

School Name: Liceo Experimental Bilingüe de Naranjo
Subject: Literature Level: 8-3/8-4/8-5

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Student's name:
Group: 8- _____

Indicaciones

Esta guía se realizará del Lunes 17 de Mayo al Viernes 28 de Mayo para todos los grupos en la medida de las posibilidades. Recuerde que si tiene dudas puede contactar al docente a través de Teams. Está atento a las clases virtuales programadas según horario para aclaración de dudas.
La siguiente guía esta editada en Liveworksheets. Entre a su cuaderno virtual para ser completada.
Sino utilice Tareas en Teams.



1. Me preparo para hacer la guía/ Getting ready to do my self-study guide

Pautas que debo verificar antes de iniciar mi trabajo./Aspects to verify before I start working:

Materiales o recursos que voy a necesitar/ Materials needed	Suggested materials: • Notebook, pencil, pen, eraser, highlighters, etc. • Self- study guide #2 for 8th Grade • Computer & Internet access if possible
Condiciones que debe tener el lugar donde voy a trabajar/ Conditions of the place to work	• Work in a place where you do your assignments and homework daily.
Tiempo en que se espera que realice la guía/ Expected time to work this self-study guide	• This self-study guide will take you 20 minutes daily to be completed due to the reading time.



2. Voy a recordar lo aprendido en clase. Recalling what I learned in class.

Indicaciones / Instructions	Dear student, The following tasks will help you to reinforce information about short stories and Edgar Allan Poe.
Actividad / Activity Preguntas para reflexionar y responder Questions to reflect on and answer	Think about it. What means short stories? Why are they fictional?



3. Pongo en práctica lo aprendido en clase / Putting into practice what I learned in class.

Indicaciones / Instructions					
	Task 1: See the following short video about the writer Edgar Allan Poe. https://www.youtube.com/watch?v=8lgg-pVjOok Response to the following questions based on the video. Use brief information. 1. What are two cardinal rules for the short story form in Poe's writing? A. _____ B. _____ 2. According to Poe's unity effect, what do his stories use to catch readers' attention?(List two themes) A. _____ B. _____ 3. What is the main theme in the poem called "The Raven"? _____ 4. How was Poe's life? (Write a word to describe his life) _____ Task 2: Read the following chart. Discuss it with the teacher in class. <table border="1"><tr><td>Definition: a contrast between what is expected and what actually happens</td><td>Situational: something happens that we wouldn't expect to happen Example: a fire station burns down</td></tr><tr><td>Dramatic: the reader knows something the characters do not Home Alone: We know that Kevin has planted traps every where, but the thieves don't!</td><td>Verbal – what is said is different than what is meant You tell someone to break a leg but you mean for them to have good luck</td></tr></table> irony Task 3: Read the short story "The Cask of Amontillado" (Annex 1) Task 4: Classify every one of the following examples in dramatic, verbal, or situational irony. (Annex 2) Task 4: Recreate one kind of irony presented in the story The Cask of Amontillado designing a comic strip with 5 panels as minimum, speech balloon (words, sounds), and logical sequence according to the story events. Use a good computer program. Do not copy and paste the ones online. If you do it, your study guide will be scored with a 1.	Definition: a contrast between what is expected and what actually happens	Situational: something happens that we wouldn't expect to happen Example: a fire station burns down	Dramatic: the reader knows something the characters do not Home Alone: We know that Kevin has planted traps every where, but the thieves don't!	Verbal – what is said is different than what is meant You tell someone to break a leg but you mean for them to have good luck
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Task1: Reconocí vocabulario e ideas relacionadas para contestar de manera breve las preguntas sobre la biografía en el video..
Indicator 1: I recognized vocabulary and ideas related to the given video by answering some questions.

Marco una X encima del número que representa desempeño en el Tasks 1 Mark with an X on the number that represents my performance on Tasks 1-		
1	2	3
No logrado /Not achieved	En proceso / In process	Logrado / Achieved
Me fué muy difícil realizar los ejercicios. Me fue difícil entender el vocabulario presente.	Logre completar la mayoría de los ítems en la ficha de trabajo con algunas dificultades presentes.	Me fué fácil realizar la actividad y logré completar todos los ítems.

Task 4: lustre un tipo de ironia a traves de un historieta utilizando todos los elementos requeridos.

Indicator 4: Illustrated one irony type in a comic strip applying all the elements requested.

Marco una X encima del número que representa desempeño en el Task 4. Mark with an X on the number that represents my performance on Task 4.		
1	2	3
No logrado /Not achieved	En proceso / In process	Logrado / Achieved
Me fué muy difícil incluir todos los elementos solicitados, además de seguir las reglas de ortografía y puntuación en el diseño de la tira cómica.	Logre completar la mayoría de los elementos, reglas de ortografía y puntuación en el diseño de la tira cómica.	Me fué fácil realizar el diseño de la tira cómica ya que cumplí con todos los siguientes requerimientos (ironia, paneles, recuadros de conversaciones, secuencia y diseño).

Annex 1: The Cask of Amontillado by Edgar Allan Poe

https://www.manythings.org/voa/stories/The_Cask_of_Amontillado_-_By_Edgar_Allan_Poe.html

Our story today is called "The Cask of Amontillado." It was written by Edgar Allan Poe. Here is Larry West with the story.

(MUSIC)

Storyteller: Fortunato and I both were members of very old and important Italian families. We used to play together when we were children.

Fortunato was bigger, richer and more handsome than I was. And he enjoyed making me look like a fool. He hurt my feelings a thousand times during the years of my childhood. I never showed my anger, however. So, he thought we were good friends. But I promised myself that one day I would punish Fortunato for his insults to me.

Many years passed. Fortunato married a rich and beautiful woman who gave him sons. Deep in my heart I hated him, but I never said or did anything that showed him how I really felt. When I smiled at him, he thought it was because we were friends.

He did not know it was the thought of his death that made me smile.

Everyone in our town respected Fortunato. Some men were afraid of him because he was so rich and powerful. He had a weak spot, however. He thought he was an excellent judge of wine. I also was an expert on wine. I spent a lot of money buying rare and costly wines. I stored the wines in the dark rooms under my family's palace.



Our palace was one of the oldest buildings in the town. The Montresor family had lived in it for hundreds of years. We had buried our dead in the rooms under the palace. These tombs were quiet, dark places that no one but myself ever visited.

Late one evening during carnival season, I happened to meet Fortunato on the street. He was going home alone from a party. Fortunato was beautiful in his silk suit made of many colors: yellow, green, purple and red. On his head he wore an orange cap, covered with little silver bells. I could see he had been drinking too much wine. He threw his arms around me. He said he was glad to see me.

I said I was glad to see him, too because I had a little problem.

"What is it?" he asked, putting his large hand on my shoulder.

"My dear Fortunato," I said, "I'm afraid I have been very stupid. The man who sells me wine said he had a rare barrel of Amontillado wine. I believed him and I bought it from him. But now, I am not so sure that the wine is really Amontillado."

"What!" he said, "A cask of Amontillado at this time of year. An entire barrel? Impossible!"

"Yes, I was very stupid. I paid the wine man the full price he wanted without asking you to taste the wine first. But I couldn't find you and I was afraid he would sell the cask of Amontillado to someone else. So I bought it."

"A cask of Amontillado!" Fortunato repeated. "Where is it?"

I pretended I didn't hear his question. Instead I told him I was going to visit our friend Lucrese. "He will be able to tell me if the wine is really Amontillado," I said.

Fortunato laughed in my face. "Lucrese cannot tell Amontillado from vinegar."

I smiled to myself and said "But some people say that he is as good a judge of wine as you are."

Fortunato grabbed my arm. "Take me to it," he said. "I'll taste the Amontillado for you."

"But my friend," I protested, "it is late. The wine is in my wine cellar, underneath the palace. Those rooms are very damp and cold and the walls drip with water."

"I don't care," he said. "I am the only person who can tell you if your wine man has cheated you. Lucrese cannot!"

Fortunato turned, and still holding me by the arm, pulled me down the street to my home. The building was empty. My servants were enjoying carnival. I knew they would be gone all night.

I took two large candles, lit them and gave one to Fortunato. I started down the dark, twisting stairway with Fortunato close behind me. At the bottom of the stairs, the damp air wrapped itself around our bodies.

"Where are we?" Fortunato asked. "I thought you said the cask of Amontillado was in your wine cellar."

"It is," I said. "The wine cellar is just beyond these tombs where the dead of my family are kept. Surely, you are not afraid of walking through the tombs."

He turned and looked into my eyes. "Tombs?" he said. He began to cough. The silver bells on his cap jingled.

"My poor friend," I said, "how long have you had that cough?"

"It's nothing," he said, but he couldn't stop coughing.



"Come," I said firmly, "we will go back upstairs. Your health is important. You are rich, respected, admired, and loved. You have a wife and children. Many people would miss you if you died. We will go back before you get seriously ill. I can go to Lucretia for help with the wine."

"No!" he cried. "This cough is nothing. It will not kill me. I won't die from a cough."

"That is true," I said, "but you must be careful." He took my arm and we began to walk through the cold, dark rooms. We went deeper and deeper into the cellar.

Finally, we arrived in a small room. Bones were pushed high against one wall. A doorway in another wall opened to an even smaller room, about one meter wide and two meters high. Its walls were solid rock.

"Here we are," I said. "I hid the cask of Amontillado in there." I pointed to the smaller room. Fortunato lifted his candle and stepped into the tiny room. I immediately followed him. He stood stupidly staring at two iron handcuffs chained to a wall of the tiny room. I grabbed his arms and locked them into the metal handcuffs. It took only a moment. He was too surprised to fight me.

I stepped outside the small room.

"Where is the Amontillado?" he cried.

"Ah yes," I said, "the cask of Amontillado." I leaned over and began pushing aside the pile of bones against the wall. Under the bones was a basket of stone blocks, some cement and a small shovel. I had hidden the materials there earlier. I began to fill the doorway of the tiny room with stones and cement.

By the time I laid the first row of stones Fortunato was no longer drunk. I heard him moaning inside the tiny room for ten minutes. Then there was a long silence.

I finished the second and third rows of stone blocks. As I began the fourth row, I heard Fortunato begin to shake the chains that held him to the wall. He was trying to pull them out of the granite wall.

I smiled to myself and stopped working so that I could better enjoy listening to the noise. After a few minutes, he stopped. I finished the fifth, the sixth and the seventh rows of stones. The wall I was building in the doorway was now almost up to my shoulders.

Suddenly, loud screams burst from the throat of the chained man. For a moment I worried. What if someone heard him? Then I placed my hand on the solid rock of the walls and felt safe. I looked into the tiny room, where he was still screaming. And I began to scream, too. My screams grew louder than his and he stopped.

It was now almost midnight. I finished the eighth, the ninth and the tenth rows. All that was left was a stone for the last hole in the wall. I was about to push it in when I heard a low laugh from behind the stones.

The laugh made the hair on my head stand up. Then Fortunato spoke, in a sad voice that no longer sounded like him.

He said, "Well, you have played a good joke on me. We will laugh about it soon over a glass of that Amontillado. But isn't it getting late. My wife and my friends will be waiting for us. Let us go."

"Yes," I replied, "let us go."

I waited for him to say something else. I heard only my own breathing. "Fortunato!" I called. No answer. I called again. "Fortunato!" Still no answer.

I hurried to put the last stone into the wall and put the cement around it. Then I pushed the pile of bones in front of the new wall I had built.

That was fifty years ago. For half a century now, no one has touched those bones. "May he rest in peace!"



Examples of Irony in "The Cask of Amontillado"

Directions: Each example of irony is in chronological order. Explain each question relating to the quotation and explain how it is an example of verbal, situational, or dramatic irony.

Example of Irony with Quote	How is quote ironic? Contribute to the plot?
At the beginning of the story, Montresor says, "The thousand injuries of Fortunato I had borne as I best could..." (209)	<u>How is Fortunato's name an example of situational irony?</u>
Montresor's behavior toward Fortunato is described as follows: "It must be understood that neither by word nor deed had I given Fortunato cause to doubt my good will. I continued as was my wont, to smile in his face, and he did not perceive that my smile now was at the thought of his immolation" (209).	<u>How is Montresor's behavior an example of dramatic irony?</u>
Montresor encounters Fortunato, saying "It was about dusk, one evening during the supreme madness of the carnival season, that I encountered my friend" (209).	<u>How is Montresor using verbal irony here?</u>

Annex 2



Montresor's first words to Fortunato are "My dear Fortunato, you are luckily met" (210).	How are Montresor's words to Fortunato verbal irony?
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Mrs. Luciano – English 1A

Montresor says things such as "As you are engaged, I am on my way to Luchesi" and "My friend, no. I will not impose upon your good nature. I perceive you have an engagement. Luchesi" (210).	How do Montresor's words represent verbal irony?
Montresor pretends to be worried about Fortunato's cough, but Fortunato exclaims, "I will not die of a cough." Montresor responds, "true" (211)	How does this conversation represent both verbal & dramatic irony?
Montresor then offers Fortunato "A draft of...Medoc," which is a red Bordeaux wine, that Montresor says "will defend us from the damps" (211).	How is this an example of dramatic, verbal, or situational irony?



Montresor then drinks to Fortunato's "long life" (211).	<u>How is this comment an example of verbal irony?</u>
When Fortunato asks Montresor about his family's coat of arms and its motto, Montresor's answer is that it translates to "Nobody provokes me with impunity" (211).	<u>How is the translation of Montresor's motto dramatic irony?</u>

Mrs. Luciano – English 1A

As Montresor leads Fortunato through the catacombs, Montresor explains that they are passing "through walls of piled bones" (211).	<u>How is this dramatic irony?</u>
The conversation regarding the Masons at the end of p. 211 and the beginning of p. 212	<u>How is this verbal or situational irony?</u>
After Montresor mentions Luchesi again, Fortunato responds by saying, "He is an ignoramus" (212).	<u>How is the word "ignoramus" an example of verbal irony here?</u>
Montresor's reaction to the crime he commits is described as follows: "My heart grew sick -- on account of the dampness of the catacombs" (214).	<u>How is Montresor's comment an example of verbal or situation irony?</u>