

American Stories

“William Wilson,” Part Four by Edgar Allan Poe

Lesson Plan

This lesson plan is to accompany the American Stories series episode “William Wilson,” Part Four, by Edgar Allan Poe.

A transcript of the story is included at the end of this lesson to print so students can read as they listen. Teachers who cannot play the audio from the website can read the story aloud or have students read it.

American Stories lesson plans are based on the CALLA approach. See the end of each lesson for more information and resources on teaching with the CALLA approach.

CALLA has five lesson elements:

Prepare: Engage students in the topic and identify objectives for the lesson. Find out what students already know about it and motivate them to learn more. Teach new vocabulary.

Present: Present new information. Explain the target learning strategy for the lesson. Model what the students are asked to do. Discuss connections to students’ prior knowledge.

Practice: Give students an authentic, active task that they can do in a small group or in pairs. Remind students to use the target learning strategy.

Self-Evaluate: Question students so they will reflect on their own learning. Ask students to evaluate their own learning rather than wait for the teacher to assess them. Find out if using the learning strategy helped students' understanding.

Expand: Guide students on how to apply what they learned to their own lives. Point out other contexts where the learning strategy may help. Make connections between content and language or to the student's first language. When appropriate, request that parents contribute to learning.

Now for this week's lesson.

Prepare

Introduce the story: "Today, we will read Part Four of 'William Wilson' by Edgar Allan Poe. You will remember that, last week, the narrator was playing a game of cards with another student named Glendinning. Throughout the story so far, the narrator has struggled with his relationship with the other William Wilson. By the end of this story, he realizes he has much more in common with him than he originally wanted to admit. Have you ever met someone that you didn't think you had anything in common with but later found out that you did? Maybe you didn't like the person in the beginning or didn't think you'd have a friendly relationship, but that changed with time? Think about that person for a moment. Make a list of descriptive words about what you thought their personality was like when you first met them. Then, make a list of the qualities you realized you had in common after you got to know them better.

Give students a few minutes to make their list.

Next, ask students to tell the classmate sitting next to them about this person. Then, ask a few volunteers to share the stories with the class.

Say, "In today's story, the narrator still wants to believe the other William Wilson is not like him. But, that begins to change toward the end of the story. Today we will learn how to use the strategy **Use Graphic Organizers** to better understand the relationship between two William Wilsons. But first, let's review some vocabulary and learn some new words."

Go over the review words from last week and teach the new vocabulary (both below). Use images, gestures, or objects for visual aids. A copy of the vocabulary also appears on the page after the story transcript (and includes a picture of a sword).

Review Words

gentleman - *n.* a man who treats other people in a proper and polite way

cards - *n.* small pieces of stiff paper that are marked with symbols or pictures to show their value, come in a set, and are used for playing games

coat - *n.* an outer piece of clothing that can be long or short and that is worn to keep warm or dry

New Words

"down in the dust" - *expression.* an expression that means discouraged, depressed or sad; Poe uses the outdated form of the expression; today, the common expression is "down in the dumps."

arm - *n.* either one of the two long body parts that join the top of your body at the shoulder and that end at the hand or wrist

duke - *n.* a man of very high rank in the British nobility

shoulder - *n.* the part of your body where your arm is connected

mask - *n.* a covering for your face or for part of your face, such as to hide or disguise your face

blue - *adj.* having the color of the clear sky

band - *n.* a flat, straight piece of material (such as plastic or metal) that forms a circle around something

cloth - *n.* material that is made by weaving together threads of cotton, wool, nylon, etc., and that is used to make clothes, sheets, etc.

sword - *n.* a weapon with a long metal blade that has a sharp point and edge

Present

Introduce the task to students: "You can create graphics to show what two or more people or things have in common – and don't have in common. For example, you can use a Venn diagram. A Venn diagram is a drawing that uses circles to show relationships between sets of things. As we read the story today, we will practice the strategy **Use Graphic Organizers** to help us look carefully at the similarities and differences between the two William Wilsons."

Make two columns on the board or a shared screen with "William Wilson 1 (narrator)" at the top of the left column and "William Wilson 2" at the top of the right column. Ask students, "From reading the previous three parts of the story, what are some words that describe the narrator's personality?" Give students a minute to discuss this with the person sitting next to them. Then, elicit several responses. Write their responses on the board or shared screen and add to their words if needed. Do the same thing regarding the second William Wilson. Some student responses about the narrator may include: he is controlling, cruel, a bully, greedy and untrustworthy and has little self-control. Responses about the second William Wilson may include: he is honorable, responsible, shy, quiet and wise and has good self-control.

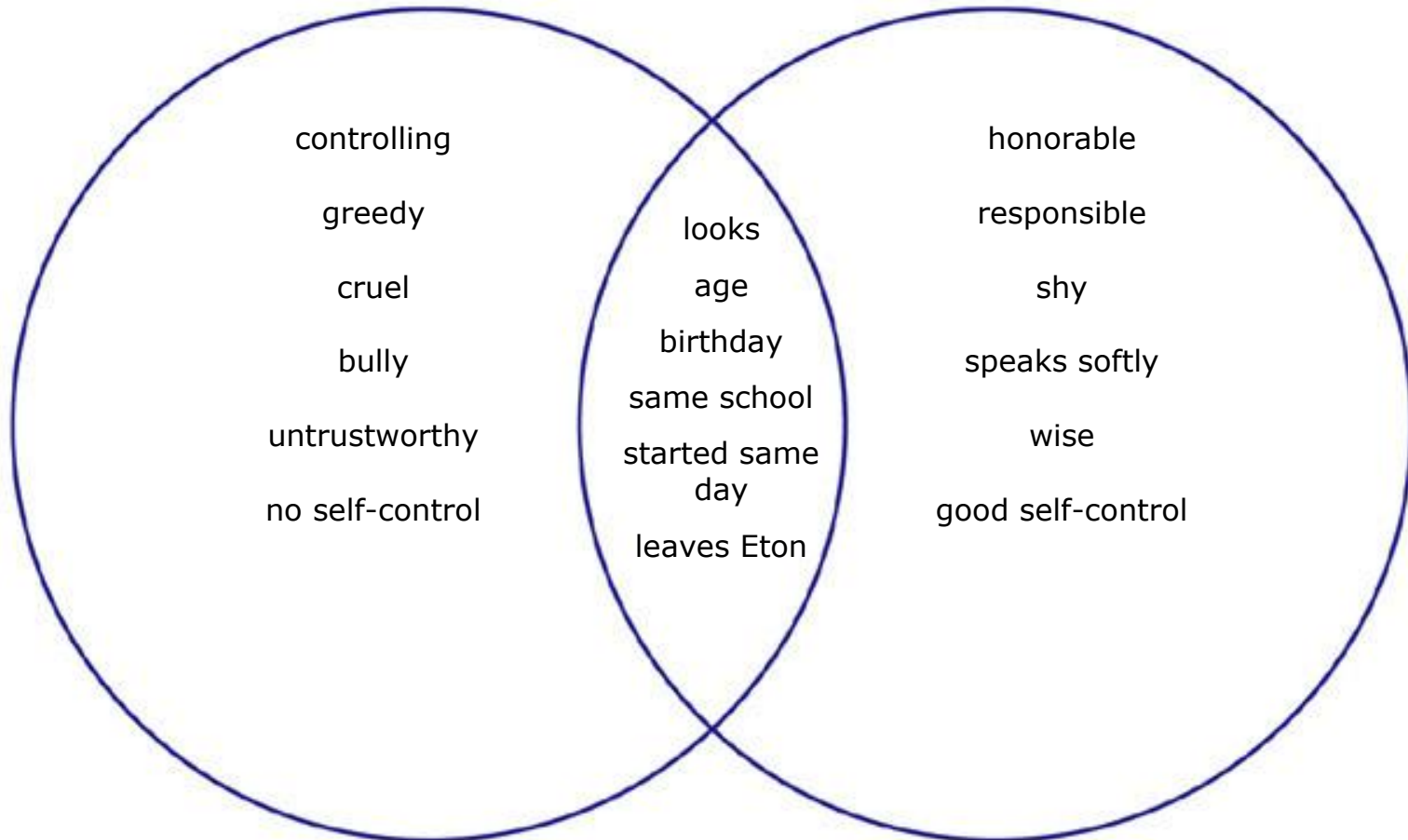
Now, model the strategy: draw two overlapping circles on the board (as pictured below) with a small overlapping section and then say, "When you make a Venn diagram, you draw the circles like this. The part in the middle represents what people or things have in common or that is the same about them."

Write the personality adjectives / words in the separate areas of the circles on the board or a shared screen. Then say, "But, even though their personalities are different, they do have some things in common. What are those things?" Some student responses may be: they are the same height; they look similar; they are the same age; they have the same birthday; they went to the same school; they started school on the same day. Write their responses in the overlapping section. Keep the phrases short, as pictured below.

Venn Diagram

William Wilson 1 (narrator)

William Wilson 2



Tell students that, to study the similarities between people, groups, objects or ideas, we can create graphic organizers, such as Venn diagrams.

Practice

Hand out copies of the transcript to the story and the blank Venn diagrams, which can be found after the transcript. (The teacher's version of the Venn diagram can also be found after the transcript.) Then, prepare students for the next part: ask them to sit with a new partner, then say, "Let's listen to the first part of the story. As we listen, think about what is the same and what is different about the two William Wilsons, including personality *and* actions. Then, you will fill in your own Venn diagrams. You'll notice that not all of the differences or similarities between the two characters is stated directly."

Play or read aloud to: "I placed the coat offered by Preston over my own, and left his room." (end of paragraph five)

Say, "Now, work with your partner to identify the similarities and differences and write them into the correct spaces in your diagrams. Remember that differences go into the separated areas and similarities go in the overlapping section."

Give students time to work on the activity together. Then, ask several students to share their answers with the class. If time allows, you can have volunteers go up to the board and write one thing each on the Venn diagram. Be sure their phrases are very short. Some student responses about William Wilson 1 (narrator) may include: afraid, cheater, depressed, proud, feels superior, fine coat, and feels weak. Some responses for William Wilson 2 may include: soft voice, fine coat and honest.

The overlapping section should include: fine coat and height.

Play or read aloud to: "...and that ever-remembered quiet voice within my ear." (end of paragraph nine)

Do this activity the same way you did the previous one. Some student responses about William Wilson 1 (narrator) may include: travels around Europe, weak, helpless, lacks self-control, loves money and does evil things. Some responses about William Wilson 2 might include: helper, tries to stop bad things/behavior, travels around Europe, follows narrator, wears mask, covers face, honorable and wise.

The overlapping section should include: travels around Europe.

Play or read aloud to the end of the story.

Do this activity the same way you did previously. Some student responses about William Wilson 1 (narrator) may include: angry, wild, violent, hateful, strong, sword, horrified, terrified, stabs other William, bloody and white face. Some responses about William Wilson 2 may be: red cloth, sword, black cloth mask and ready to fight.

The overlapping section should include: sword, clothing, face, voice, dies and/or stabbed to death / stabs self.

Ask students: "So, now that we've finished the story, what conclusions can we make about the narrator?" Some responses may be: he stabbed himself to death; he committed suicide; he had mental problems (split personality disorder); William Wilson 2 was really just the narrator's conscience trying to stop him from doing bad things; and he finally understands that there aren't two William Wilsons.

(By now, the students are likely already aware that the narrator is the only one to ever notice or comment on the similarities between the two characters or observe the second William Wilson, but you can mention this

as a close to the story if you think it's appropriate. These facts are clear evidence of the narrator's split identity and enduring delusion.)

Self-Evaluate

Say, "Now I'd like to ask: what do you think about using this strategy, *Use Graphic Organizers*, when you read? Did it help you to notice important details about the relationship between the two characters? Write two sentences on a piece of paper to turn in about how predicting helped you today."

Expand

Ask students: "Are there other times at school you can make a Venn diagram to help you identify important relationships between things?" Elicit responses from a few students.

Continue, "Venn diagrams are useful in many subjects where you need to compare two or more things, such as in many kinds of science. They are also sometimes used in statistics to show relationships between two or more populations or things. You can also use Venn diagrams outside of school. Let's say you are thinking about applying to three universities and you want to compare what each school offers. You can make a Venn diagram to visually examine the different and similar offerings. Try using this strategy tonight when you go home, or in the next class. Let me know how it goes!"

"William Wilson," Part Four

By Edgar Allan Poe

As I ended the last part of my story, I was speaking of that terrible evening when I played cards with a young gentleman called Glendinning. We were in the room of one of my friends at Oxford University. I had just realized that the young man, weak of mind and weakened by wine, had allowed me to win from him everything he owned. I was still trying to decide what I should do, when, as I said...

The wide, heavy doors of the room were suddenly opened. Every light in the room went out; but I had seen that a stranger had entered; he was about my own height, and he was wearing a very fine, long coat. The darkness, however, was now complete; and we could only feel that he was standing among us. Then we heard him speak. In a soft, low, and never-to-be-forgotten voice, which I felt deep in my heart, he said: "Gentlemen, I am here only to do my duty. You cannot know the true character of the man who has tonight taken a large amount of money from Mr. Glendinning. Please have him take off his coat, and then look in it very carefully."

While he was speaking there was not another sound in the room. As he ended, he was gone.

Can I — shall I — tell what I felt? Need I say that I was afraid, that I felt the sick fear of those who are judged forever wrong? Many hands held me. Lights were brought. My friends looked in my coat. In it they found all the high cards, the valuable cards needed to win in the game we had been playing. Secretly using these cards, I could have taken the money of anyone who played the game with me. Mr. Preston, in whose room we were, then said: "Mr. Wilson, this is yours." He lifted from the floor a fine, warm coat, and said, "We shall not look in this to prove again what we have proved already. We have seen enough. You will understand, I hope, the need for

you to leave the University. At the very least, you must leave my room, and leave it now."

Down in the dust though my spirit was, I might have tried to strike him for those words if at that moment I had not noticed something very surprising. My coat had cost more money than most men could spend, and it had been made especially for me. It was different, I thought, from every other coat in the world. When, therefore, Mr. Preston gave me the coat which he had picked up from the floor, I saw with terror that my own was already hanging on my arm, and that the two were alike in every way. I remembered that the strange being who had so mysteriously entered and left the room had had a coat. No one else in the group had been wearing one. I placed the coat offered by Preston over my own, and left his room.

The next morning I began a hurried journey away from Oxford University. I ran, but I could not escape. I went from city to city, and in each one Wilson appeared. Paris, Rome, Vienna, Berlin, Moscow — he followed me everywhere. Years passed. I went to the very ends of the earth. I ran in fear, as if running from a terrible sickness, and still he followed. Again and again I asked myself, "Who is he? — where did he come from? — and what is his purpose?" But no answer was found. And then I looked with the greatest care at the methods of his watch over me. I learned little. It was noticeable, indeed, that when he appeared now, it was only to stop me in those actions from which evil might result. But what right did he have to try to control me?

I also noticed that although he always wore clothes the same as mine, he no longer let me see his face. Did he think I would not know him? He destroyed my honor at Oxford, he stopped me in my plans for getting a high position in Rome, in my love in Naples, in what he called my desire for too much money in Egypt. Did he think I could fail to see that he was the

William Wilson of my schoolboy days, the hated and feared William Wilson? But let me hurry to the last scene in my story.

Until now I had not tried to strike back. He was honorable and wise, he could be everywhere, and he knew everything. I felt such wonder and fear of him that I believed myself to be weak and helpless. Though it made me angry, I had done as he desired. But now I wanted more and more to escape his control. As I began to grow stronger, it seemed to me that he began to grow weaker. I felt a burning hope; in my deepest thoughts I decided that I was going to be free.

It was at Rome, during the Carnival of 1835, that I went to a dance in the great house of the Duke Di Broglio. I had been drinking more wine than is usual, and the rooms seemed very crowded and hot. I became angry as I pushed through the people. I was looking (Let me not say why)...I was looking for the young, the laughing, the beautiful wife of old Di Broglio. Suddenly I saw her; but as I was trying to get through the crowd to join her, I felt a hand placed upon my shoulder, and that ever-remembered quiet voice within my ear.

In a wild anger I took him in a strong hold. Wilson was dressed, as I had expected, like myself, in a rich coat of blue. Around his body was a band of red cloth from which hung a long sharp sword. A mask of black cloth completely covered his face.

"You again!" I cried, my anger growing hotter with each word. "Always you again! You shall not — you shall not hunt me like this until I die! Come with me now or I will kill you where you stand." I pulled him after me into a small room nearby. I threw him against the wall and closed the door. I commanded him to take his sword in his hand. After a moment, he took it and stood waiting, ready to fight.

The fight was short indeed. I was wild with hate and anger; in my arm I felt the strength of a thousand men. In a few moments I had forced him back against the wall, and he was in my power. Quickly, wildly, I put my sword's point again and again into his heart.

At that moment I heard that someone was trying to open the door. I hurried to close it firmly, and then turned back to my dying enemy. But what human words can tell the surprise, the horror which filled me at the scene I then saw?! The moment in which I had turned to close the door had been long enough, it seemed, for a great change to come at the far end of the room. A large mirror — a looking glass — or so it seemed to me — now stood where it had not been before. As I walked toward it in terror I saw my own form, all spotted with blood, its face white, advancing to meet me with a weak and uncertain step.

So it appeared, I say, but was not. It was my enemy — it was Wilson, who then stood before me in the pains of death. His mask and coat lay upon the floor. In his dress and in his face there was nothing which was not my own!

It was Wilson; but now it was my own voice I heard, as he said: "I have lost. Yet from now on you are also dead — dead to the World, dead to Heaven, dead to Hope! In me you lived — and, in my death — see by this face, which is your own, how wholly, how completely, you have killed — yourself!"

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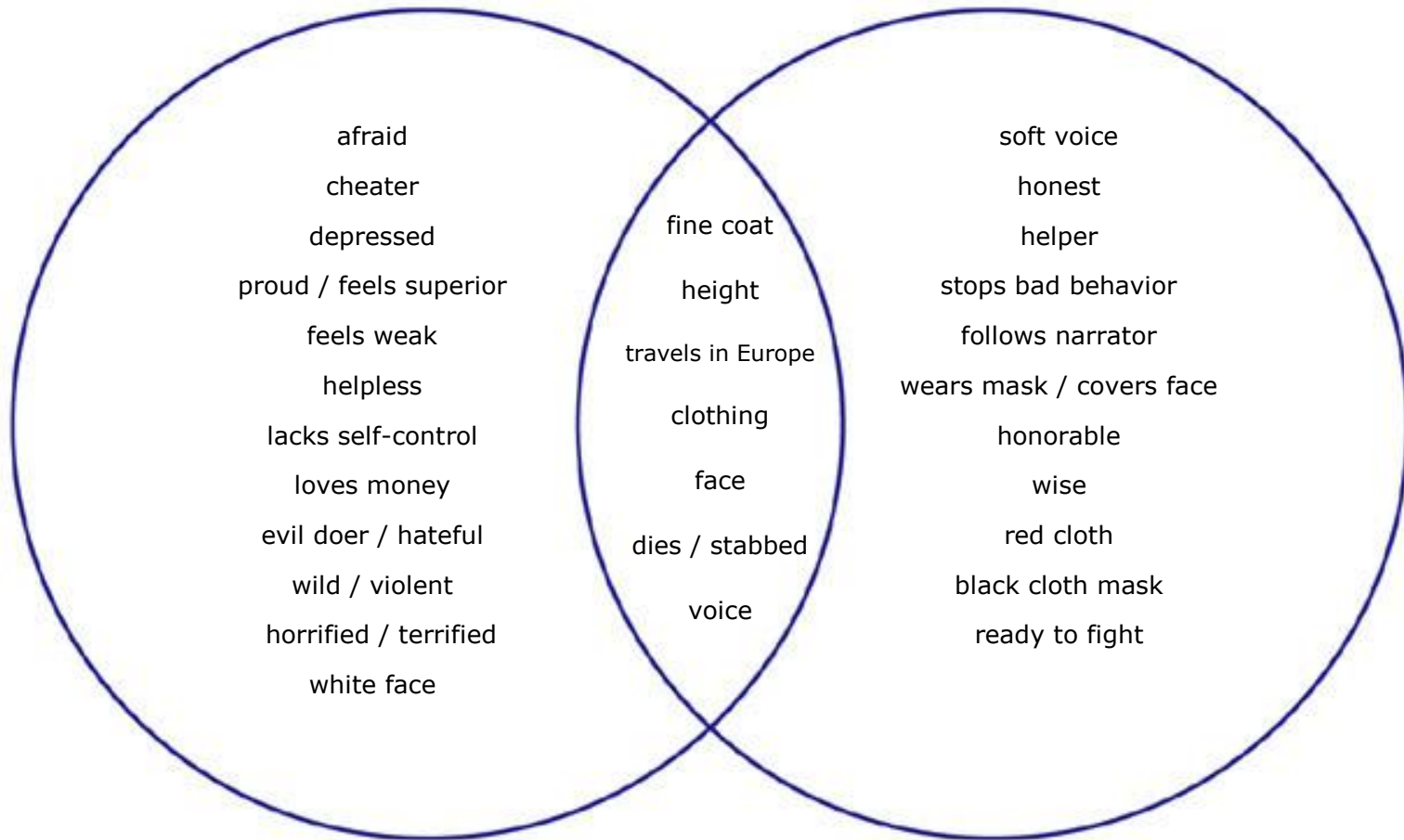
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Venn Diagram

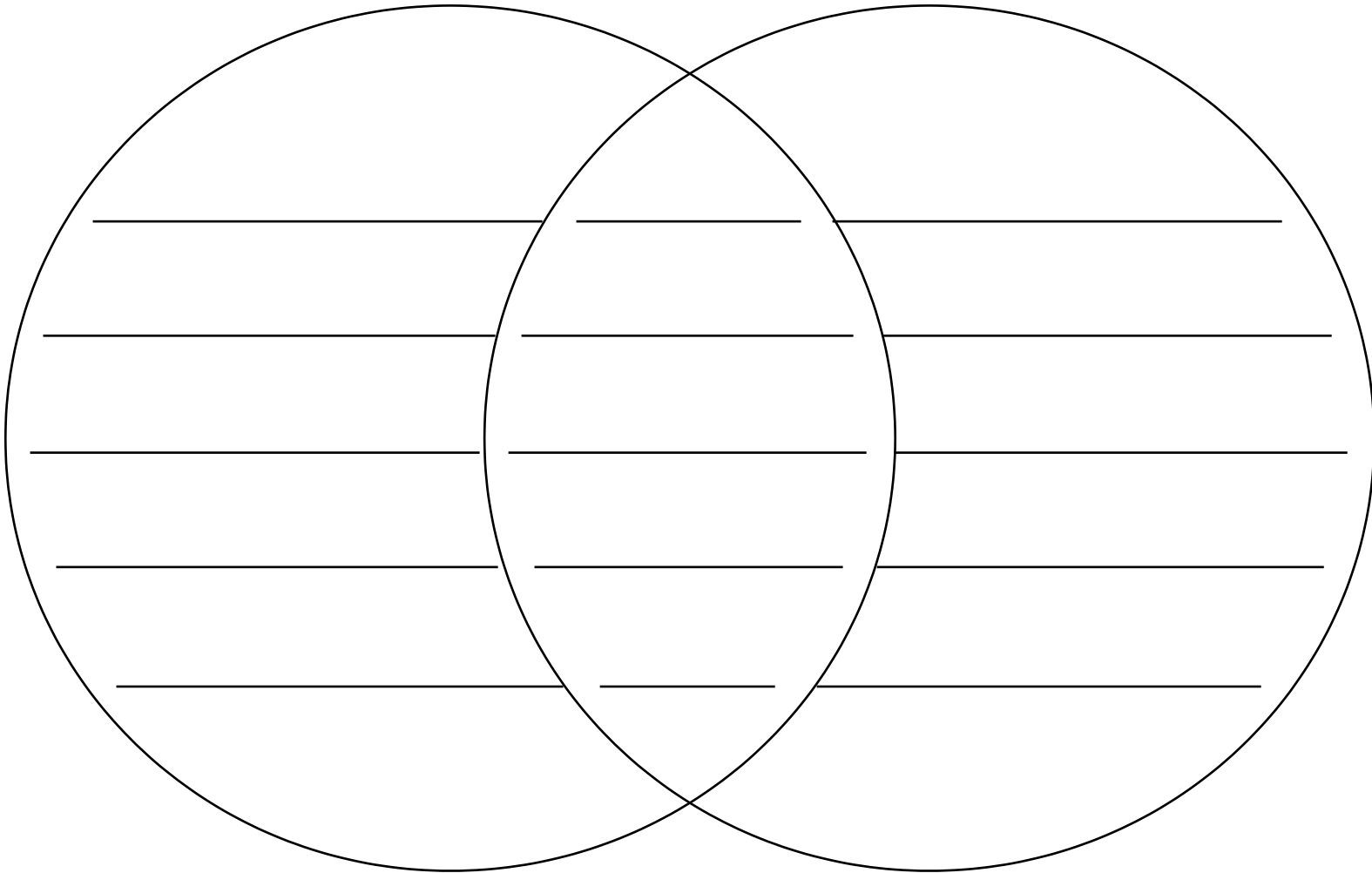
Guide for Teacher



Venn Diagram - For Students

William Wilson 1 (narrator)

William Wilson 2





Sword

About the CALLA Approach

This lesson is based on the CALLA approach. The Cognitive Academic Language Learning Approach (CALLA) is an instructional model for second and foreign language learners based on cognitive theory and research.

CALLA integrates instruction in priority topics from the content curriculum, development of the language skills needed for learning in school, and explicit instruction in using learning strategies for academic tasks.

The goals of CALLA are for students to learn essential academic content and language and to become independent and self-regulated learners through their increasing command over a variety of strategies for learning in school. CALLA can be used in ESL, EFL, bilingual, foreign language, and general education classrooms.

A list of CALLA learning strategies follows. These strategies were researched by J. Michael O'Malley and Anna Uhl Chamot.

See a list of language learning strategies below.

METACOGNITIVE STRATEGIES

Plan / Organize

Before beginning a task:

Set goals.

Plan the task or content sequence.

Plan how to accomplish the task (choose strategies).

Preview a text.

Monitor / Identify Problems

While working on a task:

Check your progress on the task.

Check your comprehension as you use the language. Do you understand? If not, what is the problem?

Check your production as you use the language. Are you making sense? If not, what is the problem?

Evaluate

After completing a task:

Assess how well you have accomplished the learning task.

Assess how well you have used learning strategies.

Decide how effective the strategies were.

Identify changes you will make the next time you have a similar task to do.

Manage Your Own Learning

Determine how you learn best.

Arrange conditions that help you learn.

Look for Ways to Practice.

Focus your attention on the task.

TASK-BASED STRATEGIES - USE WHAT YOU KNOW

Use Background Knowledge

Think about and use what you already know to help you do the task.

Make associations between new information and your prior knowledge.

Use new information to clarify or modify your prior knowledge.

Make Inferences

Use context and what you know to figure out meaning.

Read and listen between the lines.

Go beyond the text to understand its meaning.

Make Predictions

Anticipate information to come.

Make logical guesses about what will happen in a written or oral text.

Make an estimate (math).

Make a hypothesis (science).

Personalize

Relate new concepts to your own life, to your experiences, knowledge, beliefs and feelings.

Transfer / Use Cognates

Apply your linguistic knowledge of other languages (including your native language) to the target language.

Recognize cognates.

Substitute / Paraphrase

Use a synonym or descriptive phrase for unknown words or expressions.

TASK-BASED STRATEGIES - USE YOUR SENSES

Use Images

Use or create an actual or mental image to understand and/or represent information.

Use or draw a picture or diagram.

Use Sounds

Say or read aloud a word, sentence, or paragraph to help your understanding.

Sound out/vocalize.

Use your "mental tape recorder" to remember sounds, words, phrases, and/or conversations.

Use Your Kinesthetic Sense

Act out a role, for example, in Readers' Theater, or imagine yourself in different roles in the target language.

Use real objects to help you remember words, sentences, or content information.

TASK-BASED STRATEGIES - USE YOUR ORGANIZATIONAL SKILLS

Find/Apply Patterns

Apply a rule.

Make a rule.

Recognize and apply letter/sound, grammar, discourse, or register rules.

Identify patterns in literature (genre).

Identify patterns in math, science, and social studies.

Classify/Sequence

Categorize words or ideas according to attributes.

Classify living things; identify natural cycles.

Identify order and sequences in math, science, and social studies.

Sequence events in history.

Take Notes

Write down important words and ideas while listening or reading.

List ideas or words to include in speaking or writing.

Use Graphic Organizers

Use or create visual representations (such as Venn diagrams, time lines, webs, and charts) of important relationships between concepts.

Summarize

Create a mental, oral, or written summary of information.

Use Selective Attention

Focus on specific information, structures, key words, phrases, or ideas.

TASK-BASED STRATEGIES - USE A VARIETY OF RESOURCES

Access Information Sources

Use the dictionary, the internet, and other reference materials.

Seek out and use sources of information.

Follow a model

Ask questions

Cooperate

Work with others to complete tasks, build confidence, and give and receive feedback.

Talk Yourself Through It (Self-Talk)

Use your inner resources. Reduce your anxiety by reminding yourself of your progress, the resources you have available, and your goals.