone through your selection of diction, imagery, details, and figurative language.

Writing Assignment 2

Read carefully the passage from Poe’s short story “The Tell-Tale Heart.” Then write an essay in which you analyze how the author’s techniques create a menacing tone. You might consider elements such as diction, imagery, point-of-view, and figurative language.

Revision Workshop—Peer Editing and Revising

1. Mark all of the verbs in your essay. If any of them are linking verbs, help your partner to restructure the sentences so that action verbs replace the linking verbs in most cases. Choose exciting, vivid, specific action verbs.
2. Read your partner’s essay carefully to determine whether he or she tends to use many short, simple sentences. If so, help him or her to combine some sentences using coordinating or subordinating conjunctions.
3. Help your partner add one sentence containing imagery that emphasizes the tone of his or her essay.
4. Help your partner practice using repetition for emphasis. Try to include one example of anaphora.