

Inside the Nightmare

Spine-tingling movies, books, and experiences are everywhere. What draws us to explore—and to enjoy—frightening themes?



Spooky Business:
American Economy

Discuss It Why is Halloween big business?
Write your response before sharing your ideas.

ESSENTIAL QUESTION:

What is the allure of fear?

LAUNCH TEXT
EXPLANATORY MODEL
My Introduction to
Gothic Literature



WHOLE-CLASS LEARNING

SMALL-GROUP LEARNING

INDEPENDENT LEARNING

COMPARE

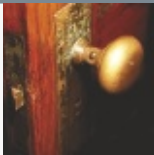
ANCHOR TEXT: SHORT STORY

The Fall of the House of Usher
Edgar Allan Poe



ANCHOR TEXT: SHORT STORY

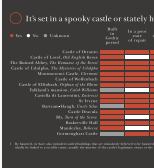
House Taken Over
Julio Cortázar



MEDIA: INFORMATIONAL GRAPHIC

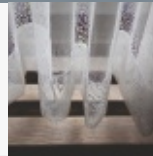
from **How to Tell You're Reading a Gothic Novel—In Pictures**

Adam Frost and Zhenia Vasiliev



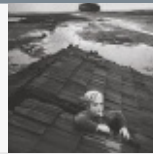
SHORT STORY

Where Is Here?
Joyce Carol Oates



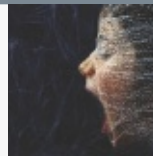
MEDIA: PHOTO GALLERY

from **The Dream Collector**
Arthur Tress



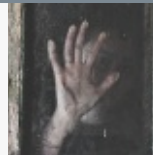
INTERVIEW

Why Do Some Brains Enjoy Fear?
Allegra Ringo



POETRY COLLECTION

beware: do not read this poem
Ishmael Reed

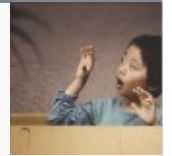


The Raven
Edgar Allan Poe

Windigo
Louise Erdrich

CRITICISM

How Maurice Sendak's "Wild Things" Moved Children's Books Toward Realism
Gloria Goodale



EXPLANATORY NONFICTION

Sleep Paralysis: A Waking Nightmare



SHORT STORY

The Feather Pillow
Horacio Quiroga, translated by Margaret Sayers Peden



NEWSPAPER ARTICLE

Stone Age Man's Terrors Still Stalk Modern Nightmares
Robin McKie



PERFORMANCE TASK

WRITING FOCUS:
Write an Explanatory Essay

PERFORMANCE TASK

SPEAKING AND LISTENING FOCUS:
Deliver an Explanatory Presentation

PERFORMANCE-BASED ASSESSMENT PREP

Review Evidence for an Explanatory Essay

PERFORMANCE-BASED ASSESSMENT

Explanatory Text: Essay and Informal Talk

PROMPT:

In what ways does transformation play a role in stories meant to scare us?

Unit Goals

Throughout this unit, you will deepen your understanding of scary literature by reading, writing, speaking, presenting, and listening. These goals will help you succeed on the Unit Performance-Based Assessment.

Rate how well you meet these goals right now. You will revisit your ratings later when you reflect on your growth during this unit.

SCALE	1	2	3	4	5
	NOT AT ALL WELL	NOT VERY WELL	SOMEWHAT WELL	VERY WELL	EXTREMELY WELL
READING GOALS					
	1	2	3	4	5
	<ul style="list-style-type: none"> Evaluate written narratives by analyzing how authors introduce and develop the events in their writing. 				
	<ul style="list-style-type: none"> Expand your knowledge and use of academic and concept vocabulary. 				
WRITING AND RESEARCH GOALS					
	1	2	3	4	5
	<ul style="list-style-type: none"> Write an explanatory essay in which you use a narrative as evidence for your main idea. Apply your knowledge of texts in the unit. 				
	<ul style="list-style-type: none"> Conduct research projects of various lengths to explore a topic and clarify meaning. 				
LANGUAGE GOAL					
	1	2	3	4	5
	<ul style="list-style-type: none"> Use figurative language, connotation, and denotation to convey meaning and add variety and interest to your writing and presentations. 				
SPEAKING AND LISTENING GOALS					
	1	2	3	4	5
	<ul style="list-style-type: none"> Collaborate with your team to build on the ideas of others, develop consensus, and communicate. 				
	<ul style="list-style-type: none"> Integrate audio, visuals, and text in presentations. 				

STANDARDS

Language

Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Academic Vocabulary: Explanatory Text

Academic terms appear in all subjects and can help you read, write, and discuss with more precision. Here are five academic words that will be useful to you in this unit as you analyze and write explanatory texts.

Complete the chart.

1. Review each word, its root, and the mentor sentences.
2. Use the information and your own knowledge to predict the meaning of each word.
3. For each word, list at least two related words.
4. Refer to a dictionary or other resources if needed.

TIP

FOLLOW THROUGH

Study the words in this chart and mark them or their forms wherever they appear in the unit.

WORD	MENTOR SENTENCES	PREDICT MEANING	RELATED WORDS
<p>motivate</p> <p>ROOT: -mot- "move"</p>	<ol style="list-style-type: none"> 1. A mentor should try to <i>motivate</i> a student to perform well. 2. What might <i>motivate</i> a character to do something so deceitful? 		<p><i>motivation; unmotivated</i></p>
<p>dimension</p> <p>ROOT: -mens- "measure"</p>	<ol style="list-style-type: none"> 1. We have to consider every <i>dimension</i> of the problem before we can solve it. 2. That classic TV show told stories that explored another <i>dimension</i> of time, space, and imagination. 		
<p>manipulate</p> <p>ROOT: -man- "hand"</p>	<ol style="list-style-type: none"> 1. We watch as the sculptors <i>manipulate</i> the clay with great skill and speed. 2. People often become defensive when they believe others are trying to <i>manipulate</i> them. 		
<p>psychological</p> <p>ROOT: -psych- "mind"; "spirit"</p>	<ol style="list-style-type: none"> 1. The director's new film is a <i>psychological</i> thriller, and I found it extremely suspenseful. 2. The <i>psychological</i> effects of fear can last a long time. 		
<p>perspective</p> <p>ROOT: -spec- "look"; "see"</p>	<ol style="list-style-type: none"> 1. The narrator's <i>perspective</i> was limited and left readers wondering what other characters thought. 2. Living in another part of the country helped to broaden my <i>perspective</i> on the world. 		

LAUNCH TEXT | EXPLANATORY MODEL

This selection is an example of an **explanatory essay**. In this example, the writer includes narrative, or storytelling, elements to help explain a topic. This is the type of writing you will develop in the Performance-Based Assessment at the end of the unit.

As you read, look at the way the writer includes both explanatory and narrative elements to convey ideas. What important details does the writer include to convey information in a vivid way?



My Introduction to Gothic Literature

NOTES

- 1 **H**ow does someone fall in love with a particular kind of writing or an author who has long departed this life? What draws us to find in words the echoes of our own fears or longings? For those of us lucky enough to have a literary passion, the story of how we met our first love is probably just like tales of other first meetings—funny or quirky, full of accident and coincidence. My literary passion is Edgar Allan Poe, and I met him—in print—when I was fourteen years old.
- 2 It was just after a huge storm that had featured an alarmingly beautiful display of lightning and wind. The power had been knocked out, and I was sitting at a window, watching the wet night grow darker. I had been living with my grandmother for a few weeks while my parents “figured things out.” I loved my grandmother, but I couldn’t shake the sadness and anxiety I was feeling. The storm had been a welcome diversion. As the clouds cleared, a fog rose and filtered the moonlight, casting a bluish hue over the yard. The scene was moody and solemn, but beautiful. My grandmother broke my reverie by bustling into the room, carrying two lit candles and a book. “It’ll take hours for the electric company to get all the way out here to fix the power,” she said. “Why don’t you read? I’ll go find some batteries for the flashlights.”
- 3 She set the book and a candle on the floor, and rushed out as though she had to catch the batteries before they fled. I picked up the book she had left on the floor. It was a collection of old stories—just a paperback and not much to look at. I turned to one by

Poe—"The Cask of Amontillado." Set during the carnival season in an unnamed European city, the story features an unhinged narrator named Montresor who plots revenge on an acquaintance. I liked the gruesome setting of a mysterious burial vault. In Poe's descriptions, I could practically smell the dust and mold. And I was stunned by the horrible ending. But what struck me most was how Montresor spoke directly to the reader—to me. He expected my sympathy as he brought his terrible revenge. Up to that point, all the stories I had ever read had set the criminal or lunatic at a distance. They didn't draw me into a mind that was a truly scary place to be. This one did.

4 I finished Poe's story and turned to another. My grandmother came back with a flashlight, and I kept reading. There were more stories by Poe and others by authors whom I had never heard of but who came to feel like friends—Amelia B. Edwards, Horace Walpole, Ann Radcliffe. I later learned that these stories were part of the Gothic tradition, but I didn't care about that. I fell into them and was carried away, like someone swimming in a river. In all of them, characters were driven by intense emotions of love or hate or jealousy. Some featured ghosts or monsters, but others featured regular people whose sorrow made them ghostly or monstrous. They were tales full of darkness and light, just like the storm I had enjoyed with its thunder and lightning. They were stories that made all I felt and feared seem less of a burden.

5 That evening spent in darkness both real and imaginary never left me. The stories helped me understand that life is not easy and people are complex—simultaneously strong and weak, wonderful and terrible. Though I could not articulate it then, I can now: The stories helped me see that life can be a mansion full of secrets and dark passages, but also of beauty and light. They helped me choose to embrace it all. After another week at my grandmother's, I went home, armed with stories to see me through whatever might come.

NOTES

 WORD NETWORK FOR THE LITERATURE OF FEAR

Vocabulary A Word Network is a collection of words related to a topic. As you read the selections in this unit, identify interesting words related to the idea of fear, and add them to your Word Network. For example, you might begin by adding words from the Launch Text, such as *unhinged*, *vault*, and *revenge*. Continue to add words as you complete the unit.

 **Tool Kit** Word Network Model



Summary

Write a summary of “My Introduction to Gothic Literature.” A **summary** is a concise, complete, and accurate overview of a text. It should not include a statement of your opinion or an analysis.

Launch Activity

Conduct a Horror-Story Election Consider this question: **Which character is the best horror-story hero?**

- Form two “parties” to gather and choose candidates for an election. You will be voting on the best horror-story “hero.” In this case, the heroes are the monsters and other villains.
- With your party, discuss the main characters from horror stories with which you are familiar. Include characters from movies and television, as well as books. When you feel you have discussed the characters thoroughly, nominate a candidate who will represent your party in a whole-class election.
- Choose a party member to deliver the campaign speech telling why your candidate is the best horror-story “hero.”
- After both campaign speeches have been delivered, hold a class election. Then, tally the votes for each candidate. If you vote against your own party, be ready to explain why.

QuickWrite

Consider class discussions, presentations, the video, and the Launch Text as you think about the prompt. Record your first thoughts here.

PROMPT: **In what ways does transformation play a role in stories meant to scare us?**

Lined writing area for the QuickWrite response.

EVIDENCE LOG FOR INSIDE THE NIGHTMARE

Review your QuickWrite. Summarize your initial position in one sentence to record in your Evidence Log. Then, record evidence from “My Introduction to Gothic Literature” that supports your position.

Prepare for the Performance-Based Assessment at the end of the unit by completing the Evidence Log after each selection.

 **Tool Kit**
Evidence Log Model

Title of Text: _____ Date: _____

CONNECTION TO PROMPT	TEXT EVIDENCE/DETAILS	ADDITIONAL NOTES/IDEAS

How does this text change or add to my thinking? _____ Date: _____



ESSENTIAL QUESTION:

What is the allure of fear?

What is it that draws us to visit haunted houses on Halloween and read stories that keep us up all night startled by every strange noise we hear? The allure of fear is a powerful attraction. Similarly, the concept of “scary but fun” appeals to many of us. The selections you will read offer insight into why people enjoy stories that put them on the edges of their seats.

Whole-Class Learning Strategies

Throughout your life, in school, in your community, and in your career, you will continue to learn and work in large-group environments.

Review these strategies and the actions you can take to practice them as you work with your whole class. Add ideas of your own for each step. Get ready to use these strategies during Whole-Class Learning.

STRATEGY	ACTION PLAN
Listen actively	<ul style="list-style-type: none">• Eliminate distractions. For example, put your cellphone away.• Keep your eyes on the speaker.•
Clarify by asking questions	<ul style="list-style-type: none">• If you're confused, other people probably are, too. Ask a question to help your whole class.• If you see that you are guessing, ask a question instead.•
Monitor understanding	<ul style="list-style-type: none">• Notice what information you already know, and be ready to build on it.• Ask for help if you are struggling.•
Interact and share ideas	<ul style="list-style-type: none">• Share your ideas and answer questions, even if you are unsure.• Build on the ideas of others by adding details or making a connection.•

CONTENTS

COMPARE

ANCHOR TEXT: SHORT STORY

The Fall of the House of Usher

Edgar Allan Poe

In this famous Gothic tale, a visitor arrives at an old friend's home and realizes that some irrational fears might turn out to be justified.

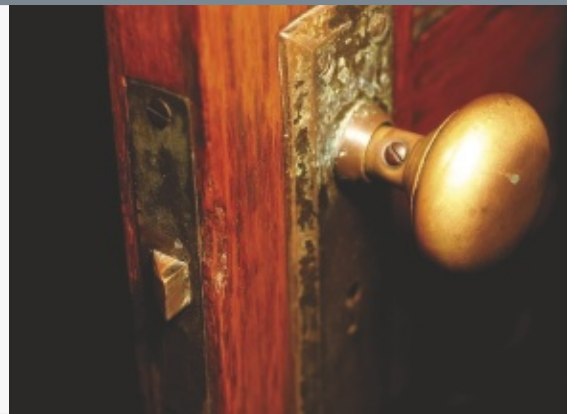


ANCHOR TEXT: SHORT STORY

House Taken Over

Julio Cortázar

A brother and sister live in the old family home, but strange events begin to push them out.



MEDIA: INFORMATIONAL GRAPHIC

from How to Tell You're Reading a Gothic Novel—In Pictures

Adam Frost and Zhenia Vasilev

If the book you're reading has a mansion that has been in the family for years and at least one creepy character—congratulations! You're likely reading a Gothic novel.

1 It's set in a spooky castle or stately home

	Yes	No	Unknown	Built in Gothic period	In a poor state of repair	In the middle of nowhere	Haunted/Cursed!	Has a forbidden wing and/or secret passages	Has reclusive and/or sinister owner
Castle of Otranto	Yes	No	Unknown	Yes	No	No	No	No	No
Castle of Lovel, <i>Old English Banns</i>	Yes	No	Unknown	Yes	No	No	No	No	No
The Ruined Abbey, <i>The Romance of the Forest</i>	Yes	No	Unknown	Yes	No	No	No	No	No
Castle of Udolpho, <i>The Mysteries of Udolpho</i>	Yes	No	Unknown	Yes	No	No	Yes	Yes	Yes
Montmorency Castle, <i>Clermont</i>	Yes	No	Unknown	Yes	No	No	No	No	No
Castle of Wolfenbach	Yes	No	Unknown	Yes	No	No	Yes	Yes	Yes
Castle of Elfinbach, <i>Orphans of the Rhine</i>	Yes	No	Unknown	Yes	No	No	No	No	No
Falkland's mansion, <i>Caleb Williams</i>	Yes	No	Unknown	Yes	No	No	No	No	No
Gastella di Laurentini, <i>Zastrozzi</i>	Yes	No	Unknown	Yes	No	No	No	No	No
St Irvyne	Yes	No	Unknown	Yes	No	No	No	No	No
Barram-Haugh, <i>Uncle Silas</i>	Yes	No	Unknown	Yes	No	No	No	No	No
Castle Dracula	Yes	No	Unknown	Yes	No	No	No	No	No
Bly, <i>Turn of the Screw</i>	Yes	No	Unknown	Yes	No	No	No	No	No
Baskerville Hall	Yes	No	Unknown	Yes	No	No	No	No	No
Manderley, <i>Rebecca</i>	Yes	No	Unknown	Yes	No	No	No	No	No
Gormenghast Castle	Yes	No	Unknown	Yes	No	No	No	No	No

1. By haunted, we have also included castles/buildings that are mistakenly believed to be haunted (e.g. Udolpho, Wolfenbach). Note that the haunting should ideally be linked to a terrible crime, usually the murder of the castle's legitimate owner or the current owner's wife, father or brother.

PERFORMANCE TASK

WRITING FOCUS

Write an Explanatory Text

Both Whole-Class readings involve dark, ominous settings that are full of mysterious, unexplained forces. The informational graphic describes the elements of Gothic literature. After reading, you will write an explanatory essay about portrayals of fear and reason in these selections.



THE FALL OF THE HOUSE OF USHER

Comparing Texts

In this lesson, you will read and compare two stories: “The Fall of the House of Usher,” by Edgar Allan Poe, and “House Taken Over,” by Julio Cortázar. First, you will complete the first-read and close-read activities for Poe’s story. Then, you will compare that story to the story Cortázar wrote a little more than a century later.



HOUSE TAKEN OVER

About the Author



Edgar Allan Poe (1809–1849) is regarded as the first American literary critic and the inventor of the detective story. Despite his literary success, Poe’s life was almost as dark and dismal as the fiction he wrote. Shortly after his birth, his father deserted the family, and his mother died. He was raised by a wealthy yet miserly merchant and lived most of his adult life in extreme poverty. Poe died at the age of 40. The circumstances of his death remain a mystery.

The Fall of the House of Usher

Concept Vocabulary

You will encounter the following words as you read “The Fall of the House of Usher.” Before reading, note how familiar you are with each word. Rank the words in order from most familiar (1) to least familiar (6).

WORD	YOUR RANKING
annihilate	
antiquity	
fissure	
dissolution	
rending	
tumultuous	

After completing the first read, come back to the concept vocabulary and review your rankings. Mark changes to your original rankings as needed.

First Read FICTION

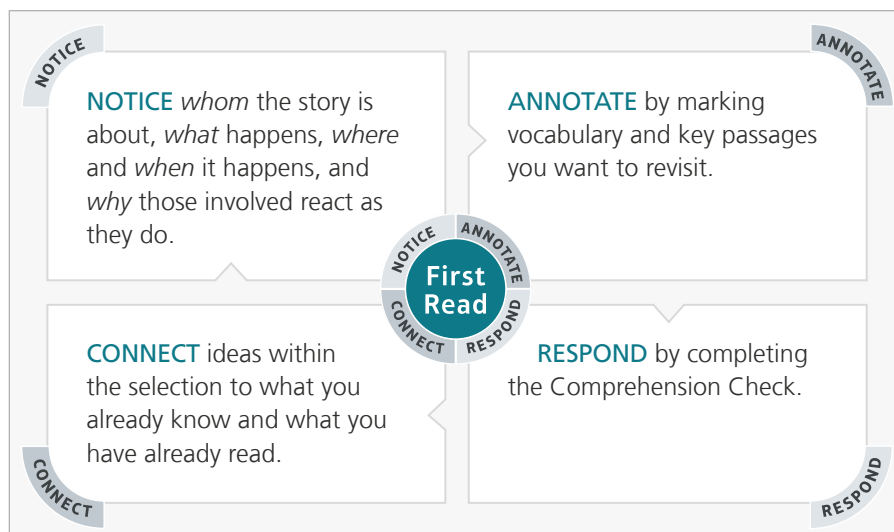
Apply these strategies as you conduct your first read. You will have an opportunity to complete the close-read notes after your first read.

Tool Kit

First-Read Guide and Model Annotation

STANDARDS

Reading Literature
By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.



The Fall of the House of Usher

Edgar Allan Poe

BACKGROUND

In this story, Edgar Allan Poe shows his sympathy for the Romantic movement, which was at its height in Europe when he was writing, in the early nineteenth century. The Romantics explored themes of love and death, often with an intense interest in human psychology. For Poe, the darkest aspects of the mind and heart were most revealing of what it means to be human.

- 1 **D**uring 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 the evening drew on, 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

NOTES

NOTES

CLOSE READ

ANNOTATE: Mark words and phrases in paragraph 1 that refer to the imagination or altered reality, and others that refer to falling or sinking.

QUESTION: What is happening to the narrator as he looks at the house?

CONCLUDE: What is the effect of these strong descriptive details?

annihilate (uh NY uh layt) *v.*
destroy completely

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 eyelike windows—upon a few rank sedges¹—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 reveler upon opium—the bitter lapse into everyday 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 aught² 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 reined my horse to the precipitous brink of a black and lurid tarn³ that lay in unruffled luster by the dwelling, and gazed down—but with a shudder even more thrilling than before—upon the remodeled and inverted images of the gray sedge, and the ghastly tree-stems, and the vacant and eyelike windows.

- 2 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 MS⁴ 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.
- 3 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

1. **sedges** *n.* grasslike plants.
2. **aught** (awt) *n.* anything.
3. **tarn** *n.* small lake.
4. **MS** *abbr.* manuscript; document written by hand.

of temperament, displaying itself, through long ages, in many works of exalted art, and manifested, of late, in repeated deeds of munificent yet unobtrusive charity, 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 variation, 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,⁵ and the consequent undeviating transmission, from sire to son, of the patrimony⁶ 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.

4 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.

5 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

5. **of collateral issue** descended from the same ancestors but in a different line.

6. **patrimony** (PA truh moh nee) *n.* property inherited from one's father.

antiquity (an TIHK wuh tee) *n.*
very great age

fissure (FIHSH uhr) *n.* long, narrow crack or opening

a wild inconsistency between its still perfect adaptation of parts, and the crumbling condition of the individual stones. In 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 zigzag direction, until it became lost in the sullen waters of the tarn.

- 6 Noticing these things, I rode over a short causeway to the house. A servant in waiting took my horse, and I entered the Gothic⁷ archway of the hall. A valet, of stealthy step, thence 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 somber tapestries of the walls, the ebon blackness of the floors, and the phantasmagoric⁸ 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.
- 7 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 fretted⁹ 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.
- 8 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

7. **Gothic** *adj.* high and ornate.

8. **phantasmagoric** (fan taz muh GAWR ihk) *adj.* fantastic or dreamlike.

9. **fretted** *adj.* ornamented with a pattern of small, straight, intersecting bars.

cordiality—of the constrained effort of the *ennuyé*¹⁰ 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 could bring myself to admit the identity of the wan being before me with the companion of my early boyhood. Yet the character of his face had been at all times remarkable. A cadaverousness¹¹ 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 molded chin, speaking, in its want of prominence, of a want of moral energy; hair of a more than weblike 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 luster 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 gossamer¹² texture, it floated rather than fell about the face, I could not, even with effort, connect its Arabesque¹³ expression with any idea of simple humanity.

9 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 concision—that abrupt, weighty, unhurried, 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.

10 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

10. **ennuyé** (on wee AY) *adj.* French for “bored.”

11. **cadaverousness** (kuh DAV uhr uhs nihz) *n.* quality of being like a dead body.

12. **gossamer** (GOS uh muhr) *adj.* very delicate and light, like a cobweb.

13. **Arabesque** (ar uh BEHSK) *adj.* of complex and elaborate design.

NOTES

CLOSE READ

ANNOTATE: Mark details in paragraph 8 that relate to the absence of color and force.

QUESTION: What portrait of Usher do these details create?

CONCLUDE: What does this portrayal of Usher help the reader understand?

for which he despaired to find a remedy—a mere nervous affection,¹⁴ he immediately added, which would undoubtedly soon pass off. It displayed itself in a host of unnatural sensations. Some of these, as he detailed them, interested and bewildered me; although, perhaps, the terms and the general manner of the 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.

- 11 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.”

14. **affection** *n.* affliction; illness.



12 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 supposititious¹⁵ force was conveyed in terms too shadowy here to be restated—an influence which some peculiarities in the mere form and substance of his family mansion, had, by dint of long sufferance, 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.

13 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 slowly 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 wanness had overspread the emaciated fingers through which trickled many passionate tears.

14 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 cataleptical¹⁶ 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.

15 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

dissolution (dihs uh LOO shuhn) *n.* ending or downfall

CLOSE READ

ANNOTATE: In the first two sentences of paragraph 13, mark the sections that are set off by dashes or parentheses.

QUESTION: Why does the author structure these sentences in this way?

CONCLUDE: What do these fragmented sentences suggest about the way Usher speaks and behaves?

15. **supposititious** (suh poz uh TIHSH uhs) *adj.* supposed.

16. **cataleptical** (kat uh LEHP tihk uhl) *adj.* in a state in which consciousness and feeling are suddenly and temporarily lost and the muscles become rigid.

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.

- 16 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 ideality¹⁷ threw a sulfurous luster 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.¹⁸ 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 educe 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 canvas, 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.¹⁹
- 17 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.
- 18 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,

17. **ideality** (y dee AL uh tee) *n.* something that is ideal or has no reality.

18. **von Weber** (fon VAY buhr) Carl Maria von Weber (1786–1826), German Romantic composer whose music was highly emotional and dramatic.

19. **Fuseli** (FYOO zuh lee) Johann Heinrich Füssli (1741–1825), also known as Henry Fuseli, Swiss-born painter who lived in England and was noted for his depictions of dreamlike and sometimes nightmarish images.

the narrow 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 fantasias (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

19 *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 seraph²⁰ spread a pinion²¹
Over fabric half so fair.*

II

20 *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 plumed and pallid,
A winged odor went away.*

III

21 *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
(Porphyrogene!)²²
In state his glory well befitting,
The ruler of the realm was seen.*

20. **seraph** (SEHR uhf) *n.* angel.

21. **pinion** (PIHN yuhn) *n.* wing.

22. **Porphyrogene** (pawr fehr oh JEEN) *adj.* born to royalty or "the purple."

IV

- 22 *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

- 23 *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

- 24 *And travelers now within that valley,
Through the red-litten²³ 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.*

- 25 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 pertinacity²⁴ 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.²⁵ I lack words to express the full extent, or the earnest abandon of his persuasion. The belief, however, was connected (as I have previously hinted) with the gray stones of the home of his forefathers. The conditions of the sentience had been here, he 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

23. *litten* *adj.* lighted.

24. **pertinacity** (*purt uhn AS uh tee*) *n.* determined stubbornness.

25. **inorganization** *n.* inanimate objects.

this arrangement, and in its reduplication in the still waters of the tarn. Its evidence—the evidence of the sentience—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 molded 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.

26 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 *Belphegor* of Machiavelli; the *Heaven and Hell* of Swedenborg; the *Subterranean Voyage of Nicholas Klimm* by Holberg; the *Chiromancy* of Robert Flud, of Jean D'Indaginé, and of De la Chambre; the *Journey into the Blue Distance* of Tieck; and the *City of the Sun* of Campanella.²⁶ One favorite volume was a small octavo edition of the *Directorium Inquisitorium*, by the Dominican Eymeric de Gironne; and there were passages in Pomponius Mela, about the old African Satyrs 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*.

27 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 Madeline 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.

28 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 had been so long unopened that our torches, half smothered in its oppressive atmosphere, gave us little

26. *Ververt et Chartreuse* of Gresset . . . *City of the Sun* of Campanella All the books listed deal with magic or mysticism.

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,²⁷ 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.

29 Having deposited our mournful burden upon trestles 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.

30 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 hurried, unequal, and object-less 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 vagaries²⁸ 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

CLOSE READ

ANNOTATE: In paragraph 30, mark words that relate to physical actions and behavior.

QUESTION: What do these physical details show about Usher's mental state and emotions?

CONCLUDE: What is the effect of these descriptive details?

27. **donjon-keep** (DUHN juhn keep) *n.* inner storage room of a castle; dungeon.

28. **vagaries** (VAY guhr eez) *n.* odd, unexpected actions or notions.

slow yet certain degrees, the wild influences of his own fantastic yet impressive superstitions.

31 It was, especially, upon retiring to bed late in the night of the seventh 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 incubus²⁹ of utterly causeless alarm. Shaking this off with a gasp and a struggle, I uplifted myself upon the pillows, and, peering earnestly

29. **incubus** (IHN kyuh buhs) *n.* something nightmarishly burdensome.



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.

- 32 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 anything was preferable to



the solitude which I had so long endured, and I even welcomed his presence as a relief.

33 “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.

34 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 lifelike 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.

35 “You must not—you shall not behold this!” said I, shudderingly, to Usher, as I led him, with a gentle violence, from the window to a seat. “These appearances, which bewilder you, are merely electrical phenomena not uncommon—or it may be that they have their ghastly origin in the rank miasma³⁰ of the tarn. Let us close this casement:—the air is chilling and dangerous to your frame. Here is one of your favorite romances. I will read, and you shall listen:—and so we will pass away this terrible night together.”

36 The antique volume which I had taken up was the *Mad Trist* of Sir Launcelot Canning;³¹ 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 prolixity 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 agitated 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 overstrained air of vivacity with which he harkened, or apparently harkened, to the words of the tale, I might well have congratulated myself upon the success of my design.

37 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

NOTES

CLOSE READ

ANNOTATE: In paragraph 34, mark words and phrases that suggest extremes, whether of emotion, action, or size.

QUESTION: What is noteworthy about this storm?

CONCLUDE: What greater meaning do these details give to the storm?

30. **miasma** (my AZ muh) *n.* unwholesome atmosphere.

31. ***Mad Trist of Sir Launcelot Canning*** fictional book and author.

an entrance by force. Here, it will be remembered, the words of the narrative run thus:

38 “And Ethelred, who was by nature of a doughty³² heart, and who was now mighty withal, on account of the powerfulness of the wine which he had drunken, waited no longer to hold parley³³ with the hermit, who, in sooth, was of an obstinate and malicious 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 gauntleted 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 alarumed and reverberated throughout the forest.”

39 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, what 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, surely, which should have interested or disturbed me. I continued the story:

40 “But the good champion Ethelred, now entering within the door, was sore enraged and amazed to perceive no signal of the malicious hermit; but, in the stead thereof, a dragon of a scaly and prodigious demeanor, and of a fiery tongue, which sate in guard before a palace of gold, with a floor of silver; and upon the wall there hung a shield of shining brass with this legend enwritten—

Who entereth herein, a conqueror hath bin;

Who slayeth the dragon, the shield he shall win.

41 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.”

42 Here again I paused abruptly, and now with a feeling of wild amazement—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.

43 Oppressed, as I certainly was, upon the occurrence of this second and most extraordinary coincidence, by a thousand conflicting

32. **doughty** (DOWT ee) *adj.* brave.

33. **parley** (pahR LEE) *n.* conference; discussion.

sensations, in which wonder and extreme terror were predominant, I still retained sufficient presence of mind to avoid exciting, by any 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 murmuring 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:

44 “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.”

45 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 apparently 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 unconscious of my presence. Bending closely over him I at length drank in the hideous import of his words.

46 “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 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 movements in the hollow coffin. I heard them—many, many days ago—yet I dared not—*I dared not speak!* and now—tonight—Ethelred—ha! ha!—the breaking 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! wither shall I fly? Will she not be here anon? Is she not hurrying to

CLOSE READ

ANNOTATE: Mark examples of repeated words in paragraph 46.

QUESTION: Why do these words merit being repeated?

CONCLUDE: What is the effect of these repeated words?

rending (REHN dihng) *n.*
violent or forceful pulling apart of something

upbraid me for my haste? Have I not heard her footstep on the stair? Do I not distinguish that heavy and horrible beating 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!"


47 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 enshrouded 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 agonies, bore him to the floor a corpse, and a victim to the terrors he had anticipated.

48 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 causeway. 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 bloodred 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 zigzag 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 dank tarn at my feet closed sullenly and silently over the fragments of the "House of Usher." 🗨️

tumultuous (too MUHL choo uhs) *adj.* loud, excited, and emotional

Comprehension Check

Complete the following items after you finish your first read.

1. Why does the narrator go to visit Usher?
2. Early in the story, what flaw in the front of the house does the narrator observe?
3. What forms of artistic expression does Usher share with the narrator?
4. What does the narrator learn about the relationship between Usher and Madeline after her death?
5. What confession does Usher make to the narrator during the final storm?
6.  **Notebook** Draw a storyboard that summarizes the events of “The Fall of the House of Usher” to confirm your understanding of the story.

RESEARCH

Research to Clarify Choose at least one unfamiliar detail from the text. Briefly research that detail. In what way does the information you learned shed light on an aspect of the story?

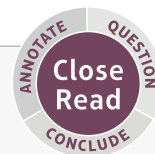
Research to Explore Choose a detail or reference in the text that interests you, and formulate a research question.



THE FALL OF THE HOUSE OF USHER

Close Read the Text

This model, from paragraph 11 of the text, shows two sample annotations, along with questions and conclusions. Close read the passage, and find another detail to annotate. Then, write a question and your conclusion.



ANNOTATE: Poe begins this passage with two long, complex sentences.

QUESTION: Why does Poe pack so many ideas into these sentences?

CONCLUDE: These complex sentences suggest that Usher's thoughts are racing, that he is being swept away with fear.

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.

ANNOTATE: Poe ends two sentences with the synonyms *terror* and *FEAR*.

QUESTION: Why does Poe emphasize these words—one with a dash, one with capitals?

CONCLUDE: Poe is conveying the idea that Usher is not afraid of danger; rather, he is afraid of fear itself.

Tool Kit

Close-Read Guide and Model Annotation

Analyze the Text

CITE TEXTUAL EVIDENCE to support your answers.

Notebook Respond to these questions.

1. **(a) Interpret** Which descriptive details of the interior of the house suggest that the narrator has entered a realm that is very different from the ordinary world? **(b) Make Inferences** In what ways is the appearance of the interior of the house related to Usher's appearance and the condition of his mind?
2. **(a) Connect** How do the works of art described in the story reflect the story's events? **(b) Interpret** What idea about the relationship between art and life is supported by these elements of the story? Explain.
3. **(a) Analyze** In what ways is the narrator affected by Usher's condition? **(b) Evaluate** Do you think the narrator is a reliable witness to the events he describes? Explain.
4. **Make a Judgment** Is Usher responsible for the death of his sister and the collapse of his home? Explain.
5. **Essential Question: *What is the allure of fear?*** What have you learned from this story about portrayals of fear in literature?

STANDARDS

Reading Literature

- Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise.

Analyze Craft and Structure

Literary Style “The Fall of the House of Usher” is an example of **Gothic literature**, a literary genre that began in England in the late 1700s.

The term *Gothic* was originally used as an architectural term. It refers to medieval buildings, such as castles and cathedrals, that were seen as dark and gloomy by later generations. When writers began to set their stories in those buildings of the past, the term for the architecture was applied to the literature. The Gothic style, which has the following elements, appealed to Edgar Allan Poe’s dark view of the world:

- Bleak or remote settings
- Characters in psychological and/or physical torment
- Plots that involve weird or violent incidents and supernatural or otherworldly occurrences
- Strongly dramatic and intensely descriptive language
- A gloomy, melancholy, or eerie mood
- Symbolism that evokes ideas and feelings through repeated images

Practice

CITE TEXTUAL EVIDENCE
to support your answers.

Use the chart to record passages from the story that exemplify elements of the Gothic literary tradition. Explain each choice.

GOTHIC ELEMENT	PASSAGE	EXPLANATION
bleak setting		
tortured characters		
strange or violent plot		
dramatic description		
gloomy mood		
recurring symbolism		



THE FALL OF THE HOUSE OF USHER

Concept Vocabulary

annihilate

fissure

rending

antiquity


dissolution

tumultuous

Why These Words? These concept vocabulary words convey decay and destruction. For example, the narrator talks about a *fissure* in the wall, a long crack from the roof down, as evidence of the house's decay.

1. How does the concept vocabulary contribute to the sense of finality suggested by the title of the story?
2. What other words in the selection connect to the concepts of decay and destruction?

Practice

 **Notebook** The concept vocabulary words appear in "The Fall of the House of Usher."

1. Use the concept words to complete the paragraph.

The black and suffocating night air hung close as _____ winds threatened to snap tree trunks and toss them aloft. Seeking shelter from the raging storm, I approached the gloomy mansion. The _____ of the home was obvious from the style, which had not been popular for a century. When my initial knocking produced no result, I began to bang harder and harder. A thin _____ in the wooden panel shuddered with each blow of my hand. Would my pounding lead to _____ this ancient slab in two? In my desperation to enter, I cared little that I might _____ the door. I had arrived to prevent the _____ of the family Usher.

2. Explain the context clues that help you determine the correct words.

Word Study

Denotation and Connotation A word's **denotation** is its literal definition that you would find in a dictionary. The associations or feelings that a word suggests are its **connotations**. Words can have connotations that express the extreme nature of an act or a quality. *Annihilate* means "to destroy completely." Its connotations suggest an extreme form of destruction in which something is not merely destroyed but utterly wiped out or obliterated. Complete these activities, using a thesaurus or college-level dictionary as needed.

1. Provide the denotation and connotations of *dissolution*, *antiquity*, and *tumultuous*.
2. Name a synonym for each concept vocabulary word, and tell how its connotations differ.

WORD NETWORK

Add words related to fear from the text to your Word Network.

STANDARDS

Language

- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- Use various types of phrases and clauses to convey specific meanings and add variety and interest to writing or presentations.
- Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- Analyze nuances in the meaning of words with similar denotations.

Conventions

Sentence Structure Sentences can be classified by the number of independent and dependent clauses they contain. An **independent clause** has a subject and a verb and can stand alone as a complete thought. A **dependent, or subordinate, clause** also has a subject and a verb, but it cannot stand alone as a complete thought.

This chart shows examples from “The Fall of the House of Usher” of the four basic sentence structures.

SENTENCE STRUCTURE	ELEMENTS	EXAMPLE
simple	a single <u>independent</u> clause	<i>The general furniture was <u>profuse, comfortless, antique, and tattered</u>.</i> (paragraph 7)
compound	two or more <u>independent</u> clauses, joined either by a comma and a coordinating conjunction or by a semicolon	<i>A servant in waiting took my horse, and I entered the Gothic archway of the hall.</i> (paragraph 6)
complex	one <u>independent</u> clause and one or more <u>dependent</u> clauses	<i>Although, as boys, we had been even intimate associates, . . . I really knew little of my friend.</i> (paragraph 3)
compound-complex	two or more <u>independent</u> clauses and one or more <u>dependent</u> clauses	<i>We sat down[,] and . . . , while he spoke not, I gazed upon him with a feeling half of pity, half of awe.</i> (paragraph 8)

TIP


CLARIFICATION

Refer to the Grammar Handbook to learn more about these terms.

Read It

1. Reread paragraph 2 of “The Fall of the House of Usher.” Mark independent and dependent clauses. Then, classify each sentence as simple, compound, complex, or compound-complex.
2. Reread the final paragraph of the story. Identify the structure of each sentence.

Write It

 **Notebook** In the example, a simple sentence has been expanded to create other types of sentences. Expand the simple sentences below by adding details to create compound, complex, and compound-complex sentences.

Example

Simple: The house collapses.

Compound: The house collapses, and the lake seems to swallow it whole.

Complex: The house collapses as I flee in terror.

Compound-Complex: The house collapses, and the lake seems to swallow it whole, as I flee in terror.

1. Madeline wanders in a distant hallway.
2. Usher sings a melancholy song.

 **EVIDENCE LOG**

Before moving on to a new selection, go to your Evidence Log and record what you learned from “The Fall of the House of Usher.”



THE FALL OF THE HOUSE OF USHER

Comparing Texts

You will now read “House Taken Over.” First, complete the first-read and close-read activities. Then, compare the literary styles of “The Fall of the House of Usher” and “House Taken Over.”



HOUSE TAKEN OVER

About the Author



Julio Cortázar (1914–1984) grew up in a suburb of Buenos Aires, in Argentina. Because he had health problems as a child, he spent much of his time in bed, reading, but he grew to be an impressive man, about six feet six inches tall. His talents were impressive, too. After teaching for several years in Argentina, he moved to Paris, where he lived out his days writing and translating distinguished English-language literature, particularly that of Edgar Allan Poe, into Spanish. Cortázar remained connected to his Argentinian roots throughout his life.

Tool Kit

First-Read Guide and Model Annotation

STANDARDS

Reading Literature

By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.

House Taken Over

Concept Vocabulary

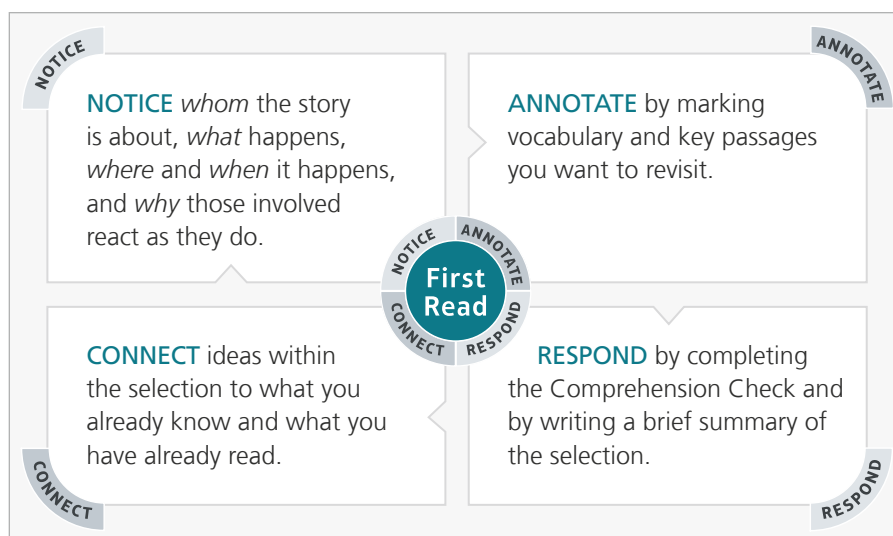
You will encounter the following words as you read “House Taken Over.” Before reading, note how familiar you are with each word. Then, rank the words in order from most familiar (1) to least familiar (6).

WORD	YOUR RANKING
spacious	
unvoiced	
obscure	
recessed	
vestibule	
muffled	

After completing the first read, come back to the concept vocabulary and review your rankings. Mark changes to your original rankings as needed.

First Read FICTION

Apply these strategies as you conduct your first read. You will have an opportunity to complete the close-read notes after your first read.



House Taken Over

Julio Cortázar



BACKGROUND

In 1946, when this story was written, Julio Cortázar lived in Buenos Aires, Argentina. World War II had only recently ended, and Argentina was in a state of political turmoil. Young people, including Cortázar, were critical of a conservative element in the government that had refused to join the Allied cause against Adolf Hitler until late in the war, by which time communication with Europe had all but stopped. The young author left Buenos Aires five years after writing this story, in protest against the policies of Juan Peron, who was increasingly dominating Argentinian politics.

- ¹ **W**e liked the house because, apart from its being old and **spacious** (in a day when old houses go down for a profitable auction of their construction materials), it kept the memories of great-grandparents, our paternal grandfather, our parents and the whole of childhood.

NOTES

spacious (SPAY shuhs) *adj.*
large; roomy

unvoiced (uhn VOYST) *adj.*
not spoken out loud or expressed

obscure (uhb SKYAWR) *adj.*
not well-known

CLOSE READ

ANNOTATE: Mark details in paragraphs 3 and 4 that relate to the idea of being necessary or unnecessary, useful or useless.

QUESTION: Why might concepts of necessity and uselessness be important?

CONCLUDE: What do these details show about the characters and their lives?

- 2 Irene and I got used to staying in the house by ourselves, which was crazy, eight people could have lived in that place and not have gotten in each other's way. We rose at seven in the morning and got the cleaning done, and about eleven I left Irene to finish off whatever rooms and went to the kitchen. We lunched at noon precisely; then there was nothing left to do but a few dirty plates. It was pleasant to take lunch and commune with the great hollow, silent house, and it was enough for us just to keep it clean. We ended up thinking, at times, that that was what had kept us from marrying. Irene turned down two suitors for no particular reason, and María Esther went and died on me before we could manage to get engaged. We were easing into our forties with the **unvoiced** concept that the quiet, simple marriage of sister and brother was the indispensable end to a line established in this house by our grandparents. We would die here someday, **obscure** and distant cousins would inherit the place, have it torn down, sell the bricks and get rich on the building plot; or more justly and better yet, we would topple it ourselves before it was too late.
- 3 Irene never bothered anyone. Once the morning housework was finished, she spent the rest of the day on the sofa in her bedroom, knitting. I couldn't tell you why she knitted so much; I think women knit when they discover that it's a fat excuse to do nothing at all. But Irene was not like that, she always knitted necessities, sweaters for winter, socks for me, handy morning robes and bedjackets for herself. Sometimes she would do a jacket, then unravel it the next moment because there was something that didn't please her; it was pleasant to see a pile of tangled wool in her knitting basket fighting a losing battle for a few hours to retain its shape. Saturdays I went downtown to buy wool; Irene had faith in my good taste, was pleased with the colors and never a skein¹ had to be returned. I took advantage of these trips to make the rounds of the bookstores, uselessly asking if they had anything new in French literature. Nothing worthwhile had arrived in Argentina since 1939.
- 4 But it's the house I want to talk about, the house and Irene, I'm not very important. I wonder what Irene would have done without her knitting. One can reread a book, but once a pullover is finished you can't do it over again, it's some kind of disgrace. One day I found that the drawer at the bottom of the chiffonier, replete with mothballs, was filled with shawls, white, green, lilac. Stacked amid a great smell of camphor—it was like a shop; I didn't have the nerve to ask her what she planned to do with them. We didn't have to earn our living, there was plenty coming in from the farms each month, even piling up. But

1. **skein** (skayn) *n.* quantity of thread or yarn wound in a coil.

Irene was only interested in the knitting and showed a wonderful dexterity, and for me the hours slipped away watching her, her hands like silver sea urchins, needles flashing, and one or two knitting baskets on the floor, the balls of yarn jumping about. It was lovely.

- 5 How not to remember the layout of that house. The dining room, a living room with tapestries, the library and three large bedrooms in the section most **recessed**, the one that faced toward Rodríguez Peña.² Only a corridor with its massive oak door separated that part from the front wing, where there was a bath, the kitchen, our bedrooms and the hall. One entered the house through a **vestibule** with enameled tiles, and a wrought-iron grated door opened onto the living room. You had to come in through the vestibule and open the gate to go into the living room; the doors to our bedrooms were on either side of this, and opposite it was the corridor leading to the back section; going down the passage, one swung open the oak door beyond which was the other part of the house; or just before the door, one could turn to the left and go down a narrower passageway which led to the kitchen and the bath. When the door was open, you became aware of the size of the house; when it was closed, you had the impression of an apartment, like the ones they build today, with barely enough room to move around in. Irene and I always lived in this part of the house and hardly ever went beyond the oak door except to do the cleaning. Incredible how much dust collected on the furniture. It may be Buenos Aires³ is a clean city, but she owes it to her population and nothing else. There's too much dust in the air, the slightest breeze and it's back on the marble console tops and in the diamond patterns of the tooled-leather desk set. It's a lot of work to get it off with a feather duster; the motes⁴ rise and hang in the air, and settle again a minute later on the pianos and the furniture.

- 6 I'll always have a clear memory of it because it happened so simply and without fuss. Irene was knitting in her bedroom, it was eight at night, and I suddenly decided to put the water up for *mate*.⁵ I went down the corridor as far as the oak door, which was ajar, then turned into the hall toward the kitchen, when I heard something in the library or the dining room. The sound came through muted and indistinct, a chair being knocked over onto the carpet or the **muffled** buzzing of a conversation. At the same time or a second later, I heard it at the end of the passage which led from those two rooms toward the door. I hurled myself against the door before it was too late and

2. **Rodríguez Peña** fashionable street in Buenos Aires.

3. **Buenos Aires** capital of Argentina.

4. **motes** *n.* specks of dust or other tiny particles.

5. **mate** (MAH tay) *n.* beverage made from the dried leaves of a South American evergreen tree.

NOTES

recessed (rih SEHST) *adj.*
remote; set back

vestibule (VEHS tuh byool) *n.*
entrance room

muffled (MUH fuhld) *adj.*
difficult to hear because something is covering and softening the sound

CLOSE READ

ANNOTATE: In paragraphs 8–13, mark the short sentences.

QUESTION: Why does the author use so many shorter sentences?

CONCLUDE: How do these short sentences add to the portrayal of the characters' reactions?

shut it, leaned on it with the weight of my body; luckily, the key was on our side; moreover, I ran the great bolt into place, just to be safe.

7 I went down to the kitchen, heated the kettle, and when I got back with the tray of *mate*, I told Irene:

8 "I had to shut the door to the passage. They've taken over the back part."

9 She let her knitting fall and looked at me with her tired, serious eyes.

10 "You're sure?"

11 I nodded.

12 "In that case," she said, picking up her needles again, "we'll have to live on this side."

13 I sipped at the *mate* very carefully, but she took her time starting her work again. I remember it was a gray vest she was knitting. I liked that vest.

14 The first few days were painful, since we'd both left so many things in the part that had been taken over. My collection of French literature, for example, was still in the library. Irene had left several folios of stationery and a pair of slippers that she used a lot in the winter. I missed my briar pipe, and Irene, I think, regretted the loss of an ancient bottle of Hesperidin.⁶ It happened repeatedly (but only in the first few days) that we would close some drawer or cabinet and look at one another sadly.

15 "It's not here."

16 One thing more among the many lost on the other side of the house.

17 But there were advantages, too. The cleaning was so much simplified that, even when we got up late, nine thirty for instance, by eleven we were sitting around with our arms folded. Irene got into the habit of coming to the kitchen with me to help get lunch. We thought about it and decided on this: while I prepared the lunch, Irene would cook up dishes that could be eaten cold in the evening. We were happy with the arrangement because it was always such a bother to have to leave our bedrooms in the evening and start to cook. Now we made do with the table in Irene's room and platters of cold supper.

18 Since it left her more time for knitting, Irene was content. I was a little lost without my books, but so as not to inflict myself on my sister, I set about reordering papa's stamp collection; that killed some time. We amused ourselves sufficiently, each with his own thing, almost always getting together in Irene's bedroom, which was the more comfortable. Every once in a while, Irene might say:

19 "Look at this pattern I just figured out, doesn't it look like clover?"

6. **Hesperidin** substance that comes from the rind of certain citrus fruits and is used for various medicinal purposes.

20 After a bit it was I, pushing a small square of paper in front of her so that she could see the excellence of some stamp or another from Eupen-et-Malmédy.⁷ We were fine, and little by little we stopped thinking. You can live without thinking.

21 (Whenever Irene talked in her sleep, I woke up immediately and stayed awake. I never could get used to this voice from a statue or a parrot, a voice that came out of the dreams, not from a throat. Irene said that in my sleep I flailed about enormously and shook the blankets off. We had the living room between us, but at night you could hear everything in the house. We heard each other breathing, coughing, could even feel each other reaching for the light switch when, as happened frequently, neither of us could fall asleep.

22 Aside from our nocturnal rumblings, everything was quiet in the house. During the day there were the household sounds, the metallic click of knitting needles, the rustle of stamp-album pages turning. The oak door was massive, I think I said that. In the kitchen or the bath, which adjoined the part that was taken over, we managed to talk loudly, or Irene sang lullabies. In a kitchen there's always too much noise, the plates and glasses, for there to be interruptions from other sounds. We seldom allowed ourselves silence there, but when we went back to our rooms or to the living room, then the house grew quiet, half-lit, we ended by stepping around more slowly so as not to disturb one another. I think it was because of this that I woke up irremediably⁸ and at once when Irene began to talk in her sleep.)

23 Except for the consequences, it's nearly a matter of repeating the same scene over again. I was thirsty that night, and before we went to sleep, I told Irene that I was going to the kitchen for a glass of water. From the door of the bedroom (she was knitting) I heard the noise in the kitchen; if not the kitchen, then the bath, the passage off at that angle dulled the sound. Irene noticed how brusquely I had paused, and came up beside me without a word. We stood listening to the noises, growing more and more sure that they were on our side of the oak door, if not the kitchen then the bath, or in the hall itself at the turn, almost next to us.

24 We didn't wait to look at one another. I took Irene's arm and forced her to run with me to the wrought-iron door, not waiting to look back. You could hear the noises, still muffled but louder, just behind us. I slammed the grating and we stopped in the vestibule. Now there was nothing to be heard.

25 "They've taken over our section," Irene said. The knitting had reeled off from her hands and the yarn ran back toward the door and

7. **Eupen-et-Malmédy** (yoo PEHN ay mahl may DEE) districts in eastern Belgium.

8. **irremediably** (ihr ih MEE dee uh blee) *adv.* in a way that cannot be helped or corrected.

disappeared under it. When she saw that the balls of yarn were on the other side, she dropped the knitting without looking at it.

26 “Did you have time to bring anything?” I asked hopelessly.

27 “No, nothing.”


28 We had what we had on. I remembered fifteen thousand pesos⁹ in the wardrobe in my bedroom. Too late now.

29 I still had my wrist watch on and saw that it was 11 p.m. I took Irene around the waist (I think she was crying) and that was how we went into the street. Before we left, I felt terrible; I locked the front door up tight and tossed the key down the sewer. It wouldn't do to have some poor devil decide to go in and rob the house, at that hour and with the house taken over. 🐞

9. **fifteen thousand pesos** large sum of money at the time of the story.

Comprehension Check

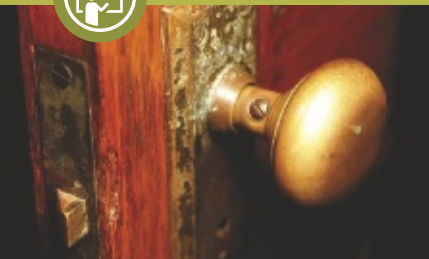
Complete the following items after you finish your first read.

1. Briefly describe the house in which the narrator and his sister live.
2. What is the source of the siblings' income?
3. How do Irene and the narrator occupy their time?
4. What decision do Irene and the narrator make when they realize the back part of the house has been taken over?
5. What happens to the brother and sister at the end of the story?
6.  **Notebook** Write a summary of "House Taken Over" to confirm your understanding of the story.

RESEARCH

Research to Clarify Choose at least one unfamiliar detail from the text. Briefly research that detail. In what way does the information you learned shed light on an aspect of the story.

Research to Explore Research the origin of the story. Discover information about the home in Buenos Aires Province that inspired it.



HOUSE TAKEN OVER

Close Read the Text

1. This model, from paragraph 6 of the text, shows two sample annotations, along with questions and conclusions. Close read the passage, and find another detail to annotate. Then, write a question and your conclusion.

ANNOTATE: The words describing the sounds the intruders make seem intentionally vague.

QUESTION: Why does the writer give so little detail about the intruders?

CONCLUDE: By providing only vague hints, the writer makes the invaders seem more frightening and mysterious.

ANNOTATE: The writer includes a series of action verbs in one sentence.

QUESTION: Why does the writer pack all of these actions into a single sentence?

CONCLUDE: Packed into one sentence, this series of urgent actions shows the narrator's intense fear.

... I heard something in the library or the dining room. The sound came through muted and indistinct, a chair being knocked over onto the carpet or the muffled buzzing of a conversation. . . . I hurled myself against the door before it was too late and shut it, leaned on it with the weight of my body; luckily, the key was on our side; moreover, I ran the great bolt into place, just to be safe.

2. For more practice, go back into the text and complete the close-read notes.
3. Revisit a section of the text you found important during your first read. Read this section closely, and **annotate** what you notice. Ask yourself **questions** such as "Why did the author make this choice?" What can you **conclude**?

Analyze the Text

CITE TEXTUAL EVIDENCE to support your answers.

Notebook Respond to these questions.

1. **(a) Interpret** To what social class do the brother and sister belong? How do you know? **(b) Connect** How are the characters' hobbies evidence of their social class?
2. **(a) Compare and Contrast** How is the behavior the siblings exhibit during sleep different from their behavior while awake? **(b) Analyze** What does this difference suggest about their true reactions to the invasion of the house?
3. **Extend** Cortázar wrote this story after having a nightmare. In what ways does this story resemble a nightmare? Explain.
4. **Essential Question: *What is the allure of fear?*** What have you learned from this story about portrayals of fear in literature?

Tool Kit

Close-Read Guide and Model Annotation

STANDARDS

Reading Literature

- Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise.
- Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

Analyze Craft and Structure

Literary Style “House Taken Over” is an example of **Magical Realism**, a literary genre closely associated with some Latin American twentieth-century authors. Magical Realism combines two seemingly contrasting elements: reality and fantasy. By introducing supernatural or unreal elements into carefully observed depictions of real life, writers in this genre shock and surprise readers while also providing insightful commentary on human nature and perceptions. Elements of magical realism include:

- Recognizable characters who feel, act, and react in customary ways
- Realistic settings that include ordinary details of everyday life
- Fantastic events that coexist with realistic characters and actions
- An accepting or unimpressed narrative **tone**, or attitude, that presents fantastic events as logical parts of life

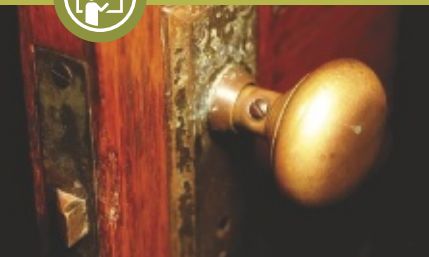
Cortázar balances these elements carefully, creating a unique representation of a realistic world where dreamlike events can still happen.

CITE TEXTUAL EVIDENCE
to support your answers.

Practice

Use the chart to record passages from the story that exemplify elements of Magical Realism. Explain each choice.

MAGICAL REALIST ELEMENT	PASSAGE(S)	EXPLANATION
Recognizable Characters		
Realistic Setting and Details		
Fantastic Events		
Unimpressed Tone		



HOUSE TAKEN OVER


Concept Vocabulary

spacious**obscure****vestibule****unvoiced****recessed****muffled**

Why These Words? These concept vocabulary words express different types of emptiness, including those of emotion, sound, and space. For example, the narrator describes one part of his home as being “the most recessed.” Something *recessed* is set back or remote.

1. How does the author use the concept vocabulary to describe the house vividly and precisely?
2. What other words in the selection connect to the idea of emptiness?

Practice

 **Notebook** The concept vocabulary words appear in “House Taken Over.” Tell whether each sentence is true or false, and explain why.

1. A *spacious* home would probably be cheaper than a cramped one.
2. People’s loud, persistent complaints are usually *unvoiced*.
3. You should consider visiting *obscure* places if you want to avoid crowds.
4. A *recessed* set of shelves sticks out into a room.
5. A *vestibule* is a small building that stands at a distance from a house.
6. It is easy to understand a *muffled* announcement over a PA system.

Word Study

Patterns of Word Changes Suffixes and prefixes can be added to base words to change their meanings. Often, suffixes change a word’s part of speech. The base word *space*, a noun—from the Latin *spatium*—becomes *spacious*, an adjective, when the suffix *-ious* is added.

1. The word *voice*, when it is used as a verb, means “to speak out loud.” Explain how this word is changed by the addition of the prefix *un-* and the suffix *-ed*.
2. Find two other examples in the story of words that contain either a prefix or a suffix. Explain how the meaning of the base word is changed by the addition of the prefix or suffix.

WORD NETWORK

Add words related to fear from the text to your Word Network.

STANDARDS

Language

- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- Use various types of phrases and clauses to convey specific meanings and add variety and interest to writing or presentations.
- Identify and correctly use patterns of word changes that indicate different meanings or parts of speech.
- Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Conventions


Types of Phrases A **preposition** connects a noun or a pronoun to another word in the sentence. A **prepositional phrase** is made up of a preposition, the object of the preposition, and any modifiers of the object. Prepositional phrases modify other words by functioning either as adjectives or as adverbs. In these examples from “House Taken Over,” the prepositions are underlined once, and the objects of the prepositions are underlined twice.

<i>in the <u>house</u></i>	<i>by <u>ourselves</u></i>	<i>at <u>seven</u></i>
<i>of the <u>day</u></i>	<i>from the front <u>wing</u></i>	<i>through a <u>vestibule</u></i>
<i>into the <u>living room</u></i>	<i>before the <u>door</u></i>	<i>with a <u>feather duster</u></i>
<i>on the <u>sofa</u></i>	<i>down the <u>corridor</u></i>	<i>against the <u>door</u></i>

Read It

1. Mark all of the prepositional phrases in each sentence. Then, label each preposition and its object.
 - a. I lived in this part of the house and rarely went beyond the oak door.
 - b. A chair was knocked onto the carpet and dragged along the floor.
 - c. I hurried toward the door and pushed the heavy bolt into place.
2. Reread paragraph 24 of the story. Mark the prepositional phrases, and tell how these phrases help to clarify the action.

Write It

 **Notebook** In the example, the second sentence in each pair contains prepositional phrases that help clarify, describe, or explain. Revise the paragraph below. Add prepositional phrases to make the paragraph more interesting and detailed.

EXAMPLE

I tossed the key. I tossed the key down the drain in the gutter.
I heard a noise. At midnight, I heard a noise behind the door.

We heard a noise that was impossible to describe. When the noise grew louder, we decided to run. We didn’t have time to grab anything. We found ourselves outside. We looked but could see nothing.

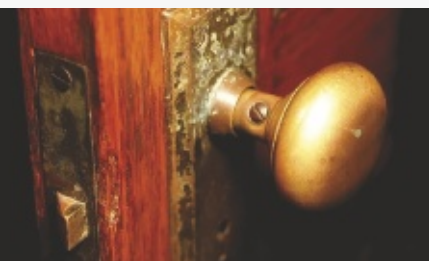
TIP

CLARIFICATION

Refer to the Grammar Handbook to learn more about these terms.



THE FALL OF THE HOUSE OF USHER



HOUSE TAKEN OVER

Writing to Compare

You have read “The Fall of the House of Usher” and “House Taken Over,” two short stories that have similarities but represent two different literary styles, or genres. Now, deepen your understanding of both stories by comparing and writing about them.

Assignment

Write an **explanatory essay** in which you compare and contrast Gothic style and Magical Realism as seen in the stories by Poe and Cortázar. Include the following elements in your essay:

- definitions of the two genres
- a discussion of how each story is a good example of its genre
- effective use of evidence from the stories
- an evaluation of the effect each story has on the reader

Make sure you are clear about the qualities that define the Gothic style and Magical Realism. If necessary, do a little research or reread the instruction about the genres.

Planning and Prewriting

Analyze the Texts When you are analyzing complex works, a smaller focus can help you see the bigger picture more clearly. For example, instead of analyzing all the elements of both stories, you might focus on the siblings, the supernatural elements, or another specific aspect of each story. For this assignment, compare and contrast the settings—the two houses and the worlds they occupy. Use the chart to gather story details that relate to that focus.

FOCUS: DETAILS RELATED TO SETTING	
THE FALL OF THE HOUSE OF USHER	HOUSE TAKEN OVER

Notebook Respond to these questions.

1. How are the settings of the two stories similar? How are they different?
2. In each story, how does the setting affect the characters and the choices they make?

STANDARDS

Reading Literature

Analyze how an author’s choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise.

Writing

- Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- Draw evidence from literary or informational texts to support analysis, reflection, and research.
- Apply *grades 9–10 Reading standards* to literature.

Drafting

Synthesize Ideas Review your Prewriting notes. Decide how setting reveals Gothic sensibilities in Poe’s story and Magical Realist ideas in Cortázar’s story, and how those styles are both similar and different. Record your ideas using these sentence frames:

In both stories, the setting _____

 _____.

However, in Poe’s story “The Fall of the House of Usher,” the setting: _____

 _____.

Similarly/By contrast, in Cortázar’s story “House Taken Over,” the setting _____

 _____.

Identify Supporting Details Identify passages to use as examples for your ideas. Make sure each passage presents a clear similarity or difference, and demonstrates either a Gothic or a Magical Realist approach. Note the passages you will use and the ideas each one will support.

PASSAGE	IDEA

Organize Ideas Make some organizational decisions before you begin to write. Consider using one of these two structures:

Grouping Ideas: discuss all the similarities between the settings and genres of the two stories and then all the differences

Grouping Texts: discuss the setting and genre of one story and then the setting and genre of the other story

Review, Revise, and Edit

Once you are done drafting, review your essay. Because your essay is about multiple subjects—two different settings and two different genres—clarity and balance are critical. Reread your draft, and mark the points at which you discuss Poe’s story and the Gothic. Use a different mark to identify the points at which you discuss Cortázar’s story and Magical Realism. Check your draft to see if you have addressed the two stories in a balanced way. Add more analysis or examples as needed. Then, proofread and edit your essay for grammatical and spelling errors.

EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from “House Taken Over.”



About the Designers



Adam Frost is a designer of websites, games, books, and exhibitions. His children's books include such titles as *Stop, There's a Snake in Your Suitcase!* Frost currently works as the Data Visualization Manager at the *Guardian* newspaper and specializes in creating infographic articles such as this one.



Zhenia Vasiliev is a London-based designer and graphic artist. His clients include Sony, Google, the *Guardian*, NBC Universal, and others. He has been featured in several art shows and is a recipient of the Macmillan Children's Books Prize.

STANDARDS

Reading Informational Text
• By the end of grade 10, read and comprehend literary nonfiction at the high end of the grades 9–10 text complexity band independently and proficiently.

from How to Tell You're Reading a Gothic Novel—In Pictures

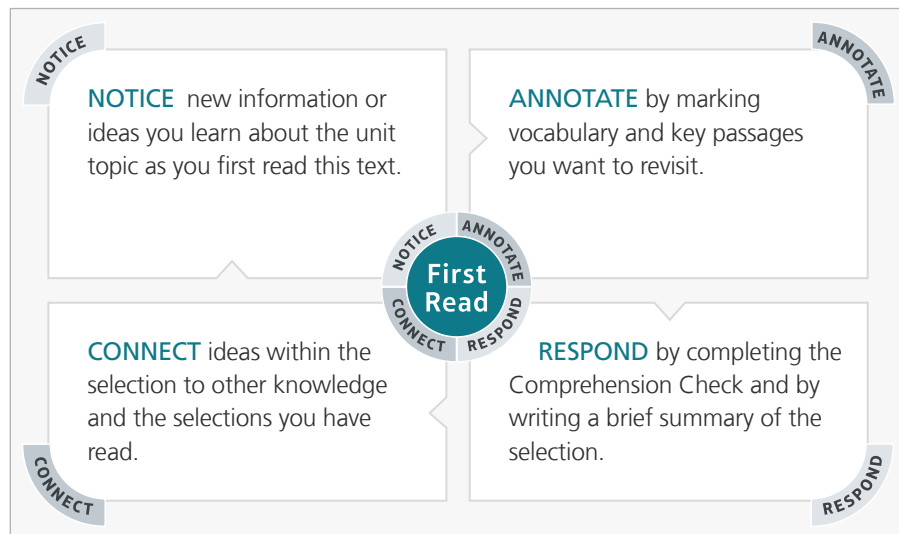
Concept Vocabulary

You will encounter the following words as you read and view these informational graphics.

WORD	PRONUNCIATION AND MEANING
reclusive	(rih KLOO sihv) <i>adj.</i> solitary; avoiding the company of others
sinister	(SIHN uh stuhr) <i>adj.</i> giving the impression that something harmful or evil is happening or will happen
ethereal	(ih THIHR ee uhl) <i>adj.</i> extremely delicate and light in a way that seems too perfect for this world

First Read MEDIA: INFORMATIONAL GRAPHIC

Apply these strategies as you conduct your first read. You will have an opportunity to complete a close read after your first read.



Reading Strategy: Text and Graphics

As you encounter each screen of the informational graphic, read all of the text, and note how the different visuals support the text.

from *How to Tell You're Reading a Gothic Novel*—In Pictures

Adam Frost and Zhenia Vasiliev

BACKGROUND

The Gothic literary genre began in 1764 with Horace Walpole's novel *The Castle of Otranto*. The term *Gothic* came from the Visigoths, a Germanic people who once ruled land that includes what is now Spain, parts of Portugal, and France. The Visigoths contributed to the fall of the Roman Empire and were regarded as barbaric and wild. To this day, Gothic ideas, such as madness, horror, and the supernatural, remain popular in literature, movies, and television.

1 It's set in a spooky castle or stately home

● Yes ● No ● Unknown

	Built in Gothic period	In a poor state of repair	In the middle of nowhere	Haunted/Cursed ¹	Has a forbidden wing and/or secret passages	Has reclusive and/or sinister owner
Castle of Otranto	Yes	Yes	Yes	Yes	Yes	Yes
Castle of Lovel, <i>Old English Baron</i>	Yes	No	Yes	Yes	Yes	No
The Ruined Abbey, <i>The Romance of the Forest</i>	Yes	Yes	Yes	Yes	Yes	Yes
Castle of Udolpho, <i>The Mysteries of Udolpho</i>	Yes	Yes	Yes	Yes	Yes	Yes
Montmorenci Castle, <i>Clermont</i>	Yes	Yes	Yes	Yes	Yes	Yes
Castle of Wolfenbach	Yes	Yes	Yes	Yes	Yes	Yes
Castle of Elfinbach, <i>Orphan of the Rhine</i>	Yes	Yes	Yes	Yes	Yes	Yes
Falkland's mansion, <i>Caleb Williams</i>	Unknown	No	Yes	Yes	Yes	Yes
Castella di Laurentini, <i>Zastrozzi</i>	Yes	Yes	Yes	No	Yes	Yes
St Irvyne	Yes	Yes	Yes	Yes	Yes	Yes
Bartram-Haugh, <i>Uncle Silas</i>	Unknown	Yes	Yes	Yes	Yes	Yes
Castle Dracula	Yes	Yes	Yes	Yes	Yes	Yes
Bly, <i>Turn of the Screw</i>	Yes	No	Yes	Yes	Yes	Yes
Baskerville Hall	Yes	Yes	Yes	Yes	No	No
Manderley, <i>Rebecca</i>	Yes	No	Yes	Yes	Yes	Yes
Gormenghast Castle	Unknown	Yes	Yes	Yes	Yes	Yes

¹ By haunted, we have also included castles/buildings that are mistakenly believed to be haunted (e.g. Udolpho, Wolfenbach). Note that the haunting should ideally be linked to a terrible crime, usually the murder of the castle's legitimate owner or the current owner's wife, father or brother.

NOTES

2 There is (probably) a ghost or monster¹

GHOST	MONSTER	WITCH/ SORCERESS	VAMPIRE	THE DEVIL	NOT REALLY A GHOST AT ALL ²
					
The Old English Baron	Frankenstein	Vathek	The Vampyre	The Monk	The Mysteries of Udolpho
A Christmas Carol	Wagner the Wehr-Wolf	The Lancashire Witches	Varney the Vampire	Zofloya	Wieland
The Uninhabited House	Dr Jekyll and Mr Hyde	She	'Carmilla'	Confessions of a Justified Sinner	The Castle of Wolfenbach
The Turn of the Screw	Lair of the White Worm	'The Withered Arm'	Dracula	Melmoth the Wanderer	The Italian

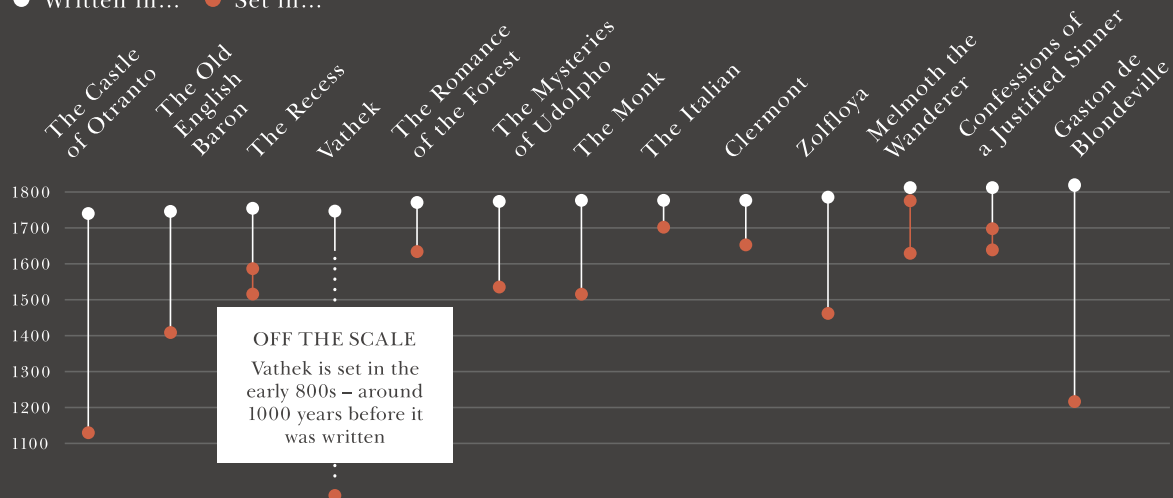
¹ We focussed on eighteenth and nineteenth century Gothic here. After that, Gothic splits into innumerable sub-categories, 'weird fiction', 'horror', 'Southern Gothic', 'Southern Ontario Gothic' etc. Also, after 1900, it is film rather than prose that produces the most notable Gothic monsters. In addition, we focussed on English-language Gothic (so no Hoffman, Gogol etc) and 'serious' Gothic only – so no satires (e.g. Northanger Abbey). We had to impose some limits as Gothic is such a potentially gigantic subject – sorry if we missed any of your favourites.

² In these stories, the groans, clankings and/or strange ethereal music end up being caused by dastardly humans. Think *Scooby Doo*.

NOTES

3 It's set in the olden days¹

● Written in... ● Set in...

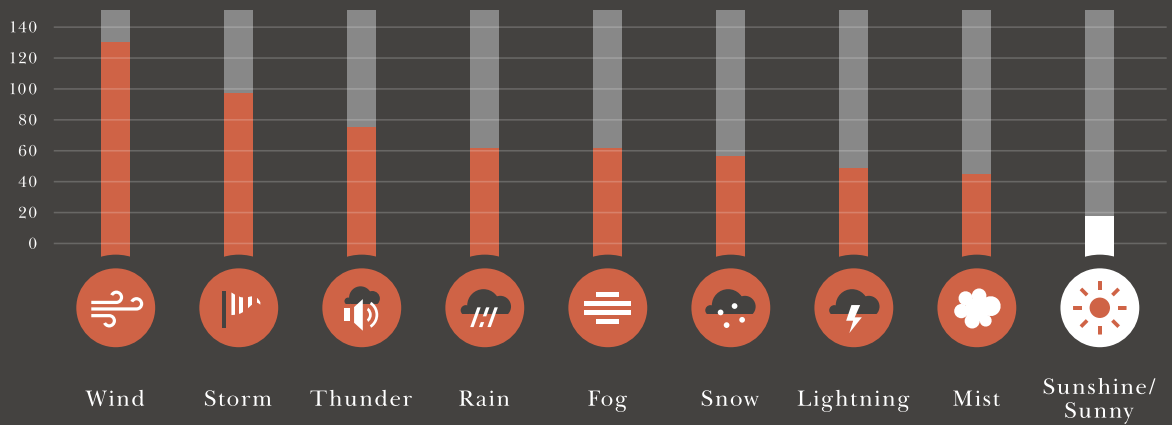


¹ This is particularly the case with early Gothic. As the form evolves, Victorian and Edwardian Gothic (such as *Dr Jekyll and Mr Hyde* and *Dracula*) is more likely to be set in the present day.

NOTES

4 The weather is always awful

Mentions of weather in key Gothic novels¹



¹ We used 15 novels here: *Dracula*, *Frankenstein*, *Dr Jekyll and Mr Hyde*, *Melmoth the Wanderer*, *The Monk*, *The Castle of Otranto*, *The Mysteries of Udolpho*, *Caleb Williams*, *Confessions of a Justified Sinner*, *The Hound of the Baskervilles*, *The Picture of Dorian Gray*, *The Old English Baron*, *The Turn of the Screw*, *Vathek* and *Uncle Silas*.
 Note: we only counted the terms/descriptions above when they were used to describe weather. So where a character exclaims 'By thunder!' or if they 'move like lightning', these occurrences are excluded.

NOTES

5 People talk funny

Standard English

Gothic novel

'I'll never forgive you for this'

'When shuddering you look back upon your crimes, and solicit with terror the mercy of your God, Oh! in that fearful moment think upon me! Think upon your Cruelty! Think upon Agnes, and despair of pardon!' (*The Monk*)

'You're in serious trouble'

'I have a power respecting you, and that power I will exercise; a power that shall grind you into atoms. I condescend to no more expostulation. I know what I am, and what I can be. I know what you are, and what fate is reserved for you!' (*Caleb Williams*)

'This is all your fault'

'Unhappy Laurina! Whose criminal desertion of thine offspring entailed upon them such misery and degradation. In this early career of their lives, behold the guilt and unworthiness for which thou art amenable!' (*Zofloya*)

'The stars shone on the lake. There was no wind.'

'The mild beams of Hesper slept on the glassy surface of the lake, as, scarcely agitated by the zephyr of evening, its waves rolled in slow succession.' (*Zastrozzi*)

'Someone opened the castle door.'

'I heard a heavy step approaching behind the great door, and saw through the chinks the gleam of a coming light. Then there was the sound of rattling chains and the clanking of massive bolts drawn back. A key was turned with the loud grating noise of long disuse, and the great door swung back!' (*Dracula*)

NOTES

6 So which Gothic novels are the best?

According to
*'1001 Books
You Must
Read Before
You Die'*¹

Caleb
Williams

A Christmas
Carol

According to
the reading
public³

Vathek
The Mysteries of Udolpho
The House of the Seven Gables
Castle of Otranto The Turn of the Screw

The Picture of Dorian Gray
The Hound of the Baskervilles Titus Groan
Confessions of a Justified Sinner Dracula
Frankenstein Dr Jekyll and Mr Hyde
Melmoth the Wanderer Rebecca
The Monk Uncle Silas

Zofloya The Italian
The Narrative of Arthur Gordon Pym
The Great God Pan

Wieland

According
to *The
Guardian*²


- 1 Gothic novels that appeared in the book: *'1001 Books You Must Read Before You Die'* by Peter Boxall (Cassell, 2006)
- 2 Gothic novels that appear in the Guardian's *'1000 novels everyone must read'*
- 3 A rating of 3.5 stars or above at goodreads.com (Extracted 06/03/2014)

NOTES

NOTES

Comprehension Check

Complete the following items after you finish your first read.

1. Where do many Gothic novels take place?
2. What is the weather like in many Gothic novels?
3. What are some types of characters you might encounter in a Gothic novel?
4. When do most Gothic novels take place?
5.  **Notebook** Write a three- or four-sentence summary that describes the basic elements of Gothic literature.

RESEARCH

Research to Clarify Choose at least one unfamiliar detail from the informational graphics. Briefly research that detail. In what way does the information you learned add to your understanding of the topic?

Research to Explore Choose something that interests you from the text, and formulate a research question.



1 It's a spooky castle or stately home

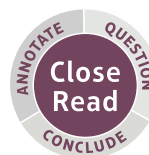
	Built in Gothic period	In a poor state of repair	In the middle of nowhere	Hunted/haunted?	Has a forbidden thing about or secret passages	Has a reclusive and/or sinister owner
Castle of Otranto						
Castle of Lovell, <i>Old English Banns</i>						
The Broomfield Abbey, <i>The Romance of the Forest</i>						
Castle of Udolpho, <i>The Mysteries of Udolpho</i>						
Montmorency Castle, <i>Ernest</i>						
Castle of Wolfenbach						
Castle of Ellendach, <i>Opfers of the Rhine</i>						
Belknap's mansion, <i>Castle Wolfenbach</i>						
Castello di Lucanensis, <i>Zanussi</i>						
St. Ives						
Barram-Haugh, <i>Castle Mizar</i>						
Castle Dracula						
Big, <i>Face of the Sun</i>						
Barkerville Hall						
Mansfield, <i>Ernest</i>						
Gormenghast Castle						

1. As featured, we have also included castles/buildings that are considered believed to be haunted (e.g., Udolpho, Wolfenbach). Note that the heading should ideally be based on a verifiable source, usually the author's original source or the current owner's website or books.

HOW TO TELL YOU'RE READING A GOTHIC NOVEL—IN PICTURES

Close Read the Text

Review the informational graphics again. **Annotate** details that you notice. What **questions** do you have? What can you **conclude**?



Analyze the Text

Notebook Respond to these questions.

- 1. Make a Judgment** Consider the types of places in which the authors say Gothic novels are set. Do these places support the idea, presented in graphic 1, that all Gothic novels are set “in the middle of nowhere”? Explain.
- 2. Infer** What types of events and moods would you expect to find in any Gothic novel?
- 3. (a) Describe** What **tone**, or attitude, do these writers seem to take toward Gothic novels? Explain. **(b) Analyze** How does the tone add to the impact of the informational graphics?
- 4. Essential Question: *What is the allure of fear?*** What have you learned about portrayals of fear in literature by reading this text?

LANGUAGE DEVELOPMENT

Concept Vocabulary

reclusive sinister ethereal

Why These Words? The three concept vocabulary words relate to different elements of Gothic literature.

- How does the concept vocabulary help readers understand the elements of Gothic literature?
- What other words in the informational graphics capture the essence of Gothic literature?

Practice

Notebook Confirm your understanding of the concept vocabulary words by using them in sentences. Be sure to include context clues that signal the meanings of the words.

WORD NETWORK

Add words related to portrayals of fear in literature from the text to your Word Network.

STANDARDS

Reading Informational Text

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Speaking and Listening

- Integrate multiple sources of information presented in diverse media or formats evaluating the credibility and accuracy of each source.
- Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
- Make strategic use of digital media in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.



Speaking and Listening

Assignment

Informational graphics, such as those presented in “How to Tell You’re Reading A Gothic Novel—In Pictures,” are an effective way to communicate ideas. The use of images, symbols, graphs, and text allows writers to explain and depict the complexities of a topic in a clear, engaging, and sometimes funny way. Create and present your own **informational graphic**, in which you show how elements of “The Fall of the House of Usher” combine to create a Gothic tale.

1. Organize Your Content

- Use words, images, and symbols to create an informational graphic.
- Sketch your ideas on a sheet of paper. Plan each element of your graphic separately.
- Use symbols or icons to represent ideas. For example, you could use a small picture of a lightning bolt and clouds to represent stormy weather.
- Consider using the concept vocabulary words (*reclusive*, *sinister*, *ethereal*) in your informational graphic.

2. Prepare Your Presentation When you have completed a draft of your informational graphic, review it to make sure it is accurate and visually engaging. Revise it as necessary to make it clearer or more interesting. Present your work to the class. As you share your graphic, keep these presentation techniques in mind:

- Speak clearly and naturally, and avoid rushing.
- Refer to your graphic, but try not to read from it. Instead, glance at it, and then make eye contact with your listeners.
- Do your best to avoid standing in a stiff, uncomfortable way.

3. Evaluate Presentations As your classmates deliver their presentations, listen attentively. Use a presentation evaluation guide to analyze their presentations.

PRESENTATION EVALUATION GUIDE

Rate each statement on a scale of 1 (not demonstrated) to 6 (demonstrated).

- The speaker used examples from Poe’s story effectively.
- The speaker maintained eye contact with the audience.
- The speaker seemed comfortable and at ease.
- The information was presented logically and effectively.

EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from “How to Tell You’re Reading a Gothic Novel—In Pictures.”



WRITING TO SOURCES

- THE FALL OF THE HOUSE OF USHER
- HOUSE TAKEN OVER
- HOW TO TELL YOU'RE READING A GOTHIC NOVEL—IN PICTURES

Tool Kit

Student Model of an Explanatory Essay

ACADEMIC VOCABULARY

As you craft your essay, consider using some of the academic vocabulary you learned in the beginning of the unit.

- dimension
- motivate
- manipulate
- perspective
- psychological

STANDARDS

Writing

- Write informative/explanatory texts to examine and convey ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- Draw evidence from literary or informational texts to support analysis, reflection, and research.
- Write routinely over extended time frames and shorter time frames for a range of tasks, purposes, and audiences.

Write an Explanatory Essay

You have just read three selections having to do with the literature of fear. In “The Fall of the House of Usher,” Edgar Allan Poe creates a chilling Gothic tale in which a brother and sister seem to be decaying along with their house. In “House Taken Over,” another brother and sister are driven from their home when it is invaded by unwelcome visitors—or is it? The creators of “How to Tell You’re Reading a Gothic Novel—In Pictures” play infographic games with some scary elements of the Gothic tradition. Now, use your knowledge of the topic to write an explanatory essay about fear in life and literature. In addition to references to the texts, you will incorporate an anecdote, or brief story, as evidence to support your central idea.

Assignment

Use your knowledge of these texts and your own experience or observations to write an **explanatory essay** that answers this question:

How and when does imagination overcome reason?

Support your ideas with references to the selections in Whole-Class Learning, as well as an anecdote—or brief narrative—from your own experience, that of someone you know, film or TV, or another literary work. Present the narrative as a specific example of a general idea.

Elements of an Explanatory Essay with Narrative Evidence

An **explanatory essay** explains a topic by presenting information and insights in a logical, well-ordered sequence. An effective explanatory essay includes the following elements:

- a central point that will increase readers’ knowledge of the subject or help readers understand the subject better
- varied evidence that engages readers and clarifies ideas—An anecdote, or brief narrative, is one type of evidence; facts examples, and textual details from literary works are other types of evidence.
- the use of transitions that clarify relationships among ideas
- precise language and correct grammar
- a tone appropriate to the audience and the subject

Analyze Writing Model

Explanatory Essay Model For a model of a well-crafted explanatory essay that incorporates nonfiction narrative, see the Launch Text, “My Introduction to Gothic Literature.”

Challenge yourself to find all the elements of an explanatory text that uses narrative evidence in the text. You will have the opportunity to review these elements as you start to write your essay.



Prewriting / Planning

Focus Your Ideas Think about the texts you've read. Consider how imagination works in "The Fall of the House of Usher" and "House Taken Over." Consider other examples in literature, popular culture, and your own life.

- What does imagination make the characters feel?
- What does it make them do?
- What happens when people "let their imaginations run away with them"?

Now, decide on your central point. What would you like to explain? Your central point should be an insight into how and when imagination can overcome reason and create mindless fear. Write a sentence that states the idea you want to explain to your readers.

Central Idea: _____

Gather Evidence You have now given a lot of thought to your central idea. It's time to get specific. What evidence can you use to support your point? Think about these possibilities:

- Situations and events from "The Fall of the House of Usher," "House Taken Over," and other works of fiction
- Quotations from experts in psychology or sociology—people who study fear
- A brief narrative based on your own experience or your observations of others

Including thoughts and feelings about a relevant text will help make your essay stronger. For example, in the Launch Text, the writer explains what it was like to first read Poe's "The Cask of Amontillado."

But what struck me most was how Montresor spoke directly to the reader—to me. He expected my sympathy as he brought his terrible revenge. Up to that point, all the stories I had ever read had set the criminal or the lunatic at a distance. They didn't draw me into a mind that was a truly scary place to be. This one did.

—from "My Introduction to Gothic Literature"

Connect Across Texts As you write your essay, consider how the authors of the selections in Whole-Class Learning explore the relationships among imagination, reason, and fear. Make sure that you are conveying the ideas of the original text accurately.

EVIDENCE LOG

Review your Evidence Log and identify key details you may want to cite in your essay.

STANDARDS

Writing

- Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting, graphics and multimedia when useful to aiding comprehension.
- Develop a topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.



Drafting

Identify Sources of Narrative Evidence The selections in Whole-Class Learning will provide most of your supporting evidence. However, you also need to incorporate an anecdote as a specific example of a general idea. Consider these types of sources for narrative evidence.

- **Real Life** Do you have friends who imagine dangers on amusement park rides to make them scarier? Have you ever been at a sleepover where people were trying to scare themselves and one another? These sorts of experiences may provide strong narrative evidence for your essay.
- **Movies** Have you seen movies about people who were in spooky situations? How did they behave? How did their imaginations affect their decisions?
- **Books** Have you read books in which people faced similar dangers but reacted in different ways? Who approached fear with reason? Who didn't? How did their reactions affect the outcome of events?

Use the chart to gather your ideas for different types of evidence you will use in this essay.

EVIDENCE	WHAT IT SHOWS ABOUT IMAGINATION, REASON, FEAR
example from real life	
example from media	
example from literature	

Connect Ideas and Evidence Use your insights from the selections in Whole-Class Learning to connect to your other evidence. For example, you might write, "In 'House Taken Over,' the brother and sister are afraid, but the source of that fear is mysterious. The unknown can be terrifying." You might support this point with a real-life example, such as this: "Last year, raccoons nested in our attic. At night, we heard murmurs and scurrying sounds. It was terrifying, until we learned what was causing it."

Maintain a Formal Style and Tone Throughout the essay, your style and tone should be appropriately formal, even during the section (or sections) in which you relate an anecdote. Avoid the use of slang and exclamations, and follow grammatical rules. Consider these examples.

Casual Style and Tone: I figured the sounds couldn't be anything that serious, but those raccoons totally freaked me out!

Appropriate Style and Tone: Reason told me there was no real danger, but the sounds of the raccoons terrified me anyway.

Use Appropriate Structure Begin your essay with a paragraph that draws the reader in and states your central point. Then, in a few paragraphs, present your evidence, including your narrative. Finish the essay with a conclusion that briefly summarizes your ideas and evidence. You may add a clever or thought-provoking last sentence.

STANDARDS

Writing

- Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and wellstructured event sequences.

LANGUAGE DEVELOPMENT: AUTHOR'S STYLE

Descriptive Details

Descriptive details give readers precise information about people, settings, events, and ideas. These details often appeal to the senses—sight, hearing, smell, touch, and taste. For example, in the Launch Text, instead of writing, “The power went out,” the author writes: “The power had been knocked out, and I was sitting at a window, watching the wet night grow darker.” Descriptive details in characterization help create a sense that the reader can see, hear, and even know a person or character.

Read It

In these sentences from the selections and the Launch Text, the authors use precise, descriptive details to portray characters, settings, and events.

- *The now ghastly pallor of the skin, and the now miraculous luster of the eye, above all things startled and even awed me.* (“The Fall of the House of Usher”)
- *[I]t was pleasant to see a pile of tangled wool in her knitting basket fighting a losing battle for a few hours to retain its shape.* (“House Taken Over”)
- *As the clouds cleared, a fog rose and filtered the moonlight, casting a bluish hue over the yard.* (“My Introduction to Gothic Literature”)
- *The stories helped me see that life can be a mansion full of secrets and dark passages, but also of beauty and light.* (“My Introduction to Gothic Literature”)
- *In Poe’s descriptions, I could practically smell the dust and mold.* (“My Introduction to Gothic Literature”)

Write It

Think about the brief story or anecdote you are going to tell in your essay. Ask yourself, “Which details will make this story come alive for readers *and* support my main point about fear and imagination?” Then, fill in the chart with details. Try to identify details that relate to senses other than sight.

DETAILS ABOUT PEOPLE	DETAILS ABOUT SETTING	DETAILS ABOUT EVENTS

TIP

STYLE

Make your descriptions as specific as possible. For example, when writing about a car, instead of “blue car,” you might write “light-blue 1960s convertible.”

STANDARDS

Writing

- Use precise language and domain-specific vocabulary to manage the complexity of the topic.
- Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.



Revising

Evaluating Your Draft

Use the following checklist to evaluate the effectiveness of your first draft. Then, use your evaluation and the instruction on this page to guide your revision.

FOCUS AND ORGANIZATION	EVIDENCE AND ELABORATION	CONVENTIONS
<input type="checkbox"/> Provides an introduction that clearly states a central idea about how fear can overcome reason.	<input type="checkbox"/> Includes specific details and descriptions to create a vivid picture of events and characters.	<input type="checkbox"/> Attends to the norms and conventions of the discipline, especially using descriptive details and precise language.
<input type="checkbox"/> Creates a smooth progression of ideas with appropriate transitions.	<input type="checkbox"/> Includes an anecdote or brief story that supports the central idea of the essay.	
<input type="checkbox"/> Presents a strong conclusion that follows from and reflects on the ideas and insights in the essay.	<input type="checkbox"/> Establishes a clear point of view.	

WORD NETWORK

Include interesting words from your Word Network in your explanatory essay.

STANDARDS

Writing

- Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- Provide a concluding statement or section that follows from and supports the information or explanation presented.
- Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

Revising for Focus and Organization

Strengthen Your Conclusion Reread your essay, making sure you have set out your central idea in the introduction, developed it thoroughly in the body of your essay, and restated it in your conclusion. If your conclusion seems disconnected from the rest of the essay, consider these revision options:

- Reflect on the insights and ideas you expressed.
- Summarize your insights and ideas.
- Explain why the topic and your insights are important.

Revising for Evidence and Elaboration

Strengthen Transitions Make sure that the transitional words and phrases you use lead your reader logically from one idea to the next, or from an idea to its supporting evidence. Consider this abbreviated list of transitional expressions:

To introduce an example: *for example; to illustrate; in this case*

To introduce a second example: *in addition; furthermore; similarly*

To indicate cause and effect: *as a result; consequently; for this reason*

To indicate emphasis: *above all; in fact; certainly*

There are numerous transitional words, phrases, and expressions in English. Consult a style handbook or other resource to make sure you have chosen the ones that best express your meaning. Add or replace transitions in your essay as needed.

PEER REVIEW

Exchange essays with a classmate. Use the checklist to evaluate your classmate's essay and provide supportive feedback.

1. Does the introduction clearly present the central point of the essay?
 yes no If no, explain what confused you.
2. Are the ideas and evidence, including an anecdote or other narrative, sequenced logically?
 yes no If no, what about the sequence did not work?
3. Does the conclusion flow directly from the writer's insights and reflections about how fear can overcome reason?
 yes no If no, explain what you thought was missing.
4. What is the strongest part of your classmate's essay? Why?

Editing and Proofreading

Edit for Conventions Reread your draft for accuracy and consistency. Correct errors in grammar and word usage. Edit to include a variety of sentence structures so that your essay reads well.

Proofread for Accuracy Read your draft carefully, looking for errors in spelling and punctuation. Quotation marks should surround a speaker's exact words or thoughts.

Publishing and Presenting

Create a final version of your explanatory essay. Share it with a small group so that your classmates can read it and make comments. In turn, review and comment on your classmates' work. Afterward, discuss what your different essays suggest about the ways in which one's imagination may overcome reason. Take turns speaking during the discussion.

Reflecting

Think about what you learned while writing your essay. What did you learn about planning your draft that you would use when writing another essay? What would you work to improve in your next essay? Finally, how did your combining explanation with narrative evidence help you understand imagination and reason better?

STANDARDS

Writing

Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.



ESSENTIAL QUESTION:

What is the allure of fear?

In real life, fear is useful because it keeps us from doing dangerous things. However, there are other dimensions to fear that seem less logical. For example, what draws us to go on scary roller coasters? Why do we enjoy literature, movies, and art that let us dabble in our fears? The selections you will read present different answers to these questions. You will work in a group to continue exploring the allure of fear.

Small-Group Learning Strategies

Throughout your life, in school, in your community, and in your career, you will continue to develop strategies when you work in teams.

Review these strategies and the actions you can take to practice them. Add ideas of your own for each step. Get ready to use these strategies during Small-Group Learning.

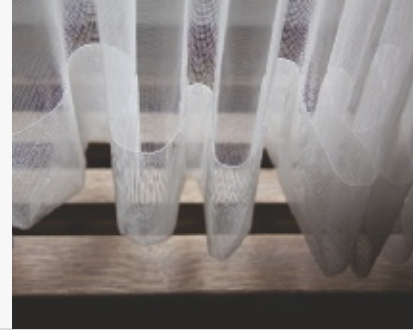
STRATEGY	ACTION PLAN
Prepare	<ul style="list-style-type: none"> • Complete your assignments so that you are prepared for group work. • Organize your thinking so you can contribute to your group’s discussion. •
Participate fully	<ul style="list-style-type: none"> • Make eye contact to signal that you are listening and taking in what is being said. • Use text evidence. •
Support others	<ul style="list-style-type: none"> • Build off ideas from others in your group. • Invite others who have not yet spoken to do so. •
Clarify	<ul style="list-style-type: none"> • Paraphrase the ideas of others to ensure that your understanding is correct. • Ask follow-up questions. •

SHORT STORY

Where Is Here?

Joyce Carol Oates

When a mysterious stranger shows up one day at his childhood home, the boundaries between the past and present start to blur, or do they?



MEDIA: PHOTO GALLERY

from The Dream Collector

Arthur Tress

With the help of the photographer, children re-create images from their own bad dreams. The results are haunting yet surprisingly beautiful.



INTERVIEW

Why Do Some Brains Enjoy Fear?

Allegra Ringo

Our brain chemistry offers some clues as to why fear draws some of us like moths to a flame.



POETRY COLLECTION

beware: do not read this poem *Ishmael Reed*

The Raven *Edgar Allan Poe*

Windigo *Louise Erdrich*

Three different poets offer three different poems that shed light on the shadows in our imaginations.



PERFORMANCE TASK

SPEAKING AND LISTENING FOCUS

Deliver an Explanatory Presentation

The Small-Group readings deal with our fears and how we may sometimes invite fear into our lives. After reading, you will produce a presentation on why we sometimes enjoy letting our imaginations get the best of us.



Working as a Team

1. **Choose a topic** In your group, discuss the following question:

Does the emotion of fear make us stronger or weaker?

As you take turns sharing your responses, be sure to provide details to explain your position. After all group members have shared, discuss some of the circumstances in which fear might make us stronger or weaker.

2. **List Your Rules** As a group, decide on the rules that you will follow as you work together. Samples are provided; add two more of your own. As you work together, you may add or revise the rules based on your experience working together.

- Everyone should participate in group discussions.
- People should not interrupt.

- _____

- _____

3. **Apply the Rules** Share what you have learned about the literature of fear. Make sure each person in the group contributes. Take notes and be prepared to share with the class one thing that you heard from another member of your group.

4. **Name Your Group** Choose a name that reflects the unit topic.

Our group's name: _____

5. **Create a Communication Plan** Decide how you want to communicate with one another. For example, you might use online collaboration tools, email, or instant messaging.

Our group's decision: _____

Making a Schedule

First, find out the due dates for the Small-Group activities. Then, preview the texts and activities with your group, and make a schedule for completing the tasks.

SELECTION	ACTIVITIES	DUE DATE
Where Is Here?		
The Dream Collector		
Why Do Some Brains Enjoy Fear?		
beware: do not read this poem The Raven Windigo		

Working on Group Projects

As your group works together, you'll find it more effective if each person has a specific role. Different projects require different roles. Before beginning a project, discuss the necessary roles, and choose one for each group member. Here are some possible roles; add your own ideas.

Project Manager: monitors the schedule and keeps everyone on task

Researcher: organizes research activities

Recorder: takes notes during group meetings



About the Author



Joyce Carol Oates

(b. 1937) began writing novels at age fourteen when she received a typewriter as a gift. In 1960, she graduated first in her class from Syracuse University. Oates, who teaches at Princeton University, is famous for having wide-ranging interests. She has written novels, short stories, poetry, plays, and essays in many different styles and genres. Her writing often combines the small matters of everyday life with violence and horror.

STANDARDS

Reading Literature

By the end of grade 10, read and comprehend literature, including stories, dramas, and poems at the high end of the grades 9–10 text complexity band independently and proficiently.

Language

- Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies.
- Use context as a clue to the meaning of a word or phrase.

Where Is Here?

Concept Vocabulary

As you perform your first read of “Where Is Here?” you will encounter the following words.

gregarious amiably stoical

Context Clues If these words are unfamiliar to you, try using **context clues**—other words and phrases that appear in the text—to help you determine their meanings. There are various types of context clues that may help you as you read. This box shows three examples.

Synonyms: The recent **dearth** of milk has resulted in a shortage of other dairy products.

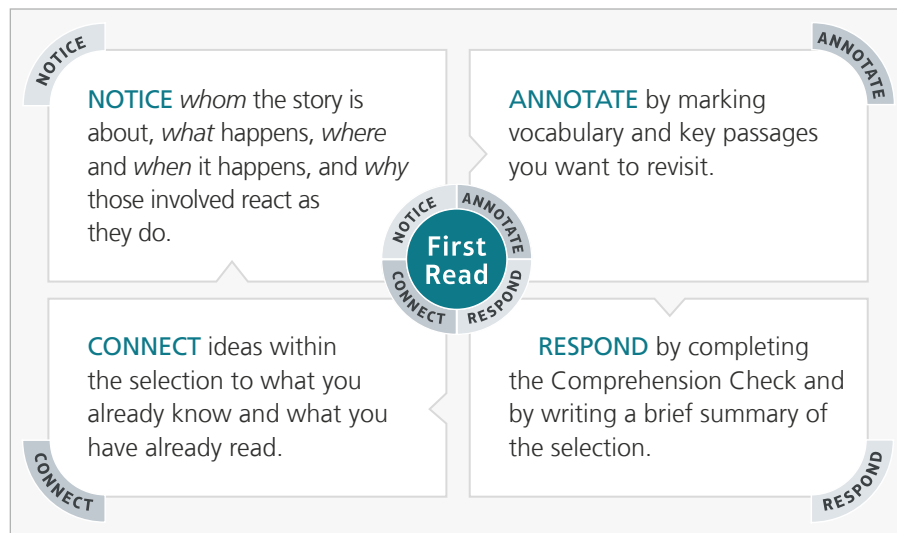
Elaborating Details: During her campaign, the senator was positively **monomaniacal**, speaking passionately about one issue and one issue only.

Contrast of Ideas: The shallowness of the second speech made the **profundity** of the first even more evident.

Apply your knowledge of context clues and other vocabulary strategies to determine the meanings of unfamiliar words you encounter during your first read.

First Read FICTION

Apply these strategies as you conduct your first read. You will have an opportunity to complete a close read after your first read.



Where Is Here?

Joyce Carol Oates

BACKGROUND

The novels of Ann Radcliffe, an English writer, and the short stories of Edgar Allan Poe inspired Joyce Carol Oates to write Gothic literature. “Horror is a fact of life,” she has said. “As a writer I’m fascinated by all facets of life.” In this story, Oates highlights the uncertainty and potential danger that lurk under the surface of everyday events.

1 **F**or years they had lived without incident in their house in a quiet residential neighborhood when, one November evening at dusk, the doorbell rang, and the father went to answer it, and there on his doorstep stood a man he had never seen before. The stranger apologized for disturbing him at what was probably the dinner hour and explained that he’d once lived in the house—“I mean, I was a child in this house”—and since he was in the city on business he thought he would drop by. He had not seen the house since January 1949 when he’d been eleven years old and his widowed mother had sold it and moved away but, he said, he thought of it often, dreamt of it often, and never more powerfully than in recent months. The father said, “Would you like to come inside for a few minutes and look around?” The stranger hesitated, then said firmly, “I think I’ll just poke around outside for a while, if you don’t mind. That might be sufficient.” He was in his late forties, the father’s approximate age. He wore a dark suit, conservatively cut; he was hatless, with thin silver-tipped neatly combed hair; a plain, sober, intelligent face and frowning eyes. The father, reserved by nature, but genial and even **gregarious** when taken unaware, said **amiably**, “Of course we don’t mind. But I’m afraid many things have changed since 1949.”

2 So, in the chill, damp, deepening dusk, the stranger wandered around the property while the mother set the dining room table and the father peered covertly out the window. The children were upstairs in their rooms. “Where is he now?” the mother asked. “He just went into the garage,” the father said. “The garage! What does he want in

NOTES

Mark context clues or indicate another strategy you used that helped you determine meaning.

gregarious (gruh GAIR ee uhs)
adj.

MEANING:

amiably (AY mee uh blee) *adv.*

MEANING:

there?" the mother said uneasily. "Maybe you'd better go out there with him." "He wouldn't want anyone with him," the father said. He moved stealthily to another window, peering through the curtains. A moment passed in silence. The mother, paused in the act of setting down plates, neatly folded paper napkins, and stainless-steel cutlery, said impatiently, "And where is he now? I don't like this." The father said, "Now he's coming out of the garage," and stepped back hastily from the window. "Is he going now?" the mother asked. "I wish I'd answered the door." The father watched for a moment in silence then said, "He's headed into the backyard." "Doing what?" the mother asked. "Not *doing* anything, just walking," the father said. "He seems to have a slight limp." "Is he an older man?" the mother asked. "I didn't notice," the father confessed. "Isn't that just like you!" the mother said.

3 She went on worriedly, "He could be anyone, after all. Any kind of thief, or mentally disturbed person, or even murderer. Ringing our doorbell like that with no warning and you don't even know what he looks like!"

4 The father had moved to another window and stood quietly watching, his cheek pressed against the glass. "He's gone down to the old swings. I hope he won't sit in one of them, for memory's sake, and try to swing—the posts are rotted almost through." The mother drew breath to speak but sighed instead, as if a powerful current of feeling had surged through her. The father was saying, "Is it possible he remembers those swings from his childhood? I can't believe they're actually that old." The mother said vaguely, "They were old when we bought the house." The father said, "But we're talking about forty years or more, and that's a long time." The mother sighed again, involuntarily. "Poor man!" she murmured. She was standing before her table but no longer seeing it. In her hand were objects—forks, knives, spoons—she could not have named. She said, "We can't bar the door against him. That would be cruel." The father said, "What? No one has barred any door against anyone." "Put yourself in his place," the mother said. "He told me he didn't *want* to come inside," the father said. "Oh—*isn't* that just like you!" the mother said in exasperation.

5 Without a further word she went to the back door and called out for the stranger to come inside, if he wanted, when he had finished looking around outside.

6 They introduced themselves rather shyly, giving names, and forgetting names, in the confusion of the moment. The stranger's handshake was cool and damp and tentative. He was smiling hard, blinking moisture from his eyes; it was clear that entering his childhood home was enormously exciting yet intimidating to him. Repeatedly he said, "It's so nice of you to invite me in—I truly hate to disturb you—I'm really so grateful, and so—" But the perfect word eluded him. As he spoke his eyes darted about the kitchen almost like eyes out of control. He stood in an odd stiff posture, hands gripping the lapels of his suit as if he meant to crush them. The mother,

meaning to break the awkward silence, spoke warmly of their satisfaction with the house and with the neighborhood, and the father concurred, but the stranger listened only politely, and continued to stare, and stare hard. Finally he said that the kitchen had been so changed—"so modernized"—he almost didn't recognize it. The floor tile, the size of the windows, something about the position of the cupboards—all were different. But the sink was in the same place of course; and the refrigerator and stove; and the door leading down to the basement—"That *is* the door leading down to the basement, isn't it?" He spoke strangely, staring at the door. For a moment it appeared he might ask to be shown the basement but the moment passed, fortunately—this was not a part of their house the father and mother would have been comfortable showing to a stranger.

7 Finally, making an effort to smile, the stranger said, "Your kitchen is so—pleasant." He paused. For a moment it seemed he had nothing further to say. Then, "A—controlled sort of place. My mother— When we lived here—" His words trailed off into a dreamy silence and the mother and father glanced at each other with carefully neutral expressions.

8 On the windowsill above the sink were several lushly blooming African violet plants in ceramic pots and these the stranger made a show of admiring. Impulsively he leaned over to sniff the flowers—"Lovely!"—though African violets have no smell. As if embarrassed, he said, "Mother too had plants on this windowsill but I don't recall them ever blooming."

9 The mother said tactfully, "Oh, they were probably the kind that don't bloom—like ivy."

10 In the next room, the dining room, the stranger appeared to be even more deeply moved. For some time he stood staring, wordless. With fastidious slowness he turned on his heel, blinking, and frowning, and tugging at his lower lip in a rough gesture that must have hurt. Finally, as if remembering the presence of his hosts, and the necessity for some display of civility, the stranger expressed his admiration for the attractiveness of the room, and its coziness. He'd remembered it as cavernous, with a ceiling twice as high. "And dark most of the time," he said wonderingly. "Dark by day, dark by night." The mother turned the lights of the little brass chandelier to their fullest: shadows were dispersed like ragged ghosts and the cut-glass fruit bowl at the center of the table glowed like an exquisite multifaceted jewel. The stranger exclaimed in surprise. He'd extracted a handkerchief from his pocket and was dabbing carefully at his face, where beads of perspiration shone. He said, as if thinking aloud, still wonderingly, "My father was a unique man. Everyone who knew him admired him. He sat *here*," he said, gingerly touching the chair that was in fact the father's chair, at one end of the table. "And Mother sat *there*," he said, merely pointing. "I don't recall my own place or my sister's but I suppose it doesn't matter. . . . I see you have four place settings, Mrs. . . . ? Two children, I suppose?" "A boy

eleven, and a girl thirteen," the mother said. The stranger stared not at her but at the table, smiling. "And so too *we* were—I mean, there were two of us: my sister and me."

- 11 The mother said, as if not knowing what else to say, "Are you—close?"
- 12 The stranger shrugged, distractedly rather than rudely, and moved on to the living room.
- 13 This room, cozily lit as well, was the most carefully furnished room in the house. Deep-piled wall-to-wall carpeting in hunter green, cheerful chintz¹ drapes, a sofa and matching chairs in nubby heather green, framed reproductions of classic works of art, a gleaming gilt-framed mirror over the fireplace: wasn't the living room impressive as a display in a furniture store? But the stranger said nothing at first. Indeed, his eyes narrowed sharply as if he were confronted with a disagreeable spectacle. He whispered, "Here too! Here too!"
- 14 He went to the fireplace, walking, now, with a decided limp; he drew his fingers with excruciating slowness along the mantel as if testing its materiality. For some time he merely stood, and stared, and listened. He tapped a section of wall with his knuckles—"There used to be a large water stain here, like a shadow."
- 15 "Was there?" murmured the father out of politeness, and "Was there!" murmured the mother. Of course, neither had ever seen a water stain there.
- 16 Then, noticing the window seat, the stranger uttered a soft surprised cry, and went to sit in it. He appeared delighted: hugging his knees like a child trying to make himself smaller. "This was one of my happy places! At least when Father wasn't home. I'd hide away here for hours, reading, daydreaming, staring out the window! Sometimes Mother would join me, if she was in the mood, and we'd plot together—oh, all sorts of fantastical things!" The stranger remained sitting in the window seat for so long, tears shining in his eyes, that the father and mother almost feared he'd forgotten them. He was stroking the velvet fabric of the cushioned seat, gropingly touching the leaded windowpanes. Wordlessly, the father and mother exchanged a glance: who was this man, and how could they tactfully get rid of him? The father made a face signaling impatience and the mother shook her head without seeming to move it. For they couldn't be rude to a guest in their house.
- 17 The stranger was saying in a slow, dazed voice, "It all comes back to me now. How could I have forgotten! Mother used to read to me, and tell me stories, and ask me riddles I couldn't answer. 'What creature walks on four legs in the morning, two legs at midday, three legs in the evening?' 'What is round, and flat, measuring mere inches in one direction, and infinity in the other?' 'Out of what does our life arise? Out of what does our consciousness arise? Why are we here? Where *is* here?'"

1. **chintz** *n.* printed cotton fabric used especially for curtains and upholstery.

- 18 The father and mother were perplexed by these strange words and hardly knew how to respond. The mother said uncertainly, "Our daughter used to like to sit there too, when she was younger. It *is* a lovely place." The father said with surprising passion, "I hate riddles—they're moronic some of the time and obscure the rest of the time." He spoke with such uncharacteristic rudeness, the mother looked at him in surprise.
- 19 Hurriedly she said, "Is your mother still living, Mr. . . . ?" "Oh no. Not at all," the stranger said, rising abruptly from the window seat, and looking at the mother as if she had said something mildly preposterous. "I'm sorry," the mother said. "Please don't be," the stranger said. "We've all been dead—they've all been dead—a long time."
- 20 The stranger's cheeks were deeply flushed as if with anger and his breath was quickened and audible.
- 21 The visit might have ended at this point but so clearly did the stranger expect to continue on upstairs, so purposefully, indeed almost defiantly, did he limp his way to the stairs, neither the father nor the mother knew how to dissuade him. It was as if a force of nature, benign at the outset, now uncontrollable, had swept its way into their house! The mother followed after him saying nervously, "I'm not sure what condition the rooms are in, upstairs. The children's rooms especially—" The stranger muttered that he did not care in the slightest about the condition of the household and continued on up without a backward glance.
- 22 The father, his face burning with resentment and his heart accelerating as if in preparation for combat, had no choice but to follow the stranger and the mother up the stairs. He was flexing and unflexing his fingers as if to rid them of stiffness.
- 23 On the landing, the stranger halted abruptly to examine a stained-glass fanlight—"My God, I haven't thought of this in years!" He spoke excitedly of how, on tiptoe, he used to stand and peek out through the diamonds of colored glass, red, blue, green, golden yellow: seeing with amazement the world outside so *altered*. "After such a lesson it's hard to take the world on its own terms, isn't it?" he asked. The father asked, annoyed, "On what terms should it be taken, then?" The stranger replied, regarding him levelly, with a just perceptible degree of disdain, "Why, none at all."
- 24 It was the son's room—by coincidence, the stranger's old room—the stranger most wanted to see. Other rooms on the second floor, the "master" bedroom in particular, he decidedly did not want to see. As he spoke of it, his mouth twitched as if he had been offered something repulsive to eat.
- 25 The mother hurried on ahead to warn the boy to straighten up his room a bit. No one had expected a visitor this evening! "So you have two children," the stranger murmured, looking at the father with a small quizzical smile. "Why?" The father stared at him as if he hadn't heard correctly. "Why?" he asked. "Yes. *Why?*" the stranger repeated. They looked at each other for a long strained moment, then

the stranger said quickly, “But you love them—of course.” The father controlled his temper and said, biting off his words, “Of course.”

- 26 “Of course, of course,” the stranger murmured, tugging at his necktie and loosening his collar, “otherwise it would all come to an end.” The two men were of approximately the same height but the father was heavier in the shoulders and torso; his hair had thinned more severely so that the scalp of the crown was exposed, flushed, damp with perspiration, sullenly alight.
- 27 With a stiff avuncular² formality the stranger shook the son’s hand. “So this is your room, now! So you live here, now!” he murmured, as if the fact were an astonishment. Not used to shaking hands, the boy was stricken with shyness and cast his eyes down. The stranger limped past him, staring. “The same!—the same!—walls, ceiling, floor—window—” He drew his fingers slowly along the windowsill; around the frame; rapped the glass, as if, again, testing materiality; stooped to look outside—but it was night, and nothing but his reflection bobbed in the glass, ghostly and insubstantial. He groped against the walls, he opened the closet door before the mother could protest, he sat heavily on the boy’s bed, the springs creaking beneath him. He was panting, red-faced, dazed. “And the ceiling overhead,”

2. **avuncular** (uh VUHN kyoo luhr) *adj.* having traits considered typical of uncles; jolly, indulgent, stodgy.



he whispered. He nodded slowly and repeatedly, smiling. “And the floor beneath. That is what *is*.”

28 He took out his handkerchief again and fastidiously wiped his face. He made a visible effort to compose himself.

29 The father, in the doorway, cleared his throat and said, “I’m afraid it’s getting late—it’s almost six.”

30 The mother said, “Oh yes I’m afraid—I’m afraid it *is* getting late. There’s dinner, and the children have their homework—”

31 The stranger got to his feet. At his full height he stood for a precarious moment swaying, as if the blood had drained from his head and he was in danger of fainting. But he steadied himself with a hand against the slanted dormer ceiling. He said, “Oh yes!—I know!—I’ve disturbed you terribly!—you’ve been so *kind*.” It seemed, surely, as if the stranger *must* leave now, but, as chance had it, he happened to spy, on the boy’s desk, an opened mathematics textbook and several smudged sheets of paper, and impulsively offered to show the boy a mathematical riddle—“You can take it to school tomorrow and surprise your teacher!”

32 So, out of dutiful politeness, the son sat down at his desk and the stranger leaned familiarly over him, demonstrating adroitly with a ruler and a pencil how “what we call ‘infinity’” can be contained within a small geometrical figure on a sheet of paper. “First you draw a square; then you draw a triangle to fit inside the square; then you draw a second triangle, and a third, and a fourth, each to fit inside the square, but without their points coinciding, and as you continue—here, son, I’ll show you—give me your hand, and I’ll show you—the border of the triangles’ common outline gets more complex and measures larger, and larger, and larger—and soon you’ll need a magnifying glass to see the details, and then you’ll need a microscope, and so on and so forth, forever, laying triangles neatly down to fit inside the original square *without their points coinciding*—!” The stranger spoke with increasing fervor; spittle gleamed in the corners of his mouth. The son stared at the geometrical shapes rapidly materializing on the sheet of paper before him with no seeming comprehension but with a rapt staring fascination as if he dared not look away.

33 After several minutes of this the father came abruptly forward and dropped his hand on the stranger’s shoulder. “The visit is over,” he said calmly. It was the first time since they’d shaken hands that the two men had touched, and the touch had a galvanic³ effect upon the stranger: he dropped ruler and pencil at once, froze in his stooped posture, burst into frightened tears.

34 Now the visit truly was over; the stranger, at last, *was* leaving, having wiped away his tears and made a **stoical** effort to compose himself; but on the doorstep, to the father’s astonishment, he made a final, preposterous appeal—he wanted to see the basement. “Just to sit on

Mark context clues or indicate another strategy you used that helped you determine meaning.

stoical (STOH ih kuhl) *adj.*

MEANING:

3. **galvanic** (gal VAN ihk) *adj.* startling; stimulating as if by electric current.

the stairs? In the dark? For a few quiet minutes? And you could close the door and forget me, you and your family could have your dinner and—”

35 The stranger was begging but the father was resolute. Without raising his voice he said, “No. *The visit is over.*”

36 He shut the door, and locked it.

37 Locked it! His hands were shaking and his heart beat angrily.

38 He watched the stranger walk away—out to the sidewalk, out to the street, disappearing in the darkness. Had the streetlights gone out?

39 Behind the father the mother stood apologetic and defensive, wringing her hands in a classic stance. “Wasn’t that sad! Wasn’t that—*sad!* But we had no choice but to let him in, it was the only decent thing to do.” The father pushed past her without comment. In the living room he saw that the lights were flickering as if on the brink of going out; the patterned wallpaper seemed drained of color; a shadow lay upon it shaped like a bulbous cloud or growth. Even the robust green of the carpeting looked faded. Or was it an optical illusion? Everywhere the father looked, a pulse beat mute with rage. “*I wasn’t the one who opened the door to that man in the first place,*” the mother said, coming up behind the father and touching his arm. Without seeming to know what he did the father violently jerked his arm and thrust her away.

40 “Shut up. We’ll forget it,” he said.

41 “But—”

42 “*We’ll forget it.*”

43 The mother entered the kitchen walking slowly as if she’d been struck a blow. In fact, a bruise the size of a pear would materialize on her forearm by morning. When she reached out to steady herself she misjudged the distance of the doorframe—or did the doorframe recede an inch or two—and nearly lost her balance.

44 In the kitchen the lights were dim and an odor of sourish smoke, subtle but unmistakable, made her nostrils pinch.

45 She slammed open the oven door. Grabbed a pair of pot holders with insulated linings. “*I wasn’t the one, . . .*” she cried, panting, “and you know it.” 🐾

Comprehension Check


Complete the following items after you finish your first read. Review and clarify details with your group.

1. Why has the stranger come to visit the house?

2. What are the initial suspicions that the mother has about the stranger?

3. How does the stranger react when the father tells him, “The visit is over”?

4. How do the rooms of the house seem changed after the stranger’s visit?

5.  **Notebook** Choose four key events that best capture the plot of the story. Write a summary of the story based on these four events.

RESEARCH

Research to Clarify Choose at least one unfamiliar detail from the text. Briefly research that detail. In what way does the information you learned shed light on an aspect of the story?

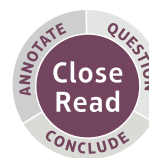
Research to Explore This story may spark your curiosity to learn more about the author or the genre. Briefly research a topic that interests you. You may want to share what you learn with your group.



WHERE IS HERE?

Close Read the Text

With your group, revisit sections of the text you marked during your first read. **Annotate** details that you notice. What **questions** do you have? What can you **conclude**?



Analyze the Text

CITE TEXTUAL EVIDENCE to support your answers.

Complete the activities.

- 1. Review and Clarify** With your group, reread paragraph 25. The stranger discovers the father has two children and asks, “Why?” Do you find that question unsettling? Explain.
- 2. Present and Discuss** Now, work with your group to share other key passages from “Where Is Here?” What made you choose these particular passages? Take turns presenting your passages. Discuss what details you noticed, what questions you asked, and what conclusions you reached.
- 3. Essential Question: *What is the allure of fear?*** What has this selection taught you about portrayals of fear in literature? Discuss with your group.

TIP

GROUP DISCUSSION

Keep in mind that there is no “correct” interpretation of certain stories. In these cases, the author deliberately leaves some questions unanswered. As a reader, you should use clues in the text and reasoning to come up with your interpretations or answers to these questions.

WORD NETWORK

Add words related to fear from the text to your Word Network.

STANDARDS

Reading Literature

Analyze how an author’s choices concerning how to structure a text, order events within it, and manipulate time (e.g., pacing, flashbacks) create such effects.

Language

- Spell correctly.
- Identify and correctly use patterns of word changes that indicate different meanings or parts of speech.

LANGUAGE DEVELOPMENT

Concept Vocabulary

gregarious amiably stoical

Why These Words? The three concept vocabulary words are related. With your group, determine what the words have in common. How do these word choices enhance the impact of the text?

Practice

Notebook Confirm your understanding of each word by using it in a sentence. Be sure to use context clues that suggest the word’s meaning.

Word Study

Notebook Adverbs of Manner An **adverb** is a word that modifies a verb, an adjective, or another adverb. Many adverbs, particularly those describing the manner in which an action verb is performed, are formed by adding the Anglo-Saxon suffix *-ly* to an adjective. Sometimes, the addition of this suffix requires a change in the ending of the adjective. For instance, the father in “Where Is Here?” states something *amiably*—or in an *amiable* manner.

Reread paragraph 2 of the story. Mark the adverbs ending in *-ly*. Then, write the adjectives from which they are formed.

Analyze Craft and Structure

Literary Style Through the use of gloomy settings, suffering characters, supernatural events, and sudden plot twists, traditional Gothic writers such as Edgar Allan Poe constructed stories of imagination, fear, and horror. Today, **modern Gothic** writers still produce stories marked by fear and dread. However, they modify elements to suit modern tastes and ideas.

LITERARY ELEMENT	TRADITIONAL GOTHIC	MODERN GOTHIC
Setting	Remote, exotic settings, such as a gloomy mansion or castle	Ordinary places, which may make strange events more unsettling
Characters	Strange, eccentric people, often of high social standing	Ordinary people, to whom readers can easily relate
Plot Events	Unusual occurrences involving violence or supernatural elements	Situations in which normal life is interrupted in disturbing ways
Endings	Dramatic endings that fully resolve the dark, scary events	Ambiguous endings that leave questions unanswered

The effect of these shifts is to relocate the source of readers' fear. Modern Gothic literature does not allow readers a comfortable distance from dark situations. Instead, the unusual events feel as if they could happen to us.

Practice

CITE TEXTUAL EVIDENCE
to support your answers.

Work individually to identify details in "Where Is Here?" that relate to each literary element. Then, discuss your choices with your group. Focus especially on your interpretations of the ambiguous ending.

LITERARY ELEMENTS	DETAILS FROM "WHERE IS HERE?"
Setting	
Characters	
Events	
Ending	



WHERE IS HERE?

Author's Style

Character Development Conversation between characters in a story, or **dialogue**, is one of the tools fiction writers use to make their characters come alive on the page. Authors use dialogue to show readers what characters are like, how they interact with others, how they feel about their situations, and what motivates them. Consider this example from “Where Is Here?”:

Example of Dialogue: The stranger hesitated, then said firmly, “I think I’ll just poke around outside for a while, if you don’t mind. That might be sufficient.”

How It Develops Character: Paired with descriptive elements, such as the idea that the stranger “hesitated” but then spoke “firmly,” the dialogue reveals that the stranger is polite, well-spoken, and nervous.

Read It

Work individually. Use this chart to analyze the mother in “Where Is Here?” Explain what you learn about her character from each example of dialogue. Then, compare your responses to those of your group.

DIALOGUE	HOW IT DEVELOPS CHARACTER
<p><i>“Isn’t that just like you!” the mother said.</i></p> <p><i>She went on worriedly, “He could be anyone, after all. Any kind of thief, or mentally disturbed person, or even murderer. Ringing our doorbell like that with no warning and you don’t even know what he looks like!”</i></p>	
<p><i>The mother sighed again, involuntarily. “Poor man!” she murmured. She was standing before her table but no longer seeing it. In her hand were objects—forks, knives, spoons—she could not have named. She said, “We can’t bar the door against him. That would be cruel.”</i></p>	
<p><i>“I wasn’t the one who opened the door to that man in the first place,” the mother said, coming up behind the father and touching his arm.</i></p>	

STANDARDS

Reading Literature

Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Writing

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Write It

Notebook Write a paragraph in which you describe an interaction between two people. They may be fictional or real. Use dialogue to make the interaction come alive.



Writing to Sources

Every work of fiction is set in a particular time and place. In our imaginations, though, the characters exist before and after the story.

Assignment

With your group, write a brief **narrative** that extends the scope of “Where Is Here?” Make sure that your narrative stays true to the characterizations, style, and tone of the story. Choose one of the following topics:

- Write a **prequel** that reveals the stranger’s past. Who is he, and which details of the story he tells to the family are true? What is the stranger’s goal in visiting the house—does he simply want to see his home again, or does he have another, more sinister reason for wanting to return?
- Write a **sequel** in which the stranger returns to the house after some time has passed. How has he changed, having seen his childhood home earlier? How is he greeted by the family this time? Are the mother and father more or less suspicious of him and his motives?
- Write a **police report** filed after the stranger leaves. Imagine that the mother and father call the police to report the incident. What kinds of questions are the police likely to ask about the stranger? What kinds of answers are they likely to receive?

Project Plan Use this chart to plan your narrative. In the middle column, plan the action. In the right-hand column, explain the goal of each paragraph. Follow the chart to draft the narrative, and then present your narrative to the class. Have different group members read portions of the narrative aloud.

EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from “Where Is Here?”

PARAGRAPH	WHAT HAPPENS	NARRATIVE GOAL
1		
2		
3		
4		



About the Photographer



As a teenager in the Coney Island section of Brooklyn, New York, **Arthur Tress** (b. 1940) liked to photograph the neighborhood's dilapidated amusement parks in various states of disrepair. His style combines improvised elements of everyday life with the theatrical and is referred to as "magical realism." Tress has worked as a photographer for more than 50 years, and he has traveled the world, often photographing people he meets along the way.

from The Dream Collector

Media Vocabulary

The following words will be useful to you as you analyze, discuss, and write about photographs.

<p>Composition: arrangement of the parts of a photograph; the <i>foreground</i> is closer to the viewer, whereas the <i>background</i> is farther away</p>	<ul style="list-style-type: none"> • The composition may stress one part of an image more than another. • The composition may show what the photographer thinks is important in the subject.
<p>Perspective or Angle: vantage point from which a photograph is taken</p>	<ul style="list-style-type: none"> • The camera may be looking down, looking up, or looking head-on at the subject. • The subject may seem very far away, at a middle distance, or very close.
<p>Lighting and Color: use of light, shadow, and color in a photograph</p>	<ul style="list-style-type: none"> • Some images are full color, whereas others are black and white. • Some parts of an image may be brighter or darker than others.
<p>Subject: primary figure(s), object(s), or other content in a photograph</p>	<ul style="list-style-type: none"> • The subject may be a person or group of people, often in the foreground. • Alternatively, the subject may be an object, a set of objects, or an entire location.
<p>Location: place or scene in which a photograph is taken</p>	<ul style="list-style-type: none"> • The location may be indoors, in a particular type of building or context. • Alternatively, the location may be outdoors, and it might be obvious or subtle in its details.

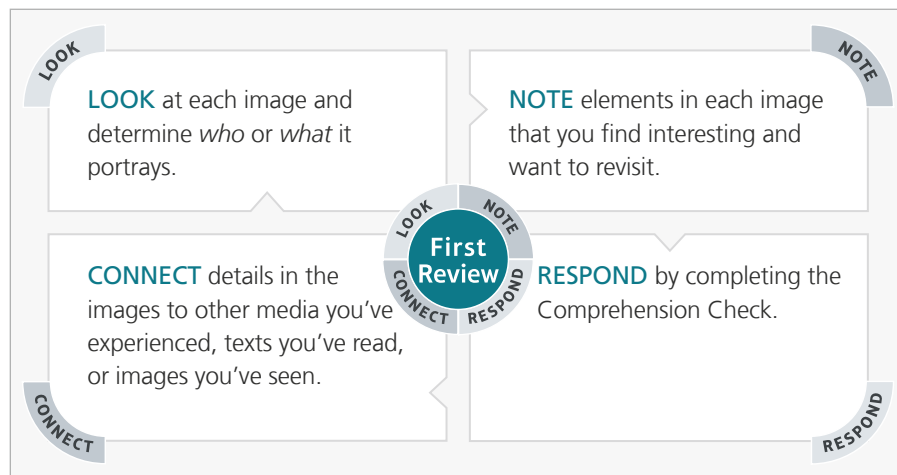
First Review MEDIA: ART AND PHOTOGRAPHY

Apply these strategies as you conduct your first review. You will have an opportunity to complete a close review after your first review.

STANDARDS

Reading Informational Text
By the end of grade 10, read and comprehend literary nonfiction at the high end of the grades 9–10 text complexity band independently and proficiently.

Language
Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.



from The Dream Collector

Arthur Tress

BACKGROUND

Photographer Arthur Tress began working on his study of the unconscious mind in the late 1960s by interviewing children about their most memorable dreams. At the time, photography that documented real events was still the dominant form of the medium, and there was some prejudice against staged photography. Tress's photographs from *The Dream Collector* helped elevate the art of photography, and many photographers since have acknowledged their debt to his work.



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PHOTO 1: *Flood Dream, Ocean City, New Jersey, 1971*

NOTES



PHOTO 2: *Hockey Player, New York City, 1970*

NOTES

© Copyright Arthur Tress 2015



PHOTO 3: *Young Boy and Hooded Figure, New York City, 1971*

NOTES

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PHOTO 4: *Girl With Dunce Cap,*
New York City, 1972

NOTES

© Copyright Arthur Tress 2015



PHOTO 5: *Girl With Mask,*
Rhinebeck, 1972

NOTES

© Copyright Arthur Tress 2015



© Copyright Arthur Tress 2015

PHOTO 6: *Boy in Burnt-Out Furniture Store, Newark, 1969*

NOTES

NOTES

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Comprehension Check

Use the chart to note details in each of the photographs. Identify people, objects, location, and activities. Review and clarify details with your group.

PHOTO	PEOPLE	OBJECTS	LOCATION	ACTIVITIES
PHOTO 1 				
PHOTO 2 				
PHOTO 3 				
PHOTO 4 				
PHOTO 5 				
PHOTO 6 				

NOTES



from THE DREAM COLLECTOR

Close Review

With your group, revisit the photographs, your first-review notes, and the Comprehension Check chart. Record any new observations that seem important. What **questions** do you have? What can you **conclude**?



Analyze the Media

Complete the activities.

- 1. Present and Discuss** Determine which photograph from the collection seems most closely related to the theme of fear. Prepare to justify your choice with specific details from the photo. Share your analysis with your group.
- 2. Review and Synthesize** With your group, look over the photographs. Do they share a common style and theme? Defend or challenge the choice to group them together, citing specific details.
- 3. Notebook Essential Question: *What is the allure of fear?*** What makes something alluring even when it is simultaneously frightening? How can images be particularly effective in getting to the root of this question? Support your responses with evidence from the photographs.

LANGUAGE DEVELOPMENT

Media Vocabulary

composition	lighting and color	location
perspective or angle	subject	

Use the vocabulary in your responses to the following questions.

- In Photo 2, what is in the foreground? What is in the background? How does the position of the figure in the photo add to its impact?
- In what ways do the figures shown in Photo 3 present a startling contrast? Explain.
- In Photo 5, how does the position of the camera in relationship to the subject add to the photo's effect?
- Which aspects of Photo 6 seem dreamlike, and which seem realistic? Explain.

STANDARDS

Speaking and Listening

- Make strategic use of digital media in presentations to enhance understanding of findings, reasoning, and evidence to add interest.
- Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

Language

Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.



Speaking and Listening

Assignment

Create a **visual presentation** in which you incorporate both text and images. Choose from the following options.

- With your group, review the collection of photographs, and choose one you all prefer. Then, work independently to write a **narrative of a dream** that might accompany the photo you chose. Share your story with your group. Once your group has compiled a set of stories, present them to the class in an organized form.
- Working independently, write down a dream that you have had, or a fictional dream. Then, plan and take a **photograph** that you feel represents the dream. As a group, organize your dreams and images into a coherent presentation, and share it with the class.
- Imagine that you are responsible for convincing a museum to purchase one of these photos for its permanent collection. As a group, choose the photo you think the museum should purchase. Then, working independently, write a **letter** in which you describe the photo and explain why people should get the chance to see it. Organize your letters into a cohesive presentation, and share it with the class.

Writing From Photographs Working on your own, use the chart to identify elements of the photograph that you will reflect in your narrative, dream, or letter. Consider obvious qualities, such as the setting and large objects. Also, note subtler details—such as facial expressions, clothing, and gestures—that contribute to an effect you will capture in your writing.

IMAGE DESCRIPTION	MAIN ELEMENTS OF PHOTO	IMPORTANT DETAILS IN PHOTO

EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you've learned from *The Dream Collector*.



About the Author

Allegra Ringo is a freelance writer and comedian based in Los Angeles, California. Her work includes articles, humorous essays, film reviews, and comedy sketches for the Upright Citizens Brigade Theatre. At California State University, Long Beach, where she completed her undergraduate degree in film, Ringo received the Women in Film Scholarship.

Why Do Some Brains Enjoy Fear?

Technical Vocabulary

As you perform your first read of the interview, you will encounter the following words.

stimulus dissonance cognitive

Familiar Word Parts When determining the meaning of an unfamiliar word, look for word parts—base words, roots, prefixes, and suffixes—that you know. Doing so may help you unlock word meanings. Here is an example of applying the strategy.

Unfamiliar Word: *socialization*

Familiar Base Word: *social*, meaning “having to do with being part of a group, community, or society.”

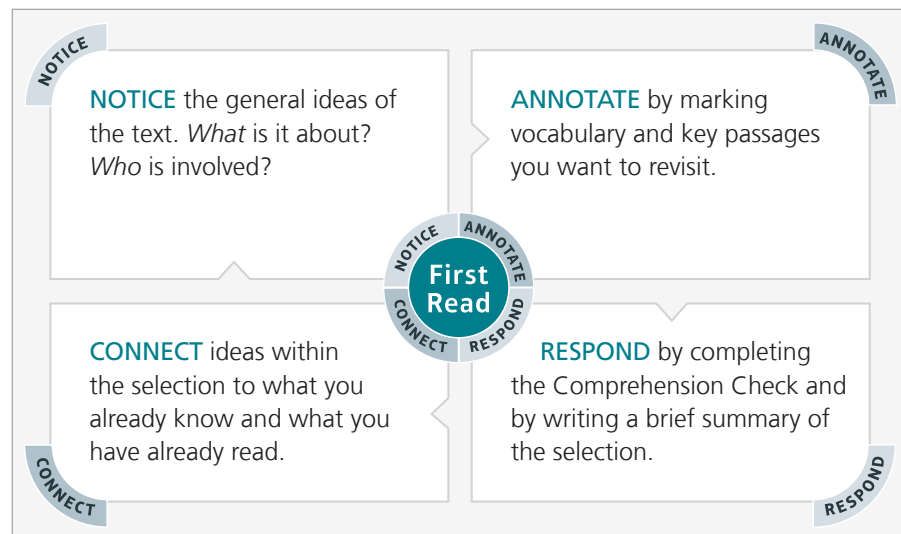
Familiar Suffixes: *-ize*, which forms verbs and means “to make” or “to become”; *-ation*, which forms abstract nouns

Conclusion: Combining the meanings of these three familiar word parts, you can determine that the word *socialization* probably means “the process of becoming social, or part of a community.”

Apply your knowledge of familiar word parts and other vocabulary strategies to determine the meanings of unfamiliar words you encounter during your first read.

First Read NONFICTION

Apply these strategies as you conduct your first read. You will have an opportunity to complete a close read after your first read.



STANDARDS

Reading Informational Text
By the end of grade 10, read and comprehend literary nonfiction at the high end of the grades 9–10 text complexity band independently and proficiently.

Language

- Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies.
- Identify and correctly use patterns of word changes that indicate different meanings or parts of speech.

Why Do Some Brains Enjoy Fear?

Allegra Ringo

BACKGROUND

As human beings, we are equipped with a variety of different survival mechanisms. One system detects danger. If we could not recognize dangerous situations, we would not be able to avoid them. For that reason, our brains are hard-wired to feel fear when we encounter a threat. Our fear response releases “fight or flight” chemicals into our bloodstreams, and these help make us stronger, quicker, and more alert. In other words, fear makes us ready to fight or flee.

- 1 This time of year, thrillseekers can enjoy horror movies, haunted houses, and prices so low it’s scary. But if fear is a natural survival response to a threat, or danger, why would we seek out that feeling?
- 2 Dr. Margee Kerr is the staff sociologist at ScareHouse, a haunted house in Pittsburgh that takes all year to plan. She also teaches at Robert Morris University and Chatham University, and is the only person I’ve ever heard referred to as a “scare specialist.” Dr. Kerr is an expert in the field of fear. I spoke with her about what fear is, and why some of us enjoy it so much.

Why do some people like the feeling of being scared, while others don’t?

- 3 Not everyone enjoys being afraid, and I don’t think it’s a stretch to say that no one wants to experience a truly life-threatening situation. But there are those of us (well, a lot of us) who really enjoy the experience. First, the natural high from the fight-or-flight response can feel great. There is strong evidence that this isn’t just about personal choice, but our brain chemistry. New research from David Zald shows that people differ in their chemical response to thrilling situations. One of the main hormones released during scary and thrilling activities is dopamine, and it turns out some individuals may get more of a kick from this dopamine response than others do.

NOTES

To really enjoy a scary situation, we have to know we're in a safe environment.

Basically, some people's brains lack what Zald describes as "brakes" on the dopamine release and re-uptake¹ in the brain. This means some people are going to really enjoy thrilling, scary, and risky situations while others, not so much.

- 4 Lots of people also enjoy scary situations because it leaves them with a sense of confidence after it's over. Think about the last time you made it through a scary movie, or through a haunted house. You might have thought, "Yes! I did it! I made it all the way through!"

So it can be a real self-esteem boost. But again, self-scaring isn't for everyone, and there are lots of psychological and personal reasons someone may not enjoy scary situations. I've talked to more than a handful of people who will never set foot in a haunted house because they went to a haunt

at a young age and were traumatized. I always recommend parents thoroughly check out the content and rating of a haunted attraction before bringing a child. The chemicals that are released during fight-or-flight can work like glue to build strong memories ("flashbulb memories") of scary experiences, and if you're too young to know the monsters are fake, it can be quite traumatic and something you'll never forget, in a bad way.

What happens in our brains when we're scared? Is it different when we're scared "in a fun way" versus being actually afraid?

- 5 To really enjoy a scary situation, we have to know we're in a safe environment. It's all about triggering the amazing fight-or-flight response to experience the flood of adrenaline, endorphins, and dopamine, but in a completely safe space. Haunted houses are great at this—they deliver a startle scare by triggering one of our senses with different sounds, air blasts, and even smells. These senses are directly tied to our fear response and activate the physical reaction, but our brain has time to process the fact that these are not "real" threats. Our brain is lightning-fast at processing threat. I've seen the process thousands of times from behind the walls in ScareHouse—someone screams and jumps and then immediately starts laughing and smiling. It's amazing to observe. I'm really interested to see where our boundaries are in terms of when and how we really know or feel we're safe.

What qualities do "scary things" share across cultures, or does it vary widely?

- 6 One of the most interesting things about studying fear is looking at the social constructions of fear, and learned fears versus those fears

1. **re-uptake** *n.* reabsorption of a neurotransmitter. This process regulates the levels of a neurotransmitter in the body.

that appear to be more innate, or even genetic. When we look across time and across the world, we find that people truly can become afraid of anything. Through fear conditioning (connecting a neutral **stimulus** with a negative consequence), we can link pretty much anything to a fear response. Baby Albert, of course, is the exemplar case of this. The poor child was made deathly afraid of white rabbits in the 1920's, before researchers were required to be ethical. So we know that we can learn to fear, and this means our socialization and the society in which we are raised is going to have a lot to do with what we find scary.

- 7 Each culture has its own superhero monsters—the Chupacabra (South America), the Loch Ness Monster, the Yōkai (supernatural monsters from Japanese folklore), Alps (German nightmare creatures)—but they all have a number of characteristics in common. Monsters are defying the general laws of nature in some way. They have either returned from the afterlife (ghosts, demons, spirits) or they are some kind of nonhuman or semihuman creature. This speaks to the fact that things that violate the laws of nature are terrifying. And really anything that doesn't make sense or causes us some sort of **dissonance**, whether it is **cognitive** or aesthetic,² is going to be scary (axe-wielding animals, masked faces, contorted bodies).
- 8 Another shared characteristic of monsters across the globe is their blurred relationship with death and the body. Humans are obsessed with death; we simply have a hard time wrapping our mind around what happens when we die. This contemplation has led to some of the most famous monsters, with each culture creating their own version of the living dead, whether it's zombies, vampires, reanimated and reconstructed corpses, or ghosts. We want to imagine a life that goes on after we die. Or better yet, figure out a way to live forever. Again, though, that would violate the laws of nature and is therefore terrifying. So while the compositions and names of the monsters are different, the motivations and inspirations behind their constructions appear across the globe.

What are some early examples of people scaring themselves on purpose?

- 9 Humans have been scaring themselves and each other since the birth of the species, through all kinds of methods like storytelling, jumping off cliffs, and popping out to startle each other from the recesses of some dark cave. And we've done this for lots of different reasons—to build group unity, to prepare kids for life in the scary world, and, of course, to control behavior. But it's only really in the last few centuries that scaring ourselves for fun (and profit) has become a highly sought-after experience.

2. **aesthetic** (ehs THEHT ihk) *adj.* of or relating to art or beauty.

NOTES

Mark familiar word parts or indicate another strategy you used that helped you determine meaning.

stimulus (STIHM yuh luhs) *n.*

MEANING:

Things that violate the laws of nature are terrifying.

dissonance (DIHS uh nuhs) *n.*

MEANING:

cognitive (KOG nuh tiv) *adj.*

MEANING:

- 10 My favorite example of one of the early discoveries of the joys of self-scaring is actually found in the history of roller coasters. The Russian Ice Slides began, not surprisingly given the name, as extended sleigh rides down a snowy mountain in the mid-17th century. Much like they do today, riders would sit in sleds and speed down the mountain, which sometimes included additional man-made bumps to make it a little more exciting. The Russian Ice Slides became more sophisticated throughout the 18th century, with wooden beams and artificial mountains of ice. Eventually, instead of ice and sleds, tracks and carriages were constructed to carry screaming riders across the “Russian Mountains.” Even more exhilarating terror came when innovative creators decided to paint scary scenes on the walls that shocked and thrilled riders as they passed by. These came to be known as “Dark Rides.” People were terrified, but they loved it.
- 11 We haven’t just enjoyed physical thrills—ghost stories were told around the campfire long before we had summer camps. The Graveyard Poets of the 18th century, who wrote of spiders, bats, and skulls, paved the road for the Gothic novelists of the 19th century, like Poe and Shelley. These scary stories provided, and continue to deliver, intrigue, exhilaration, and a jolt of excitement to our lives.
- 12 The 19th century also brought the precursors to the haunted attraction industry. Sideshows or “freak shows,” and the museums and houses of “oddities” have existed since the mid-1800s. Perhaps the most notable is Barnum’s American Museum, operated by P. T. Barnum, best known for being half of the Ringling Brothers and Barnum and Bailey Circus. His museum contained things like monkey torsos with fish tails attached, and other characters meant to frighten and startle. Much like modern haunts, customers would line up to challenge themselves and their resilience and dare each other to enter the freak shows and face the scary scenes and abnormalities. The haunted attraction industry has come a long way from fish tails and plastic bats—modern haunts incorporate Hollywood-quality sets, and a crazy amount of modern technology all designed to scare us silly.
- There’s a common belief that if you meet somebody for the first time in a fearful situation, you’ll feel more attached or more attracted to that person than you would if you’d met them in a low-stress situation. Is there any truth to that?
- 13 One of the reasons people love Halloween is because it produces strong emotional responses, and those responses work to build stronger relationships and memories. When we’re happy, or afraid, we’re releasing powerful hormones, like oxytocin, that are working to make these moments stick in our brain. So we’re going to remember the people we’re with. If it was a good experience, then we’ll remember them fondly and feel close to them, more so than if we


were to meet them during some neutral unexciting event. Shelley Taylor discussed this in her article “Tend and Befriend: Biobehavioral Bases of Affiliation Under Stress.” She shows that we do build a special closeness with those we are with when we’re in an excited state, and more importantly, that it can be a really good thing. We’re social and emotional beings. We need each other in times of stress, so the fact that our bodies have evolved to make sure we feel close to those we are with when afraid makes sense. So yes, take your date to a haunted house or for a ride on a roller coaster; it’ll be a night you’ll never forget. 🐼

NOTES

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Comprehension Check

Complete the following items after you finish your first read. Review and clarify details with your group.

1. According to Dr. Kerr, how are our bodies affected by things that scare us?
2. According to Dr. Kerr, what critical information do we need to have in order to enjoy a scary situation?
3. What happened to Baby Albert?
4.  **Notebook** Confirm your understanding of the text by writing a summary.

RESEARCH

Research to Clarify Choose at least one unfamiliar detail from the text. Briefly research that detail. In what way does the information you learned shed light on an aspect of the interview?

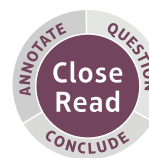
Research to Explore This interview may spark your curiosity to learn more. Briefly research a topic from the text that interests you. Share what you discover with your group.



WHY DO SOME BRAINS ENJOY FEAR?

Close Read the Text

With your group, revisit sections of the text you marked during your first read. **Annotate** details that you notice. What **questions** do you have? What can you **conclude**?



Analyze the Text

CITE TEXTUAL EVIDENCE to support your answers.

Notebook Complete the activities.

- 1. Review and Clarify** With your group, reread paragraph 6 of the selection. How can fear be both “innate” and “learned”?
- 2. Present and Discuss** Work with your group to share the passages from the selection that you found especially relevant. Take turns presenting your passages. Discuss what you noticed in the selection, what questions you asked, and what conclusions you reached.
- 3. Essential Question: *What is the allure of fear?*** What has this selection taught you about portrayals of fear? Discuss with your group.

LANGUAGE DEVELOPMENT

Technical Vocabulary

stimulus dissonance cognitive

Why These Words? The three technical vocabulary words are related. With your group, discuss the words, and determine the concept they share. How do these words contribute to your understanding of the text?

Practice

Notebook Confirm your understanding of these words by using them in sentences. Include context clues that hint at each word’s meaning.

Word Study

Patterns of Word Changes Many Latin roots can combine with both the suffix *-ion*, which forms abstract nouns, and the suffix *-ive*, which forms adjectives—creating a related pair of words. For instance, the abstract noun *cognition* and the related adjective *cognitive* are both formed from the root *-cognit-*, meaning “knowledge” or “thought.”

Reread paragraph 10 of the interview. Mark the adjective ending in *-ive*, and write the abstract noun to which it is related.

WORD NETWORK

Add words related to fear from the text to your Word Network.

STANDARDS

Reading Informational Text

Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

Language

- Identify and correctly use patterns of word changes that indicate different meanings or parts of speech.
- Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Analyze Craft and Structure

Speaker’s Claims and Evidence An **interview** is a structured conversation between two people that is presented either in written or in broadcast format. Usually, the interviewer is a journalist, and the interviewee is a person with special knowledge. In print, the conversational structure is reflected in the **question-and-answer format**, in which both questions and answers appear in the text.

Interviewees often express **claims**, or assertions of a position or truth. In order to be credible, those claims must be supported with evidence. In interviews that involve personal experiences, evidence may involve impressions and feelings. However, in an interview about a scientific subject, most of the evidence should involve facts rather than feelings. Fact-based evidence includes findings from research studies, data, and other documented information.

CITE TEXTUAL EVIDENCE
to support your answers.

Practice

Dr. Margee Kerr is the expert whose claims are expressed in this interview. With your group, complete the chart. Identify the evidence with which Dr. Kerr supports each claim, and consider its credibility.

CLAIM	EVIDENCE	NOTES ON CREDIBILITY
Some people enjoy fear because the natural high of the fight-or-flight response feels great.		
Not everyone enjoys being afraid.		
Being scared is only fun when we recognize it’s not “real.”		
Much of the appeal of scaring ourselves stems from our fascination with death.		



WHY DO SOME BRAINS
ENJOY FEAR?

STANDARDS

Reading Informational Text

Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone.

Writing

Conduct short as well as more sustained research projects to answer a question or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

Speaking and Listening

Make strategic use of digital media in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

Author's Style

Scientific and Technical Diction A writer's **diction**, or word choice, reflects his or her purpose, audience, and topic. For example, articles about poetry may include technical literary terms—words such as *meter*, *scansion*, or *sonnet*. In a similar way, writings about scientific or technical subjects will include **scientific and technical terms**—words and phrases with precise scientific or technical meanings. Consider these two passages based on the interview.

Passage A *It's about triggering a response we have to fear that releases chemicals in our brains.*

Passage B *It's about triggering the amazing fight-or-flight response to experience the flood of adrenaline, endorphins, and dopamine.*


Passage A provides information, but it lacks specificity and leaves questions unanswered: Which response to fear? Which chemicals? In contrast, Passage B uses scientific and technical terms, such as *fight-or-flight*, *adrenaline*, and *endorphins*, that have exact meanings. Scientific and technical terms allow writers to present information with precision. For this reason, even general-interest articles on scientific topics may include technical language.

Read It

Record sentences containing scientific and technical terms from the interview in this chart. Use context clues to define each term, or to approximate its general meaning. Then, verify definitions using a dictionary. Discuss with your group how each term adds to the reader's understanding of the topic.

SCIENTIFIC/TECHNICAL TERM	SENTENCE	DEFINITION
adrenaline		
dopamine		
endorphins		
sociologist		
fight-or-flight response		
oxytocin		

Write It

 **Notebook** Write a paragraph in which you explain how reading this interview gave you insights into why some people seek out scary experiences. Use at least three scientific or technical terms in your paragraph.



Research

Assignment

Research cultural dimensions of the ways in which people experience and express fear. Then, collect your findings and present them in a **digital presentation**. Choose from these options:

- Design and conduct a **poll** to determine how people feel about scary but generally safe experiences, such as roller coasters, movies, and even extreme sports. Write a series of at least ten yes/no questions that you will have people answer. Calculate the results, gather visuals, and organize your findings into a presentation to share with the class.
- Conduct a **film study** of scary movies from the 1950s or 1960s. Watch two films, or segments of more, and analyze the sources of fear in each one. Draw conclusions about the types of things that scared mid-twentieth-century Americans. Locate images or video clips, and organize your findings and visuals into a report to share with the class. (Clear the movies you will watch with your teacher before proceeding.)
- Conduct a **historical study** of comets as objects of fear in ancient societies. Find out how ancient peoples explained what comets were and what they meant, and consider some of the reasons for those perceptions. Locate drawings and other visuals that will help communicate your findings. Then, organize and deliver your presentation.

EVIDENCE LOG

Before moving on to the next selection, go to your Evidence Log and record what you learned from “Why Do Some Brains Enjoy Fear?”

Project Plan List the research, discussion, and writing tasks you will need to accomplish in order to complete your project, and make sure you attend to each one. Consult a variety of reliable research sources to gather accurate information and images. Include citations.

Evaluating Visuals Make sure the visuals you select will enhance your audience’s understanding of your information. Use this chart to organize your evaluation and confirm your choices.

DESCRIPTION OF VISUAL	POINT THE VISUAL MAKES	CITATION



POETRY COLLECTION

beware: do not read this poem

The Raven

Windigo

Concept Vocabulary

As you perform your first read, you will encounter these words.

entreating implore beguiling

Familiar Word Parts When determining the meaning of an unfamiliar word, look for word parts—roots and affixes—that you know. Doing so may help you unlock word meanings. Here is an example of applying the strategy.

Unfamiliar Word: *incredulity*

Familiar Root: *-cred-*, meaning “believe,” as in *credible*

Familiar Affixes: the prefix *in-*, which means either “into” or “not”; the suffix *-ity*, which forms abstract nouns

Conclusion: You can determine that the word *incredulity* must mean something like “state of not believing.”

Apply your knowledge of familiar word parts and other vocabulary strategies to determine the meanings of unfamiliar words you encounter during your first read.

First Read POETRY

Apply these strategies as you conduct your first read. You will have an opportunity to complete a close read after your first read.

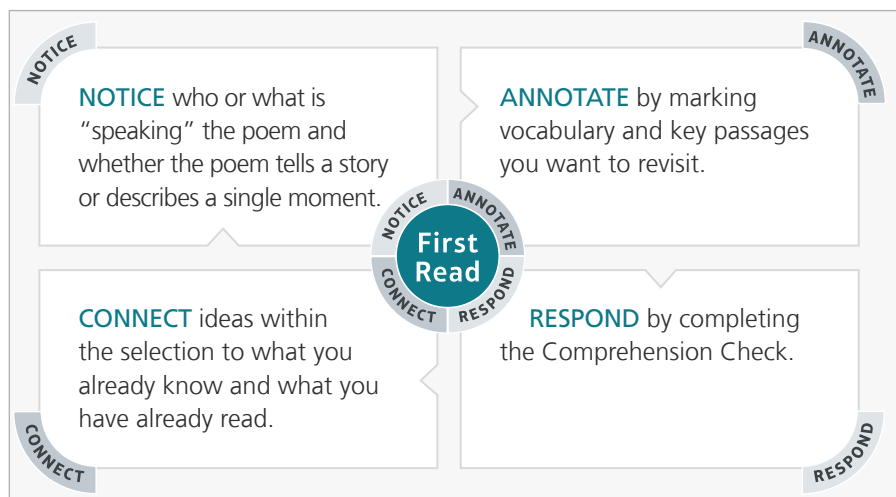
STANDARDS

Reading Literature

By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.

Language

- Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies.
- Identify and correctly use patterns of word changes that indicate different meanings or parts of speech.



About the Poets



Ishmael Reed (b. 1938) is a prolific author who has written novels, poems, plays, and essays in a variety of different styles and genres. He was born in Chattanooga, Tennessee, and raised in Buffalo, New York. Reed's works have been translated into many languages and published in a number of notable magazines and newspapers. Reed is the recipient of numerous honors for his work, including a Guggenheim Foundation fellowship, and a MacArthur Foundation "Genius" Award.



Edgar Allan Poe (1809–1849) is internationally recognized as a pioneer of the short story, as well as the horror and detective genres. Poe was born in Boston, Massachusetts, and raised in Richmond, Virginia, by tobacco farmer John Allan. During his lifetime, Poe was only mildly successful as a writer and struggled with poverty and loss. He died somewhat mysteriously at the age of forty. Many of his works, including "The Raven," remain popular today.



Louise Erdrich (b. 1954) is the author of many highly regarded novels and poetry collections. Erdrich was born in Minnesota, grew up on the plains of North Dakota, and was part of the first group of women admitted to Dartmouth College. In her work, Erdrich often explores her Native American heritage through her choices of characters and themes.

Backgrounds

beware: do not read this poem

In the first stanza of the poem, the word *thriller* appears in italic type to indicate it is a reference to a fictional television show. The poem contains abbreviations: *abt* for *about*, *yr* for *your*, and *frm* for *from*.

The Raven

When Poe wrote this poem, he drew from a long tradition that viewed the raven as a bird of ill omen. Yet, in some cultures, the raven enjoys a more positive image. For example, when the Vikings were lost at sea, they would release a raven. The raven would fly toward land, thus directing the lost ship.

Windigo

Windigos are evil, ice-coated, man-eating creatures that appear in many Native American folktales, including those from the poet's Chippewa culture. In Chippewa folklore, it is believed that a person who commits a sin is turned into a Windigo as punishment. The human spirit is said to live inside the creature, but the only escape is death. This poem presents a different perspective on the traditional tale.

beware: do not read this poem



Ishmael Reed

NOTES

tonite, *thriller* was
abt an ol woman , so vain she
surrounded her self w/
many mirrors

- 5 it got so bad that finally she
locked herself indoors & her
whole life became the
mirrors

one day the villagers broke
 10 into her house, but she was too
 swift for them. she disappeared
 into a mirror
 each tenant who bought the house
 after that, lost a loved one to
 15 the ol woman in the mirror:
 first a little girl
 then a young woman
 then the young woman/s husband

the hunger of this poem is legendary
 20 it has taken in many victims
 back off from this poem
 it has drawn in yr feet
 back off from this poem
 it has drawn in yr legs
 25 back off from this poem
 it is a greedy mirror
 you are into this poem. from
 the waist down
 nobody can hear you can they?
 30 this poem has had you up to here
 belch
 this poem aint got no manners
 you cant call out frm this poem
 relax now & go w/this poem
 35 move & roll on to this poem

do not resist this poem
 this poem has yr eyes
 this poem has his head
 this poem has his arms
 40 this poem has his fingers
 this poem has his fingertips
 this poem is the reader & the
 reader this poem

statistic: the us bureau of missing persons reports
 45 that in 1968 over 100,000 people disappeared
 leaving no solid clues
 nor trace only
 a space in the lives of their friends



The Raven

Edgar Allan Poe

NOTES

Mark familiar word parts or indicate another strategy you used that helped you determine meaning.

entreating (ehn TREET ihng)
adj.

MEANING:

Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore—
While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber door.
5 “‘Tis some visitor,” I muttered, “tapping at my chamber door—
Only this, and nothing more.”

Ah, distinctly I remember it was in the bleak December,
And each separate dying ember wrought its ghost upon the floor.
Eagerly I wished the morrow—vainly I had sought to borrow
10 From my books surcease¹ of sorrow—sorrow for the lost Lenore—
For the rare and radiant maiden whom the angels name Lenore—
Nameless *here* for evermore.

And the silken, sad, uncertain rustling of each purple curtain
Thrilled me—filled me with fantastic terrors never felt before;
15 So that now, to still the beating of my heart, I stood repeating
“‘Tis some visitor **entreating** entrance at my chamber door—
Some late visitor entreating entrance at my chamber door—
This it is, and nothing more.”

1. **surcease** *n.* end.

Presently my soul grew stronger; hesitating then no longer,
20 “Sir,” said I, “or Madam, truly your forgiveness I **implore**;
But the fact is I was napping, and so gently you came rapping,
And so faintly you came tapping, tapping at my chamber door,
That I scarce was sure I heard you”—here I opened wide the door—
Darkness there, and nothing more.

25 Deep into that darkness peering, long I stood there wondering, fearing,
Doubting, dreaming dreams no mortal ever dared to dream before;
But the silence was unbroken, and the darkness gave no token,
And the only word there spoken was the whispered word “Lenore?”
This I whispered, and an echo murmured back the word “Lenore!”
30 Merely this, and nothing more.

Back into the chamber turning, all my soul within me burning,
Soon again I heard a tapping somewhat louder than before.
“Surely,” said I, “surely that is something at my window lattice;
Let me see, then, what thereat is, and this mystery explore—
35 Let my heart be still a moment and this mystery explore—
‘Tis the wind, and nothing more!”

Open here I flung the shutter, when, with many a flirt and flutter,
In there stepped a stately Raven of the saintly days of yore;
Not the least obeisance² made he; not a minute stopped or stayed he;
40 But, with mien of lord or lady, perched above my chamber door—
Perched upon a bust of Pallas³ just above my chamber door—
Perched, and sat, and nothing more.

Then this ebony bird **beguiling** my sad fancy into smiling,
By the grave and stern decorum of the countenance⁴ it wore,
45 “Though thy crest be shorn and shaven, thou,” I said, “art sure no
craven,⁵
Ghastly grim and ancient Raven wandering from the Nightly shore—
Tell me what thy lordly name is on the Night’s Plutonian⁶ shore!”
Quoth the Raven, “Nevermore.”

Much I marveled this ungainly fowl to hear discourse so plainly,
50 Though its answer little meaning—little relevancy bore;
For we cannot help agreeing that no living human being
Ever yet was blessed with seeing bird above his chamber door—
Bird or beast above the sculptured bust above his chamber door,
With such name as “Nevermore.”

55 But the Raven, sitting lonely on the placid bust, spoke only
That one word, as if his soul in that one word he did outpour.

2. **obeisance** (oh BAY suhns) *n.* gesture of respect.

3. **Pallas** *n.* Pallas Athena, Greek goddess of wisdom.

4. **countenance** *n.* facial expression.

5. **craven** *adj.* cowardly.

6. **Plutonian** *adj.* of the underworld; refers to Pluto, Greek god of the underworld.

NOTES

Mark familiar word parts or indicate another strategy you used that helped you determine meaning.

implore (ihm PLAWR) *v.*

MEANING:

Mark familiar word parts or indicate another strategy you used that helped you determine meaning.

beguiling (bih GYL ihng) *adj.*

MEANING:

Nothing further then he uttered—not a feather then he fluttered—
Till I scarcely more than muttered, “Other friends have flown
before—

On the morrow *he* will leave me, as my Hopes have flown before.”

60 Quoth the Raven, “Nevermore.”

Startled at the stillness broken by reply so aptly spoken,
“Doubtless,” said I, “what it utters is its only stock and store,
Caught from some unhappy master whom unmerciful Disaster
Followed fast and followed faster till his songs one burden bore—

65 Till the dirges of his Hope that melancholy burden bore
Of ‘Never—nevermore.’”

But the Raven still beguiling my sad fancy into smiling,
Straight I wheeled a cushioned seat in front of bird, and bust, and
door;

Then, upon the velvet sinking, I betook myself to linking

70 Fancy unto fancy, thinking what this ominous⁷ bird of yore—
What this grim, ungainly, ghastly, gaunt, and ominous bird of yore
Meant in croaking, “Nevermore.”

This I sat engaged in guessing, but no syllable expressing
To the fowl whose fiery eyes now burned into my bosom’s core;

75 This and more I sat divining, with my head at ease reclining
On the cushion’s velvet lining that the lamplight gloated o’er,
But whose velvet violet lining with the lamplight gloating o’er,
She shall press, ah, nevermore!

Then, methought, the air grew denser, perfumed from an unseen censer

80 Swung by seraphim whose footfalls tinkled on the tufted floor.
“Wretch,” I cried, “thy God hath lent thee—by these angels he hath
sent thee

Respite—respite and nepenthe⁸ from thy memories of Lenore!
Quaff, oh quaff this kind nepenthe and forget this lost Lenore!”

Quoth the Raven, “Nevermore.”

85 “Prophet!” said I, “thing of evil!—prophet still, if bird or devil!—
Whether Tempter sent, or whether tempest tossed thee here ashore,
Desolate, yet all undaunted, on this desert land enchanted—
On this home by Horror haunted—tell me truly, I implore—
Is there—*is* there balm in Gilead?⁹—tell me—tell me, I implore!”

90 Quoth the Raven, “Nevermore.”

“Prophet!” said I, “thing of evil!—prophet still, if bird or devil!

7. **ominous** *adj.* threatening or sinister.

8. **nepenthe** (*nih* PEHN thee) *n.* drug that the ancient Greeks believed could relieve sorrow.

9. **balm in Gilead** in the Bible, a healing ointment made in Gilead, a region of ancient Palestine.

By that Heaven that bends above us—by that God we both adore—
 Tell this soul with sorrow laden if, within the distant Aidenn,¹⁰
 It shall clasp a sainted maiden whom the angels named Lenore—
 95 Clasp a rare and radiant maiden whom the angels named Lenore.”
 Quoth the Raven, “Nevermore.”

“Be that word our sign of parting, bird or fiend!” I shrieked,
 upstarting—
 “Get thee back into the tempest and the Night’s Plutonian shore!
 Leave no black plume as a token of that lie thy soul hath spoken!
 100 Leave my loneliness unbroken!—quit the bust above my door!
 Take thy beak from out my heart, and take thy form from off my door!”
 Quoth the Raven, “Nevermore.”

And the Raven, never flitting, still is sitting, *still* is sitting
 On the pallid bust of Pallas just above my chamber door;
 105 And his eyes have all the seeming of a demon’s that is dreaming,
 And the lamplight o’er him streaming throws his shadow on the floor;
 And my soul from out that shadow that lies floating on the floor
 Shall be lifted—nevermore!

10. **Aidenn** *n.* Arabic for Eden or heaven.



Windigo

Louise Erdrich

NOTES

You knew I was coming for you, little one,
 when the kettle jumped into the fire.
 Towels flapped on the hooks,
 and the dog crept off, groaning,
 5 to the deepest part of the woods.

In the hackles¹ of dry brush a thin laughter started up.
 Mother scolded the food warm and smooth in the pot
 and called you to eat.
 But I spoke in the cold trees:
 10 *New one, I have come for you, child hide and lie still.*

The sumac² pushed sour red cones through the air.
 Copper burned in the raw wood.
 You saw me drag toward you.
 Oh touch me, I murmured, and licked the soles of your feet.
 15 You dug your hands into my pale, melting fur.

1. **hackles** *n.* usually used to mean the hairs on the neck and back of a dog that stiffen when the dog is ready to attack. In this case, the poet is using the word figuratively.
 2. **sumac** *n.* bright shrub or small tree with multi-part leaves and fruit clusters.

I stole you off, a huge thing in my bristling armor.
Steam rolled from my wintry arms, each leaf shivered
from the bushes we passed
until they stood, naked, spread like the cleaned spines of fish.

- 20 Then your warm hands hummed over and shoveled themselves full
of the ice and the snow. I would darken and spill
all night running, until at last morning broke the cold earth
and I carried you home,
a river shaking in the sun.

NOTES

Comprehension Check

Complete the following items after you finish your first read. Review and clarify details with your group.

BEWARE: DO NOT READ THIS POEM

1. What happened to the vain old woman who surrounded herself with mirrors?
2. After that, what happened to each tenant of the old woman's house?

THE RAVEN

1. At the beginning of the poem, why is the speaker sorrowful?
2. With what word does the Raven respond to all the speaker's questions?

WINDIGO

1. Who is the speaker of the poem?
2. Where does the speaker take the child?

RESEARCH

Research to Clarify Choose at least one unfamiliar detail from one of the poems. Briefly research that detail. In what way does the information you learned shed light on an aspect of the poem?



POETRY COLLECTION

TIP

GROUP DISCUSSION

Keep in mind that group members will have different interpretations of the poems. These different perspectives enable group members to learn from one another and to clarify their own thoughts. Very often, there is no single interpretation or conclusion.

WORD NETWORK

Add words related to fear from the texts to your Word Network.

STANDARDS

Reading Literature

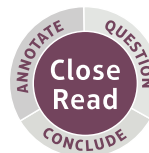
Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

Language

- Identify and correctly use patterns of word changes that indicate different meanings or parts of speech.
- Verify the preliminary determination of the meaning of a word or phrase.

Close Read the Text

With your group, revisit sections of the poems you marked during your first read. **Annotate** details that you notice. What **questions** do you have? What can you **conclude**?



Analyze the Text

CITE TEXTUAL EVIDENCE
to support your answers.

Complete the activities.

- 1. Review and Clarify** With your group, reread lines 1–12 of “The Raven.” Discuss the ways in which Poe establishes the setting for the poem. How do the time of day and the season match the speaker’s state of mind? What overall mood or atmosphere does the poet create?
- 2. Present and Discuss** Work with your group to share the passages from the selections that you found especially important. Take turns presenting your passages. Discuss what details you noticed, what questions you asked, and what conclusions you reached.
- 3. Essential Question: *What is the allure of fear?*** What have these poems taught you about portrayals of fear in literature?

LANGUAGE DEVELOPMENT

Concept Vocabulary

entreating implore beguiling

Why These Words? The three concept vocabulary words are related. With your group, discuss what the words have in common. How do these word choices enhance the impact of the text?

Practice

Notebook Confirm your understanding of these words by using them in sentences. Include context clues that hint at each word’s meaning.

Word Study

Anglo-Saxon Prefix: be- The word *beguiling* begins with the Anglo-Saxon prefix *be-*, an ancient suffix with a variety of meanings. Sometimes, it means “to make,” as in *becalm*. Other times, it acts as an intensifier meaning “thoroughly” or “completely,” as in *bedazzle*.

Identify the base word in each of the following: *becloud*, *befriend*, *belittle*. Then, write the meaning of each word. Use a college-level dictionary to verify your definitions.

Analyze Craft and Structure

Development of Theme A **narrative poem** relates a story in verse. Like a narrator in prose fiction, the **speaker** of a poem is an imaginary voice that “tells” the story. Interpreting a poem often depends on recognizing who the speaker is, whom the speaker is addressing, and what the speaker feels about the subject—his or her **tone**.

A **theme** is a central message or insight expressed in a literary work. Some poems state a theme directly, but most convey their messages indirectly. Readers must look for clues to a poem’s theme in its language and details. These details include **imagery**, or sensory language that creates word pictures in readers’ minds. Imagery makes a narrative poem more vivid, and also suggests its themes.

CITE TEXTUAL EVIDENCE
to support your answers.

Practice

Use the chart to analyze each poem. Consider how the speaker’s tone and the poem’s imagery reveal the theme.

BEWARE: DO NOT READ THIS POEM	
speaker/speaker’s tone	
possible theme	We cannot separate ourselves from the things that we read.
details that develop this theme	
THE RAVEN	
speaker/speaker’s tone	
possible theme	Great sorrow may lead to madness.
details that develop this theme	
WINDIGO	
speaker/speaker’s tone	
possible theme	Mystery is at the heart of life.
details that develop this theme	

1. Choose one of the poems, and identify another theme it expresses.
2. List details that suggest this theme, and explain your interpretation.



POETRY COLLECTION

Author's Style

Point of View In narrative literature, whether stories or poems, the point of view is the perspective, or vantage point, from which the story is told. The point of view is very important, since it controls what the reader learns about events and what he or she can logically infer.

In **first-person point of view**, the narrator is a character in the literary work and refers to him- or herself with the first-person pronoun *I* or *me*. Since the narrator participates directly in the action, his or her point of view is *limited*. A first-person narrator can reliably relate only those events he or she witnesses, experiences firsthand, or learns about from others.

In **omniscient third-person point of view**, the narrator is not a character in the story. He or she stands "outside" the story and is, thus, free to be omniscient, or "all-knowing." The omniscient narrator knows what all of the characters are thinking and feeling.

STANDARDS

Reading Literature


Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or suspense.

Read It

Work individually. Use this chart to identify the point of view employed in each poem. Then, consider the effects of this choice—what does the point of view allow readers to learn, and what does it keep hidden? When you finish, reconvene as a group to discuss your responses.

BEWARE: DO NOT READ THIS POEM	
Point of view:	Effects:
THE RAVEN	
Point of view:	Effects:
WINDIGO	
Point of view:	Effects:

Write It

 **Notebook** Write two brief versions of the same scene. In one version of the scene, describe events from the first-person point of view. In the other version, describe the same events using the omniscient third-person point of view.



Speaking and Listening

Assignment

Create and deliver a **group presentation**. As you deliver your presentation, pay close attention to such things as eye contact, body language, clear pronunciation, tone, speaking rate, and volume. Choose from the following topics.

- Conduct a **mock interview** with one of the poets. Prepare a list of questions you would like to ask the poet about the inspiration behind his or her poem. Each group member should write at least one question and create an answer. Then, one group member should play the poet, while the others pose questions. Present the role-play for the class.
- Present a **compare-and-contrast analysis** of two of the poems, focusing on the personalities and tones of the speakers. How do the speakers change over the course of the poems? Cite evidence from the text to support your ideas. Present your analysis to the class.
- Present a **retelling** of one of the poems. For example, you might present it as a short story, a hip-hop song, or a play. Present your retelling for the class.

Project Plan Before you begin, make a list of the tasks you will need to accomplish in order to complete the assignment you have chosen. Then, assign individual group members to each task. Use this chart to organize your ideas.

MOCK INTERVIEW	
Tasks:	Additional notes:
COMPARE-AND-CONTRAST ANALYSIS	
Tasks:	Additional notes:
RETELLING	
Tasks:	Additional notes:

EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from “beware: do not read this poem,” “The Raven,” and “Windigo.”

STANDARDS

Speaking and Listening

- Initiate and participate effectively in a range of collaborative discussions with diverse partners on *grades 9–10 topics, texts, and issues*, building on others’ ideas and expressing their own clearly and persuasively.
- Adapt speech to a variety of contexts and tasks, demonstrating command of formal English, when indicated or appropriate.



SOURCES

- WHERE IS HERE?
- *from* THE DREAM COLLECTOR
- WHY DO SOME BRAINS ENJOY FEAR?
- BEWARE: DO NOT READ THIS POEM
- THE RAVEN
- WINDIGO

Deliver an Explanatory Presentation

Assignment

You have read literature that deals with fear and some of its causes and effects. Work with your group to develop a presentation that addresses this question:

In literature, how does a sense of uncertainty help to create an atmosphere of fear?

Plan With Your Group

Analyze the Text With your group, discuss the types of situations or dilemmas that different characters face in the selections you have read. Think about whether you as a reader were uncertain about what was happening, as well as whether the characters experienced uncertainty. Use the chart to list your ideas. For each selection, identify how uncertainty relates to an atmosphere of fear. If you choose, you may also draw on experiences in your own life, and discuss whether uncertainty played a role.

TITLE	KEY EXPERIENCES
Where Is Here?	
<i>from</i> The Dream Collector	
Why Do Some Brains Enjoy Fear?	
beware: do not read this poem	
The Raven	
Windigo	
<i>group member's story, if desired</i>	

Gather Evidence and Media Identify specific passages to read from the selections to support your group's ideas. Test your choices by reading the passages to each other, with appropriate inflection and emphasis, to see whether others agree that each one effectively illustrates your ideas about fear and uncertainty. Brainstorm for types of media you can use to enhance the mood and impact of your readings. Consider including images, such as photographs and illustrations. You may also include music and other sound effects.

STANDARDS

Speaking and Listening

- Initiate and participate effectively in a range of collaborative discussions with diverse partners on *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.
- Work with peers to set rules for collegial discussions and decision-making, clear goals and deadlines, and individual roles as needed.
- Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

Organize Ideas As a group, organize the script for your presentation. Make decisions about the following content and tasks:

- Who will introduce the group’s main findings?
- Who will read the selection passages that illustrate the findings?
- Who will summarize findings and take questions from the audience?
- Who will display and manage visuals?
- Who will play and manage music and sound effects?

Then, plan where in your presentation you will incorporate your media.

Rehearse With Your Group

Practice With Your Group Use this checklist to evaluate the effectiveness of your group’s first run-through. Then, use your evaluation and the instruction here to guide your revision.

CONTENT	USE OF MEDIA	PRESENTATION TECHNIQUES
<input type="checkbox"/> The presentation has a clear introduction and a strong conclusion.	<input type="checkbox"/> The media are consistent with the mood and tone of the passages from the texts.	<input type="checkbox"/> Media are visible and audible.
<input type="checkbox"/> Main ideas are well supported with readings from the texts.	<input type="checkbox"/> The media add interest to the passages.	<input type="checkbox"/> Transitions are smooth.
	<input type="checkbox"/> Media do not distract from the passages or the ideas of the presentation.	<input type="checkbox"/> Each speaker speaks clearly.

Fine-Tune the Content Make sure you have enough examples that illustrate your main findings about uncertainty and fear. Verify that each passage you choose to read is clear and dramatic, and rehearse the readings for maximum impact. Check with your group to identify key points in your introduction and conclusion that might not be clear to listeners. Find another way to word these ideas.

Improve Your Use of Media Review all visuals, music, and sound effects to make sure they add interest and help create a cohesive presentation. If a visual or sound cue does not capture the right mood, replace it with a more appropriate item.

Brush Up on Your Presentation Techniques Practice delivering your group presentation before you present to the whole class. Make sure that you speak clearly, avoiding slang and informal language, and use appropriate eye contact while you are speaking.

Present and Evaluate

When you present as a group, be sure that each member has taken into account each of the checklist items. As you listen to other groups, evaluate how well they adhere to the checklist.

STANDARDS

Speaking and Listening

- Make strategic use of digital media in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
- Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.



ESSENTIAL QUESTION:

What is the allure of fear?

Fear is a part of life. It both helps and hurts us, bonds and divides us. In this section, you will complete your study of the literature of fear by exploring an additional selection related to the topic. You'll then share what you learn with classmates. To choose a text, follow these steps.

Look Back Think about the selections you have already studied. What more do you want to know about the topic of fear and its appeal in literature and life?

Look Ahead Preview the selections by reading the descriptions. Which one seems most interesting and appealing to you?

Look Inside Take a few minutes to scan the text you chose. Choose a different one if this text doesn't meet your needs.

Independent Learning Strategies

Throughout your life, in school, in your community, and in your career, you will need to rely on yourself to learn and work on your own. Review these strategies and the actions you can take to practice them during Independent Learning. Add ideas of your own for each category.

STRATEGY	ACTION PLAN
Create a schedule	<ul style="list-style-type: none"> • Understand your goals and deadlines. • Make a plan for what to do each day. •
Practice what you have learned	<ul style="list-style-type: none"> • Use first-read and close-read strategies to deepen your understanding. • After reading, evaluate the usefulness of the evidence to help you understand the topic. • Consider the quality and reliability of the source. •
Take notes	<ul style="list-style-type: none"> • Record important ideas and information. • Review your notes before preparing to share with a group. •

Choose one selection. Selections are available online only.

CRITICISM

How Maurice Sendak’s “Wild Things” Moved Children’s Books Toward Realism

Gloria Goodale

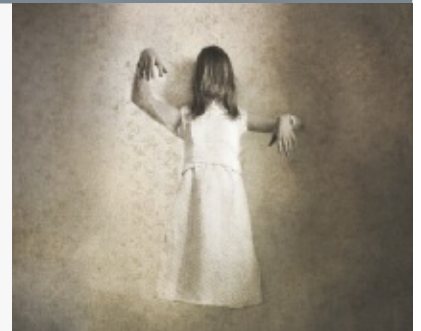
How did this book about bad behavior and monsters transform children’s literature?



EXPLANATORY NONFICTION

Sleep Paralysis: A Waking Nightmare

What happens when there is no waking up from a bad dream?



SHORT STORY

The Feather Pillow

Horacio Quiroga, translated by Margaret Sayers Peden

This classic horror story might make you a little less eager to lay your head down at night.



NEWSPAPER ARTICLE

Stone Age Man’s Terrors Still Stalk Modern Nightmares

Robin McKie

Are our bad dreams reminders of long-gone terrors in the night?



PERFORMANCE-BASED ASSESSMENT PREP

Review Evidence for an Explanatory Essay

Complete your Evidence Log for the unit by evaluating what you’ve learned and synthesizing the information you have recorded.



First-Read Guide

Tool Kit
First-Read Guide and
Model Annotation

Use this page to record your first-read ideas.

Selection Title: _____

NOTICE

NOTICE new information or ideas you learn about the unit topic as you first read this text.

ANNOTATE

ANNOTATE by marking vocabulary and key passages you want to revisit.



CONNECT ideas within the selection to other knowledge and the selections you have read.

RESPOND by writing a brief summary of the selection.

CONNECT

RESPOND

STANDARD

Reading Read and comprehend complex literary and informational texts independently and proficiently.

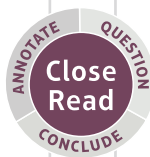
Close-Read Guide

 **Tool Kit**
Close-Read Guide and
Model Annotation

Use this page to record your close-read ideas.

Selection Title: _____

Close Read the Text	Analyze the Text
<p>Revisit sections of the text you marked during your first read. Read these sections closely and annotate what you notice. Ask yourself questions about the text. What can you conclude? Write down your ideas.</p>	<p>Think about the author's choices of patterns, structure, techniques, and ideas included in the text. Select one, and record your thoughts about what this choice conveys.</p>



QuickWrite

Pick a paragraph from the text that grabbed your interest. Explain the power of this passage.

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 **STANDARD**

Reading Read and comprehend complex literary and informational texts independently and proficiently.



EVIDENCE LOG

Go to your Evidence Log and record what you learned from the text you read.

STANDARDS

Speaking and Listening

- Initiate and participate effectively in a range of collaborative discussions with diverse partners on *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.
- Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

Share Your Independent Learning

Prepare to Share

What is the allure of fear?

Even when you read something independently, your understanding continues to grow when you share what you have learned with others. Reflect on the text you explored independently, and write notes about its connection to the unit. In your notes, consider why this text belongs in this unit.

Learn From Your Classmates

Discuss It Share your ideas about the text you explored on your own. As you talk with others in your class, jot down a few ideas that you learned from them.

Reflect

Review your notes, and mark the most important insight you gained from these writing and discussion activities. Explain how this idea adds to your understanding of the allure of fear in literature.



Review Evidence for an Explanatory Essay

At the beginning of the unit, you expressed a point about the following question:

In what ways does transformation play a role in stories meant to scare us?



EVIDENCE LOG

Review your Evidence Log and your QuickWrite from the beginning of the unit. Did you learn anything new?

NOTES

Identify at least three pieces of evidence that interested you about the reasons people enjoy scary literature.

1. _____

2. _____

3. _____

Identify a real-life experience or an example from one of the selections that connects to your new knowledge about the literature of fear.

Develop your thoughts into a topic sentence for an explanatory essay. Complete this sentence starter:

I learned a great deal about literary portrayals of fear when

Evaluate Your Evidence Consider your point of view. How did the texts you read impact your point of view?

STANDARDS

Writing

Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting, graphics, and multimedia when useful to aiding comprehension.



SOURCES

- WHOLE-CLASS SELECTIONS
- SMALL-GROUP SELECTIONS
- INDEPENDENT-LEARNING SELECTION

PART 1

Writing to Sources: Explanatory Essay

In this unit, you read about various characters whose lives are transformed in scary circumstances. In some cases, the transformations reveal something that was there the whole time but disguised or hidden.

Assignment

Write an explanatory essay on the following topic:

In what ways does transformation play a role in stories meant to scare us?

Use evidence from at least three of the selections you read and researched in this unit to support your perspective. Include a narrative dimension in the form of an anecdote, or brief story from your own experience or that of someone you know. Ensure that your ideas are fully supported, that you use precise words, and that your organization is logical and easy to follow.

Reread the Assignment Review the assignment to be sure you fully understand it. The assignment may reference some of the academic words presented at the beginning of the unit. Be sure you understand each of the words given below in order to complete the assignment correctly.

Academic Vocabulary

- dimension
- manipulate
- psychological
- motivate
- perspective

Review the Elements of an Effective Explanatory Text Before you begin writing, read the Explanatory Text Rubric. Once you have completed your first draft, check it against the rubric. If one or more of the elements is missing or not as strong as it could be, revise your essay to add or strengthen that component.

WORD NETWORK

As you write and revise your explanatory essay, use your Word Network to help vary your word choices.

STANDARDS

Writing

- Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- Draw evidence from literary or informational texts to support analysis, reflection, and research.
- Write routinely over extended time frames and shorter time frames for a range of tasks, purposes, and audiences.

Explanatory Text Rubric

	Focus and Organization	Evidence and Elaboration	Conventions
4	<p>The introduction engages the reader and states a thesis in a compelling way.</p> <p>The essay includes a clear introduction, body, and conclusion.</p> <p>The essay uses facts and evidence from a variety of reliable, credited sources</p> <p>The conclusion summarizes ideas and offers fresh insight into the thesis.</p>	<p>The essay includes specific reasons, details, facts, narratives, and quotations to support the thesis.</p> <p>If a narrative is used, it is coherent and provides strong support for the thesis.</p> <p>The tone of the essay is appropriately formal and objective for the audience and topic.</p> <p>The language is always precise and appropriate for the audience and purpose.</p>	<p>The essay intentionally uses standard English conventions of usage and mechanics.</p>
3	<p>The introduction engages the reader and sets forth a thesis.</p> <p>The essay includes an introduction, a body, and a conclusion.</p> <p>The essay uses facts and evidence from a variety of credited sources.</p> <p>The conclusion summarizes ideas.</p>	<p>The research includes some specific reasons, details, facts, narratives, and quotations to support the thesis.</p> <p>If a narrative is used, it is coherent and provides some support for the thesis.</p> <p>The tone of the research is mostly appropriate for the audience and topic.</p> <p>The language is generally precise and appropriate for the audience and purpose.</p>	<p>The essay demonstrates general accuracy in standard English conventions of usage and mechanics.</p>
2	<p>The introduction sets forth a thesis.</p> <p>The essay includes an introduction, a body, and a conclusion, but one or more parts are weak.</p> <p>The essay uses facts and evidence from a few credited sources.</p> <p>The conclusion partially summarizes ideas.</p>	<p>The research includes a few reasons, details, facts, narratives, and quotations to support the thesis.</p> <p>If a narrative is used, it provides little support for the thesis.</p> <p>The tone of the research is occasionally appropriate for the audience and topic.</p> <p>The language is somewhat precise and appropriate for the audience and purpose.</p>	<p>The presentation demonstrates some accuracy in standard English conventions of usage and mechanics.</p>
1	<p>The introduction does not state a thesis clearly.</p> <p>The essay does not include an introduction, a body, and a conclusion.</p> <p>The essay does not use a variety of facts, and information and evidence are not credited.</p> <p>The conclusion does not summarize ideas.</p>	<p>Reliable and relevant evidence is not included.</p> <p>If a narrative is used, it provides no support for the thesis.</p> <p>The tone of the essay is not objective or formal.</p> <p>The language used is imprecise and not appropriate for the audience and purpose.</p>	<p>The essay contains mistakes in standard English conventions of usage and mechanics.</p>



PART 2

Speaking and Listening: Informal Talk

Assignment

After completing the final draft of your explanatory essay, use it as the foundation for a three- to five-minute informal talk.

Do not read your explanatory essay aloud. Instead, use your knowledge to speak informally but with confidence about your topic. Take the following steps to prepare your talk.

- Go back to your essay, and annotate the most important ideas from your introduction, body paragraphs, and conclusion. Also, note any anecdote or descriptive details you used.
• Use your annotations to make a list of the key points and content you want to share in your informal talk.
• As you speak, refer to your list of ideas to keep your talk focused.

Review the Rubric The criteria by which your informal talk will be evaluated appear in the rubric below. Review these criteria before speaking to ensure that you are prepared.

STANDARDS

Speaking and Listening

Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

Table with 3 columns: Content, Organization, and Presentation. It contains three rows of criteria for performance levels 1, 2, and 3.


Reflect on the Unit

Now that you've completed the unit, take a few moments to reflect on your learning.

Reflect on the Unit Goals

Look back at the goals at the beginning of the unit. Use a different colored pen to rate yourself again. Think about readings and activities that contributed the most to the growth of your understanding. Record your thoughts.

Reflect on the Learning Strategies

 **Discuss It** Write a reflection on whether you were able to improve your learning based on your Action Plans. Think about what worked, what didn't, and what you might do to keep working on these strategies. Record your ideas before a class discussion.

Reflect on the Text

Choose a selection that you found challenging, and explain what made it difficult.

Explain something that surprised you about a text in the unit.

Which activity taught you the most about the literature of fear? What did you learn?

STANDARDS

Speaking and Listening

- Initiate and participate effectively in a range of collaborative discussions with diverse partners on *grades 9–10 topics, texts, and issues*, building on other's ideas and expressing their own clearly and persuasively.
- Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

How Maurice Sendak's "Wild Things" Moved Children's Books Toward Realism

Gloria Goodale



About the Author

Gloria Goodale is a staff writer at the *Christian Science Monitor*, an independent news organization with global coverage. Moreover, Goodale is a wide-ranging journalist who has written about culture, politics, and news. As a California resident, she often covers current events on the West Coast.

BACKGROUND

In *Where the Wild Things Are*, a classic children's picture book by Maurice Sendak (1928–2012), Max is a young boy who misbehaves and is sent to his room without supper. There he imagines traveling to a distant land inhabited by Wild Things, where he can do whatever he wants as the king. However, feeling lonely, he "returns" to his room to eat supper.

NOTES

- 1 **L** OS ANGELES—When Maurice Sendak's groundbreaking *Where the Wild Things Are*, was published in 1963, some critics and parents grumbled about what they called its dark and nightmarish undertones.
- 2 But librarians rallied to what they saw as the picture book's emotional honesty and psychological realism.¹ It was awarded the Caldecott Medal for children's literature in 1964 and—say today's librarians, authors, and experts—forever changed the course of children's books.
- 3 "With Maurice Sendak's 1963 classic tale of vengeful rebellion, Max and the Wild Things ushered in a new era in children's literature," says Kathleen Horning, director of the Cooperative

1. **psychological realism** *n.* literary approach that focuses on the inner thoughts and feelings of the characters.

Children’s Book Center at the University of Wisconsin School of Education in Madison.

4 “For the first time, authors and illustrators began to show young children the world as it really is, rather than how some adults in charge thought it ought to be,” she adds.

5 In subsequent years, the sort of subversiveness² and humor that marked what has become a classic began to spill out in everything from picture books to young-adult series.

6 *Harriet the Spy*, a cheeky update on the Nancy Drew tomes, came out soon after, points out Ms. Horning. Many works with a much more realistic depiction of the childhood experience followed, she says, such as John Steptoe’s 1969 *Stevie*, featuring a young boy’s experience as his family takes in an older foster child.

7 “In an earlier era, a book like this would probably have focused on the joys of having an older brother,” she says, “rather than exploring the more difficult psychological issues relating to feeling displaced by a newcomer as the book did.”

8 Sendak was at the heart of a major shift in focus for stories aimed at children, says Teresa Michals, professor of English at George Mason University.

9 “Children’s literature is always trying to teach something,” she points out, adding that *Where the Wild Things Are* is a “monument to that shift.”

10 The book marked a move toward psychological self-reference, she says.

11 “Rather than focusing on an explicitly didactic³ moment, the story is a more realistic depiction of the way a tantrum might actually play out in a home,” she says, adding that even the mother in the tale is not perfect, “but is shown losing her temper as well.”

12 This is in distinct contrast with the goals of earlier periods, such as the 18th or 19th century.

13 “A goal in those books might have been teaching children to be kind to animals for instance,” she says. “A worthy goal to be sure,” she adds, but one that reflects what adults think children should learn rather than illuminates their actual experience.

14 Mr. Sendak is still charging up young authors today.

15 He understood that the “best way to help his readers overcome their own insecurities was to show other children battling theirs,” says Meg Cabot, author of *The Princess Diaries*, via email.

16 Sendak showed that “children’s books could both entertain and educate, but subtly so. No one closes *Where the Wild Things Are* and

2. **subversiveness** (sub VUHR sihv neh) *n.* behavior that undermines established ways of doing things.

3. **didactic** (dy DAK tihk) *adj.* teacher-like.

realizes they've learned a lesson," she says, adding that they feel only "a sense of great satisfaction."

- 17 She says she wanted to write books like that, ones that not only entertained, but also helped kids overcome their fears and insecurities.
- 18 The lessons of "Wild Things" not only stayed with her from childhood, but opened the door to her own professional success, Ms. Cabot says.
- 19 After heading to New York upon graduating college and failing to sell her picture books, she says, "I did what Maurice Sendak taught us all to do—I turned my darkest fears into fiction, and soothed myself." And, like Sendak, launched a highly successful career that now includes a best-selling book and movie franchise. 🐼

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Sleep Paralysis: A Waking Nightmare

Lexi Tucker



About the Author

Lexi Tucker was born in Georgia in 1976. Her grandmother's experiences with sleep paralysis inspired Tucker to learn more about the subject, and she often writes about the scientific aspects of sleep and dreaming. Tucker is currently working on a book about the causes and effects of sleepwalking.

BACKGROUND

Although the word *nightmare* now means “a bad dream,” it was originally used in the thirteenth century to refer to a supernatural being that tormented sleepers by making it hard for them to breathe. In the mid-1800s, *nightmare* began to be used to describe a frightening dream or distressing experience.

- 1 **I** magine waking up but being unable to move—and seeing something terrifying at the foot of your bed. This is what happens during sleep paralysis, a condition that affects roughly 1 in 20 people at some point in their lives. It's believed to be an unintended side effect of dreaming; when you dream, your brain sends a signal to your muscles to go limp so you don't act out the dream. This signal is supposed to stop when you wake up, or when the dream ends. But people who suffer from sleep paralysis find themselves paralyzed and fully aware of their predicament. What's worse, the sleeper often experiences a frightening series of additional symptoms: difficulty breathing due to a perceived pressure on the chest (as if someone or *something* were sitting on the dreamer's chest); hallucinations (often seeing or hearing an intruder in the room); and powerful fear.
- 2 Taken together, the symptoms of sleep paralysis may explain stories of “alien abduction” in recent years, or being harassed

NOTES

by demons in ages past. (The hallucination¹ of an intruder would account for the presence of an “alien” or “demon.”) Sleep paralysis is also sometimes called “Old Hag syndrome,” for an evil creature thought to suffocate people in their sleep by sitting on their chests. Cultures around the world have different words for these terrifying nocturnal experiences—the Japanese call it *kanashibari*, which means “bound up with metal.”

- 3 In a 2009 article for the *Guardian*, psychologist Chris French told the story of Lori Ball, a woman in her mid-50s from Ohio. She was aware of her condition, which made it all the more terrifying. Ball said, “I try to scream (though I have great difficulty making any sound), attempt to flail around, anything, to get the attention of my husband. It is a feeling of panic, entrapment,² and desperation so horrifying that I have difficulty describing its magnitude.
- 4 “If my spouse notices my discomfort and responds, in my mind it’s never soon enough. One cannot simply tell me to ‘wake up’ and tap me on the arm. Often I need to be shaken somewhat to be fully present. At that point I wouldn’t care if he slapped me hard as the terror of being in that paralyzed state, totally helpless, is overwhelming. Knowing that it will end eventually is of no comfort. Every second is hell.”
- 5 Because sleep paralysis affects about 5 percent of the population, it could happen to you someday. If it does, it may be scary while it happens, but know that it’s not particularly uncommon—and the good news is, most people who suffer one episode of sleep paralysis do not have a chronic³ condition like Lori Ball. 🐼

— Lexi Tucker

-
1. **hallucination** (huh loo suh NAY shuhn) *n.* something that seems to exist in reality, but only exists in the mind.
 2. **entrapment** *n.* state of being trapped.
 3. **chronic** *adj.* continuous or repeated.

The Feather Pillow

Horacio Quiroga



About the Author



Horacio Quiroga (1878–1937) was born in Uruguay but spent much of his life in Argentina. A journalist and justice of the peace, he turned to fiction writing after becoming inspired by nineteenth-century writers such as Rudyard Kipling. Quiroga was a prolific writer who published about 200 short stories and is considered a master of the genre.

BACKGROUND

Heavily influenced by Gothic horror writer Edgar Allan Poe, Horacio Quiroga wrote many stories that explored themes of madness, the writing process, and survival. His tales often contain an element of horror. “The Feather Pillow,” published in 1907 and originally written in Spanish, is one of Quiroga’s most widely read stories.

- H**er entire honeymoon gave her hot and cold shivers. A blond, angelic, and timid young girl, the childish fancies she had dreamed about being a bride had been chilled by her husband’s rough character. She loved him very much, nonetheless, although sometimes she gave a light shudder when, as they returned home through the streets together at night, she cast a furtive¹ glance at the impressive stature² of her Jordan, who had been silent for an hour. He, for his part, loved her profoundly but never let it be seen.
- For three months—they had been married in April—they lived in a special kind of bliss. Doubtless she would have wished less severity in the rigorous sky of love, more expansive and less

1. **furtive** *adj.* secret.

2. **stature** *n.* height.

NOTES

cautious tenderness, but her husband's impassive manner always restrained her.

- 3 The house in which they lived influenced her chills and shuddering to no small degree. The whiteness of the silent patio—friezes, columns, and marble statues—produced the wintry impression of an enchanted palace. Inside the glacial brilliance of stucco, the completely bare walls, affirmed the sensation of unpleasant coldness. As one crossed from one room to another, the echo of his steps reverberated throughout the house, as if long abandonment had sensitized its resonance.
- 4 Alicia passed the autumn in this strange love nest. She had determined, however, to cast a veil over her former dreams and live like a sleeping beauty in the hostile house, trying not to think about anything until her husband arrived each evening.
- 5 It is not strange that she grew thin. She had a light attack of influenza that dragged on insidiously for days and days: after that Alicia's health never returned. Finally one afternoon she was able to go into the garden, supported on her husband's arm. She looked around listlessly. Suddenly Jordan, with deep tenderness, ran his hand very slowly over her head, and Alicia instantly burst into sobs, throwing her arms around his neck. For a long time she cried out all the fears she had kept silent, redoubling her weeping at Jordan's slightest caress. Then her sobs subsided, and she stood a long while, her face hidden in the hollow of his neck, not moving or speaking a word.
- 6 This was the last day Alicia was well enough to be up. On the following day she awakened feeling faint. Jordan's doctor examined her with minute³ attention, prescribing calm and absolute rest.
- 7 "I don't know," he said to Jordan at the street door. "She has a great weakness that I am unable to explain. And with no vomiting, nothing . . . if she wakes tomorrow as she did today, call me at once."
- 8 When she awakened the following day, Alicia was worse. There was a consultation.⁴ It was agreed there was an anemia⁵ of incredible progression, completely inexplicable.⁶ Alicia had no more fainting spells, but she was visibly moving toward death. The lights were lighted all day long in her bedroom, and there was complete silence. Hours went by without the slightest sound. Alicia dozed. Jordan virtually lived in the drawing room, which was also always lighted. With tireless persistence he paced ceaselessly from one end of the room to the other. The carpet swallowed his steps. At times he entered the bedroom and

3. **minute** (my NOOT) *adj.* precise and detailed.

4. **consultation** *n.* meeting with a doctor.

5. **anemia** (uh NEE mee uh) *n.* weak condition.

6. **inexplicable** *adj.* unable to be explained.

continued his silent pacing back and forth alongside the bed, stopping for an instant at each end to regard his wife.

9 Suddenly Alicia began to have hallucinations, vague images, at first seeming to float in the air, then descending to floor level. Her eyes excessively wide, she stared continuously at the carpet on either side of the head of her bed. One night she suddenly focused on one spot. Then she opened her mouth to scream, and pearls of sweat suddenly beaded her nose and lips.

10 “Jordan! Jordan!” she clamored, rigid with fright, still staring at the carpet.

11 Jordan ran to the bedroom, and, when she saw him appear, Alicia screamed with terror.

12 “It’s I, Alicia, it’s I!”

13 Alicia looked at him confusedly; she looked at the carpet; she looked at him once again; and after a long moment of stupefied confrontation, she regained her senses. She smiled and took her husband’s hand in hers, caressing it, trembling, for half an hour.

14 Among her most persistent hallucinations was that of an anthropoid⁷ poised on his fingertips on the carpet, staring at her.

15 The doctors returned, but to no avail. They saw before them a diminishing life, a life bleeding away day by day, hour by hour, absolutely without their knowing why. During their last consultation Alicia lay in a stupor while they took her pulse, passing her inert wrist from one to another. They observed her a long time in silence and then moved into the dining room.

16 “Phew . . .” The discouraged chief physician shrugged his shoulders. “It is an inexplicable case. There is little we can do . . .”

17 “That’s my last hope!” Jordan groaned. And he staggered blindly against the table.

18 Alicia’s life was fading away in the subdelirium⁸ of anemia, a delirium which grew worse through the evening hours but which let up somewhat after dawn. The illness never worsened during the daytime, but each morning she awakened pale as death, almost in a swoon. It seemed only at night that her life drained out of her in new waves of blood. Always when she awakened she had the sensation of lying collapsed in the bed with a million-pound weight on top of her. Following the third day of this relapse she never left her bed again. She could scarcely move her head. She did not want her bed to be touched, not even to have her bedcovers arranged. Her crepuscular⁹ terrors advanced now in the form of monsters that dragged themselves toward the bed and laboriously climbed upon the bedspread.

7. **anthropoid** (AN thruh poyd) *n.* being with a human-like form.

8. **subdelirium** *n.* disturbed state of mind.

9. **crepuscular** (krih PUHS kyuh luhr) *adj.* occurring at twilight.

- 19 Then she lost consciousness. The final two days she raved ceaselessly in a weak voice. The lights funereally illuminated the bedroom and drawing room. In the deathly silence of the house the only sound was the monotonous delirium from the bedroom and the dull echoes of Jordan's eternal pacing.
- 20 Finally, Alicia died. The servant, when she came in afterward to strip the now empty bed, stared wonderingly for a moment at the pillow.
- 21 "Sir!" she called Jordan in a low voice. "There are stains on the pillow that look like blood."
- 22 Jordan approached rapidly and bent over the pillow. Truly, on the case, on both sides of the hollow left by Alicia's head, were two small dark spots.
- 23 "They look like punctures," the servant murmured after a moment of motionless observation.
- 24 "Hold it up to the light," Jordan told her.
- 25 The servant raised the pillow but immediately dropped it and stood staring at it, livid and trembling. Without knowing why, Jordan felt the hair rise on the back of his neck.
- 26 "What is it?" he murmured in a hoarse voice.
- 27 "It's very heavy," the servant whispered, still trembling.
- 28 Jordan picked it up; it was extraordinarily heavy. He carried it out of the room, and on the dining room table he ripped open the case and the ticking with a slash. The top feathers floated away, and the servant, her mouth opened wide, gave a scream of horror and covered her face with her clenched fists: in the bottom of the pillowcase, among the feathers, slowly moving its hairy legs, was a monstrous animal, a living, viscous ball. It was so swollen one could scarcely make out its mouth.
- 29 Night after night, since Alicia had taken to her bed, this abomination had stealthily applied its mouth—its proboscis¹⁰ one might better say—to the girl's temples, sucking her blood. The puncture was scarcely perceptible. The daily plumping of the pillow had doubtlessly at first impeded its progress, but as soon as the girl could no longer move, the suction became vertiginous.¹¹ In five days, in five nights, the monster had drained Alicia's life away.
- 30 These parasites of feathered creatures, diminutive¹² in their habitual environment, reach enormous proportions under certain conditions. Human blood seems particularly favorable to them, and it is not rare to encounter them in feather pillows. ❁

10. **proboscis** (proh BOS kihs) *n.* insect mouthparts shaped like a long, thin tube.

11. **vertiginous** (vur TIHJ uh nuhs) *adj.* causing dizziness.

12. **diminutive** *adj.* extremely or unusually small.

Stone Age Man's Terrors Still Stalk Modern Nightmares

Robin McKie

About the Author



Robin McKie has been the Science Editor for *The Observer* since 1982. His journalism awards include "Science and Technology Journalist of the Year" in the UK Press Gazette Awards for 2013. McKie's stories include breaking coverage of Dolly the Sheep and the first human genome project. He is based in London, England.

BACKGROUND

The Stone Age is the period of time when people made stone tools. It began almost three million years ago and ended around five thousand years ago, when metal tools were developed. This article describes how researchers from Cambridge University and the Australian Museum studied Stone Age paintings to find a common link in the world's oldest art.

New research on cave art shows that our fear of werewolves goes back 10,000 years.

- 1 **T**hey were created to trigger our most primitive fears—by depicting half-human, half-animal monsters that hunted the living.
- 2 But these horrific creatures differed in one crucial way from the warped humanoid beasts that fill the high school corridors of *Buffy the Vampire Slayer*¹ or the werewolves and bloodsucking monsters that populate horror books. These creatures were painted by Stone Age peoples more than 10,000 years ago and represent some of the world's oldest art.

1. **Buffy the Vampire Slayer** movie and television series featuring a teenage girl who hunts vampires and other monsters.

NOTES

- 3 The surprising discovery that werewolves are as old as humanity is the handiwork of researchers who have carried out a major analysis of the world’s ancient rock art sites: in Europe, Africa and Australia.
- 4 “We looked at art that goes back to the dawn of humanity and found it had one common feature: animal-human hybrids,” said Dr. Christopher Chippindale, of Cambridge University’s museum of archaeology and anthropology. “Werewolves and vampires are as old as art, in other words. These composite² beings, from a world between humans and animals, are a common theme from the beginning of painting.”
- 5 Chippindale’s research—carried out with Paul Tacon of the Australian Museum in Sydney—involved surveys of rock art painted on cliffs in northern Australia, on ledges in South Africa, and inside caverns in France and Spain. These are the world’s principal prehistoric art sites.
- 6 Nor are they made up of crude daubs of paint or charcoal. Many were executed with breathtaking flair.
- 7 For example, those at the recently discovered Grotte Chauvet near the Ardèche Gorge in France are more than 30,000 years old, but have stunned critics with their grace and style: horses rearing on their hind legs, rhinoceroses charging.
- 8 Most archaeologists have examined these paintings for evidence of the creatures that were hunted at that time. Naturally, these varied according to locality.
- 9 But Tacon and Chippindale wanted to find common denominators among these creations, despite the fact that they were painted on different continents.
- 10 After careful analysis, they found only one: the “therianthropes”—human-animal hybrids. Statues of cat-head humans, for example, were found in Europe, while in Australia the team discovered paintings of feathered humans with birdlike heads and drawings of men with the heads of fruit bats. One of these animal-head beings is depicted attacking a woman, like a poster for early Hollywood horror films.
- 11 “Hybrids were the one ubiquitous theme we discovered,” Chippindale said. “They belong to an imagined world which was powerful, dangerous and—most likely—very frightening.”
- 12 These rock art nasties were gazed upon by people in “altered states of consciousness”—individuals who were either drugged or in trances—the Stone Age equivalent of a six-pack and a video nasty.³
- 13 This idea is influenced by studies of the modern San people of South Africa who often dance themselves into hypnotic trances.

2. **composite** (kuhm POZ iht) *adj.* combined.

3. **video nasty** British slang for an exceptionally violent movie.

The images they later recall are painted on to cave walls as attempts or entry cards to a spirit world. “The spirit world is a different and separate place, and you need to learn how to access it,” added Chippindale. Buffy may be adolescent television, in other words, but she taps a deep creative vein.

14 Many anthropologists believe ancient art works like those at Chauvet were also created for the same reason.

15 “They are among the most potent images mankind has ever created,” Chippindale said. “When you enter these caves today, with electric lights and guides, they are still pretty frightening. Armed with only a guttering⁴ candle, the experience would have been utterly terrifying in the Stone Age. You would crouch down a corridor and would then be suddenly confronted by a half-man, half-lion, or something similar.”

16 And once we had unleashed these scary monsters, we never looked back, from the human-animal hybrid gods of the Egyptians—such as Bast, the cat god; or Anubis, the dog god; or creatures such as minotaurs⁵ or satyrs.⁶ Later came legends such as the werewolf, and finally specific creations such as Bram Stoker’s *Dracula*, an “undead” human with bat-like features who preyed on the living.

17 More recently, the most spectacularly successful Hollywood horror films have been those that have focused on creations that have mixed the features of reptiles or insects with those of humans: *Alien* and *Predator* being the best examples.

18 As Chippindale put it, “these were well-made films, but they also succeeded because they tapped such an ancient urge.” 🐾

4. **guttering** *v.* flickering or burning unsteadily.

5. **minotaurs** *n.* creatures in Greek mythology who were half man and half bull.

6. **satyrs** *n.* woodland gods in Greek mythology who were half man and half goat.