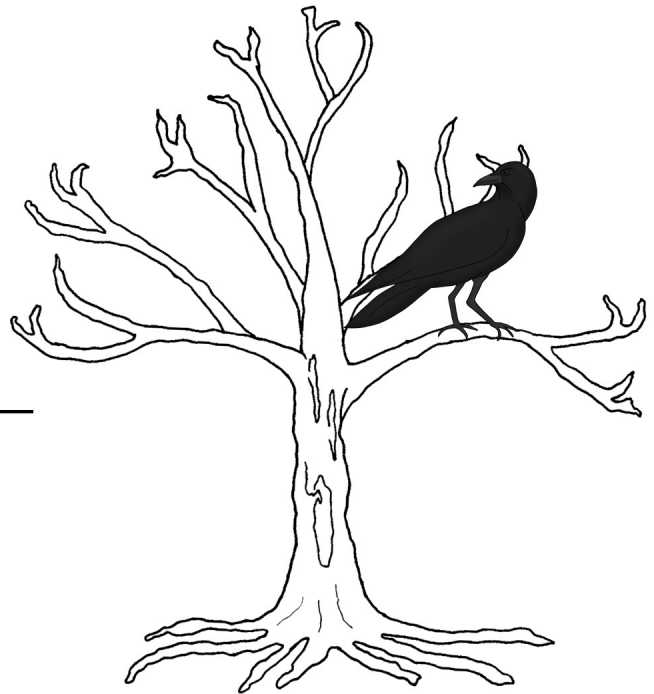
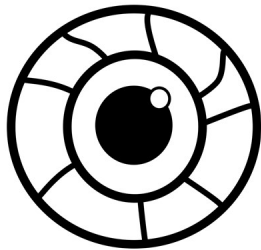


SHORT STORY

# THE TELL-TALE HEART

By Edgar Allan Poe



NAME: \_\_\_\_\_

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# THE TELL-TALE HEART

BY EDGAR ALLAN POE

While reading, take notes on the side.

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

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

3) Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen me. You should have seen how wisely I proceeded --with what caution --with what foresight --with what dissimulation I went to work! I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the latch of his door and opened it --oh so gently! And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, that no light shone out, and then I thrust in my head. Oh, you would have laughed to see how cunningly I thrust it in! I moved it slowly --very, very slowly, so that I might not disturb the old man's sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha! would a madman have been so wise as this, and then, when my head was well in the room, I undid the lantern cautiously--oh, so cautiously --cautiously (for the hinges creaked) --I undid it just so

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much that a single thin ray fell upon the vulture eye. And this I did for seven long nights --every night just at midnight --but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye. And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he has passed the night. So you see he would have been a very profound old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.

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

5) 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.

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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.

6) When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little --a very, very little crevice in the lantern. So I opened it --you cannot imagine how stealthily, stealthily --until, at length a simple dim ray, like the thread of the spider, shot from out the crevice and fell full upon the vulture eye. It was open --wide, wide open --and I grew furious as I gazed upon it. I saw it with perfect distinctness --all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man's face or person: for I had directed the ray as if by instinct, precisely upon the damned spot. And have I not told you that what you mistake for madness is but over-acuteness of the sense? --now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton. I knew that sound well, too. It was the beating of the old man's heart. It increased my fury, as the beating of a drum stimulates the soldier into courage.

7) But even yet I refrained and kept still. I scarcely breathed. I held the lantern motionless. I tried how steadily I could maintain the ray upon the eve. Meantime the hellish tattoo of the heart increased. It grew quicker and quicker, and louder and louder every instant. The old man's terror must have been extreme! It grew louder, I say, louder every moment! --do you mark me well I have told you that I am nervous: so I am. And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror.

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Yet, for some minutes longer I refrained and stood still. But the beating grew louder, louder! I thought the heart must burst. And now a new anxiety seized me --the sound would be heard by a neighbour! The old man's hour had come! With a loud yell, I threw open the lantern and leaped into the room. He shrieked once --once only. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then smiled gaily, to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead. I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eye would trouble me no more.

8) If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body. The night waned, and I worked hastily, but in silence. First of all I dismembered the corpse. I cut off the head and the arms and the legs. I then took up three planks from the flooring of the chamber, and deposited all between the scantlings. I then replaced the boards so cleverly, so cunningly, that no human eye --not even his --could have detected anything wrong. There was nothing to wash out -- no stain of any kind --no blood-spot whatever. I had been too wary for that. A tub had caught all --ha! ha!

When I had made an end of these labors, it was four o'clock --still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart, --for what had I now to fear? There entered three men, who introduced themselves, with perfect suavity, as officers of the police. A shriek had been heard by a neighbour during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed to search the premises. I smiled, --for what had I to fear? I bade the gentlemen welcome.

The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search --search well. I led them, at length, to his chamber. I showed them his treasures, secure, undisturbed.

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In the enthusiasm of my confidence, I brought chairs into the room, and desired them here to rest from their fatigues, while I myself, in the wild audacity of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim.

9) The officers were satisfied. My manner had convinced them. I was singularly at ease. They sat, and while I answered cheerily, they chatted of familiar things. But, ere long, I felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears: but still they sat and still chatted. The ringing became more distinct: --It continued and became more distinct: I talked more freely to get rid of the feeling: but it continued and gained definiteness --until, at length, I found that the noise was not within my ears. No doubt I now grew very pale; --but I talked more fluently, and with a heightened voice. Yet the sound increased --and what could I do? It was a low, dull, quick sound --much such a sound as a watch makes when enveloped in cotton. I gasped for breath --and yet the officers heard it not. I talked more quickly --more vehemently; but the noise steadily increased. I arose and argued about trifles, in a high key and with violent gesticulations; but the noise steadily increased. Why would they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observations of the men -- but the noise steadily increased. Oh God! what could I do? I foamed --I raved --I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder -- louder --louder! And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God! --no, no! They heard! --they suspected! --they knew! --they were making a mockery of my horror!--this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die! and now --again! --hark! louder! louder! louder! louder!

10) "Villains!" I shrieked, "dissemble no more! I admit the deed! --tear up the planks! here, here! --It is the beating of his hideous heart!"

Poe, Edgar Allan (1943). *The Tell-Tale Heart*.

The original short story is in the *public domain* in the United States and Canada.

VOCABULARY

- audacity – boldness
- deputed – delegated
- derision – ridicule
- dissemble – to act or speak falsely, lie
- dissimulation – deceit
- hearken – to listen
- pitch – tar
- sagacity – shrewdness, cleverness
- scantlings – small pieces of lumber
- suavity – pleasantness
- tattoo – a rhythmic rapping or drumming beat
- vehemently – forcefully or strongly with emotion
- vex – to irritate

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ADDITIONAL NOTES

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# EDGAR ALLAN POE: THE TELL-TALE HEART

Work with a partner and match the words with their meaning. Use a dictionary, if necessary.

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## WORDS

	to hearken
	stealthily
	chilled the very marrow in my bones
	over acuteness of senses
	muffled
	cunningly
	shriek
	foul play
	to rave
	hideous

## MEANING

1	to shout or talk loudly
2	quiet, soft
3	very ugly, frightening in appearance
4	secretive
5	unlawful, dishonest (behaviour)
6	to talk in an uncontrolled and angry way
7	to frighten someone very much
8	to listen
9	senses that are keen or highly developed
10	cleverly



NAME: \_\_\_\_\_ GROUP: \_\_\_\_\_

C2.1

# EDGAR ALLAN POE: THE TELL-TALE HEART

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## BEFORE READING

### PREDICT

What does tell-tale mean?

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What do you think the story will be about?

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## WHILE READING

From what point of view is the story told? What are the advantages and/or disadvantages of using this type of narrative?

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Record your feelings/reactions while reading the short story.

Feelings and reactions

NAME: \_\_\_\_\_

GROUP: \_\_\_\_\_

C2.2

# EDGAR ALLAN POE: THE TELL-TALE HEART

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## WHILE READING

Answer the following questions.

1. In the first paragraph, the narrator is trying to convince the reader that he/she is not mad. What are his arguments?

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2. What is bothering the narrator? Do you think that the narrator has a valid motive to kill the old man? What does this suggest about him/her?

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3. What does the narrator do each night?

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4. Why is the narrator unable to kill the old man?

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5. What does determine the narrator to kill the old man?

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6. Describe the way the narrator commits his/her crime and disposes of the body. What does this say about his/her character? Is he/she rational? Does the narrator know what he/she is doing?

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# EDGAR ALLAN POE: THE TELL-TALE HEART

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## WHILE READING

Answer the following questions.

7. Describe the way the narrator acts when the policemen come to the house. How does his/her behaviour change and what triggers this change?

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8. Whose heartbeat do you think the narrator could hear? Why do you think so?

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## AFTER READING

8. Now that you have read the short story, how is the title connected to the text?

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9. What is your overall impression of the short story? What do you think about the narrator? Is he/she sane or insane (reliable/unreliable)?

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C2.4

# EDGAR ALLAN POE: THE TELL-TALE HEART

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Setting: \_\_\_\_\_  
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Characters: \_\_\_\_\_  
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Climax

Falling action

CONFLICT

Rising action

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Resolution

Exposition

## LITERARY TERMS HANDOUT

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**Alliteration:** It is the repetition of the same letter or sound at the beginning of the words in a sentence.

**Imagery:** It is used to describe sensory details in a text and it makes the story more real by creating a mental picture in the reader's mind.

**Irony:** It is used to convey meaning other than a literal one.

**Verbal irony:** It is conveying something that is the contrary of what one is referring to in reality.

**Dramatic irony:** It is a situation when the audience or reader knows more about what is going on than the character(s).

**Situational irony:** It is the difference between the expected outcome and what happens in reality.

**Narrative point of view:** It is the point of view from which the story is being told:

**Narrator:** the person telling the story who is not necessarily a character in the story.

**First-person narrative** – subjective point of view

**Second person** – the narrator addressing the reader

**Third person narrative** – objective point of view

**Omniscient narrator** – Narrator who knows everything.

**Hyperbole:** It is a literary device used to exaggerate certain things.

**Metaphor:** It is a figure of speech which is used to compare two different things without using the comparative form. In other words, the comparison is being implied between two objects or entities which, normally, would not be compared to each other: e.g. *the children of night*.

**Repetition:** It is a rhetorical technique to emphasize the significance of an idea in a text. Writers/authors/orators may repeat words, phrases or entire sentences to make ideas clearer or more memorable.

**Rhetorical question:** A rhetorical question is not a type of question that seeks for an answer, but it is rather used to make a point or to make one reflect on an issue.

# LITERARY TERMS HANDOUT (cont.)

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**Simile:** It is a figure of speech used to contrast/compare two different objects or entities by using *as* or *like*. e.g. *light as a feather*.

**Style:** It is a literary device which sets the tone and conveys meaning through the author's choice of words, use of figurative language, tone and syntax.

**Theme:** It is the central topic of a text.

**Tone:** It is the author's attitude toward a subject or audience that is expressed through word choice, point of view, syntax and diction. Tone can be sarcastic, serious, comic, formal, informal, sad, cheerful, optimistic or pessimistic.

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NAME: \_\_\_\_\_

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A1

## EDGAR ALLAN POE: THE TELL-TALE HEART

Find Gothic elements in the short story.

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Setting:

Characters:

Atmosphere:

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Find examples of types of conflict in the short story.

Man vs. Self:

Man vs. Society:

Man vs. Man:

# EDGAR ALLAN POE: THE TELL-TALE HEART

## AFTER READING

PROVE IT

Find arguments in the short story to prove that the narrator is:

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UNRELIABLE/INSANE:

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## EDGAR ALLAN POE: THE TELL-TALE HEART

# I M A G E R Y

In Gothic fiction, authors often use imagery to create a setting and bring it to life. Imagery is employed to describe sensory details in a text and make the story more real. It may involve one or all of the five senses: touch, taste, sight, smell and hearing.

The following imagery is taken from the short story. Write down which of the five senses this imagery involves, the kind of sensation you got from it and the words that helped to convey this feeling.

“All in vain; because Death, in approaching him, had stalked with his black shadow before him, and enveloped the victim” .

1. Which of the five senses does the imagery involve? \_\_\_\_\_
2. What kind of sensation did you get from this imagery? \_\_\_\_\_
3. Which words helped to convey this feeling? \_\_\_\_\_

Find other examples of imagery in the short story.

Senses involved: \_\_\_\_\_

Sensation/feelings conveyed: \_\_\_\_\_

Senses involved: \_\_\_\_\_

Sensation/feelings conveyed: \_\_\_\_\_

Senses involved: \_\_\_\_\_

Sensation/feelings conveyed: \_\_\_\_\_

# EDGAR ALLAN POE: THE TELL-TALE HEART

Read the first paragraph. Examine the tone, word choice, imagery, style, and theme. Record your observations. Compare your notes with a partner and, then, discuss them with the class.

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Tone:

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Word choice:

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Imagery:

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Style:

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Theme:

OPTION A

# EDGAR ALLAN POE: THE TELL-TALE HEART

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## STYLISTIC DEVICES

E.A. Poe uses different literary techniques to set the mood and tone as well as convey meaning effectively. Look at some of the literary devices used in the text and match them with the right examples.

Example: "He had the eye of a vulture"

Narrative point of view

Example: "I heard all things in the heaven and in the earth. I heard many things in hell."

Repetition

Example: "True! – nervous – very, very dreadfully nervous I had been and am [...]"

Metaphor

Example: "I moved it slowly – very, very slowly [...]"  
[...] I undid the lantern cautiously – oh, so cautiously –  
Cautiously [...]"

Rhetorical question

Example: "Hearken! And observe how healthily – how calmly [...]"

Simile

Example: "His room was as black as pitch with the thick darkness [...]"

Alliteration

Example: "[...] but why will you say that I am mad? [...]"  
"Was it possible they heard not?"

Hyperbole

**IRONY** - Explain how irony is used in the text.

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# EDGAR ALLAN POE: THE TELL-TALE HEART

## STYLISTIC DEVICES

E.A. Poe uses different literary techniques to set the mood and tone as well as convey meaning effectively. Look at some of the literary devices used in the text, find an example for each and explain their roles/function.

ANALYZING THE SHORT STORY

**Narrative point of view**

Example: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Role/function

**Repetition**

Example: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Role/function

**Metaphor**

Example: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Role/function

**Rhetorical question**

Example: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Role/function

**Symbol**

Example: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

What does it symbolize?

**Simile**

Example: \_\_\_\_\_  
 \_\_\_\_\_  
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Role/function

**IRONY** - Explain how irony is used in the text.  
 \_\_\_\_\_  
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## EDGAR ALLAN POE: THE TELL-TALE HEART

## GUILTY OR NOT GUILTY? THAT IS THE QUESTION!

## SITUATION:

The following creative group project is a mock trial. The narrator of the short story "The Tell-Tale Heart" has been arrested for murder after confessing his/her dreadful deed to the police.

The team's task will be to select and use specific passages from the short story in order to either prove that:

A) The narrator cannot be found guilty because of his/her insanity, and he/she was not able to distinguish between right and wrong at the moment of the crime.

OR

B) The narrator was perfectly sane at the moment of the crime, therefore, he/she is guilty of murdering the old man.

Helpful terminology:

Legal insanity means that, at the time of the crime, the killer: could not distinguish fantasy from reality, could not tell right from wrong and could not control his behavior.

Necessary materials for this project:

Computer and access to the Internet (writing the mock trial scenario and doing research)

Google Docs document set up for each team so team members can work on the mock trial scenario collaboratively.

Alternative solution: instead of a Google Docs file, use a notebook or loose leaves for the mock trial scenario. Do some research on role playing a mock trial at home.

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# EDGAR ALLAN POE: THE TELL-TALE HEART

## GUILTY OR NOT GUILTY? THAT IS THE QUESTION!

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### Instructions

- PHASE 1: Choose your role and do some research on role playing a mock trial.
- PHASE 2: PLANNING  
In the short story, look for details to gather evidence (prosecution/defense lawyers), make up your story (witnesses), get prepared for the trial (accused). Use the text and the C2 worksheets you completed after reading the short story.
- All team members have to consult each other, so the trial is presented accurately.
- PHASE 3: DRAFTING
- Since the judge and clerk have less writing to do, they can start drafting the trial scenario in the Google Docs document set up for each team and others will insert their parts (dialogues/speeches) at the right place as soon as they finish their work.
- Once you have everything written down in the same Google Docs document, revise the rough draft. Each team member will be required to revise and correct the entire document.
- Proceed to editing and proofreading the final copy of your trial scenario in the Google Docs Word document.
- Prepare a cover page for your mock trial scenario.
- Your home assignment is to practice your part at home.

You will role play the mock trial on this date: \_\_\_\_\_

**GOOD LUCK!**

NAME: \_\_\_\_\_ GROUP: \_\_\_\_\_

W1.2

# EDGAR ALLAN POE: THE TELL-TALE HEART

## GUILTY OR NOT GUILTY? THAT IS THE QUESTION!

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Model: Plan of a mock trial scenario: 25 minutes

2 minutes:

Court clerk: Opens the court, reads the charges

Prosecutor: opening statement: states why the defendant is guilty.

Defence lawyer: states why the defendant is not guilty.

4 minutes/2 minutes each witness: Swearing in the witnesses (court clerk), 1 prosecution lawyer from the prosecution team asking questions from witnesses.

4 minutes/2 minutes each witness:

Defence lawyer asking questions from witnesses

3 minutes:

Prosecution lawyer: States the facts and evidence that can prove that the narrator is guilty. He tries to convince the jury that the accused is a murderer and he was completely sane at the time of the murder. That is, he gives counter arguments by stating that the defendant is guilty because ... (he plotted his crime, etc.)

3 minutes:

1 defence lawyer from the defence team: States the facts, gives evidence to prove that the narrator is not guilty. He tries to convince the jury that the accused is a not a murderer and he couldn't distinguish between good and bad at the time of the murder. He pleads not guilty by reason of insanity.

6 minutes/3 minutes each lawyer:

Closing speech:

Prosecution lawyer: restating that the defendant is guilty because ....

Defence lawyer – restating that the defendant is not guilty by reason of insanity, so he cannot be accused of murder because ..... (use information from the definition of the legal term: not guilty by reasons of insanity).

3 minutes:

Jury: deciding whether the accused is guilty or not

Court clerk: asking the jury to give its verdict

Judge: if the accused is found guilty, decide what the sentence will be.

# EDGAR ALLAN POE: THE TELL-TALE HEART

## ROLE PLAY CARDS

# M O C K T R I A L

### DEFENDANT:

You are the defendant. You will have to tell the judge your name, age, job and your relationship to the old man. You will have to give details of everything you remember about what happened on the day of the crime to help your lawyers prepare their defence speech. You can also give any other information that might be relevant. You are allowed to speak to your lawyer and you may have to speak to the prosecution.

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### DEFENCE LAWYER:

You are defence lawyer. You need to defend your client (the narrator) in court by proving that he is not guilty because of insanity (you have to find evidence in the text).

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### WITNESSES:

**POLICE OFFICER:** You are the police officer who arrested the narrator. Describe what happened while being in the house. The narrator`s actions, reactions and confession of crime (clue: he invited your partner and you in the house, he was acting strange, sweating, etc.)

**NEIGHBOUR:** You state the reason of calling the police. You describe what you saw or heard. You mention what you know about the old man and the accused.

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### PROSECUTION LAWYER:

You are the prosecution lawyer. You need to get as much information as you can to prove that the narrator was sane at the time of the murder and he knew what he was doing.

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### COURT CLERK (optional):

Your role is to help the judge to make sure that the trial runs smoothly. You will:

- Open the court.
- At the beginning of the trial, read the charge to the accused and ask him to plead "guilty" or "not guilty".
- Swear in the witnesses.
- Close the court.

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### JUDGE\*: (the teacher might be the judge during the mock trial)

You are the judge. You will have to give an opening speech, giving a brief description of the crime and the responsibility of the jury.

You may talk to the lawyers before the trial. You will need to call the witnesses. You also have to declare the accused guilty or not guilty after the jury has given their verdict. In the end, you will pass sentence.

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# EDGAR ALLAN POE: THE TELL-TALE HEART ASSESSMENT

## MOCK TRIAL SCENARIO

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### Content:

- Ideas/arguments are accurate.
- Ideas are related to the short story and details of the murder and arguments are not invented (arguments are supported by evidence and facts from the short story).
- Vocabulary from the unit is incorporated.
- Argumentation is convincing.

### Mechanics:

- Accuracy: message is clear.
- No grammar, spelling or capitalization errors.
- Dialogue punctuation is used correctly.
- Register is appropriate.
- Ideas flow logically and connect clearly.

### Teacher's comments:

Final grade: A B C D E F

## EDGAR ALLAN POE: THE TELL-TALE HEART

## FINAL REINVESTMENT TASK

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N OPTION A:

You are an investigative journalist and you have followed the narrator's trial case with high interest. Finally, you have gathered enough information to write your debut feature article.

Therefore, your task is to write a feature article in which you include your account of the murder case.

 OPTION B:

Write an argumentative text in which you argue whether the narrator is reliable or unreliable (sane or insane).

 OPTION C:

Requirements:

Write a well-structured text.

Write approximately \_\_\_\_\_ words.

Write your plan.

Correct and revise your rough draft.

Write a neat final copy.

Count your words.

Your paper will be evaluated for two competencies:

Reinvestment of understanding of texts

Writing