

LESSON 4 Characterization

Unit 12.3 The Long and Short of It

Objectives:

By the end of this lesson, the student will:

- identify character traits
- identify the methods of characterization techniques
- focus on the main character and think about how his or her personality is revealed.

Standards and Expectations:

Reading

12.R.3L Analyze the impact of an author's choices regarding how to develop and relate elements of a story or drama including symbolism, motifs, setting, plot, and characterization.

Writing

12.W.3 Write narratives (short stories, memoirs, and journals) using transitional words and other cohesive devices to better organize writing to develop real or imagined experiences or events using effective literary devices (techniques and elements), well-chosen details, and structured sequences.

Language

12. LA.3i Apply knowledge of adjectives and adverbs (comparative and superlative).

Introduction

In this lesson we will be learning about **Character Traits, Characterization and Methods of Characterization**. *Character traits* are words used to describe a character in a story. *Characterization* is the process by which the writer reveals the personality of a character. Characterization is revealed through direct characterization and indirect characterization. Direct Characterization tells the audience what the personality of the character is. Indirect Characterization shows things that reveal the personality of a character. There are five different methods of indirect characterization.

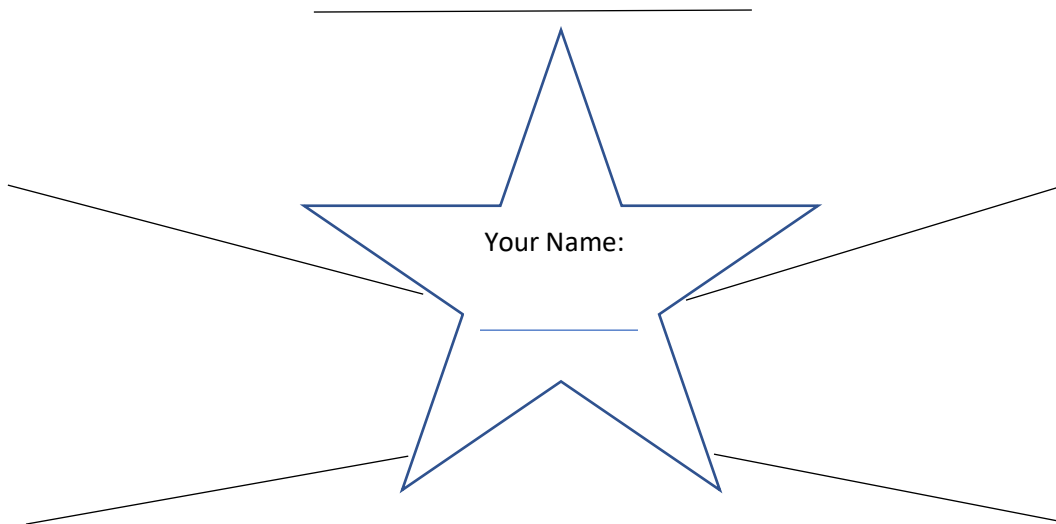
STEAL

S peech	What does the character say? How does the character speak?
T houghts	What is revealed through the character's private thoughts and feelings?
E ffect (on others/toward the character)	What is revealed through the character's effect on other people? How do other characters feel or behave in reaction to the character?
A ctions	What does the character do? How does the character behave?
L ooks	What does the character look like? How does the character dress?

Introduction

Preview Activity: Character Traits Web

I. Think of yourself as a character and pretend you are the protagonist in a short story. Write five different character traits that can possibly describes you as the main character. You can select from the examples provided below.



For each of the character traits selected above, you can write its meaning and explain why you decide for it.

1. _____
2. _____
3. _____
4. _____
5. _____

Character Traits Examples:

Acceptance Freedom Compassion Devotion
Growth contentment Wealth Adventure
Beauty Pacifist dream LEAD Generosity
Friendliness LEARNING intuition
Honesty Gratitude Fairness Intimacy Listening
Spontaneous Dependable COMMUNITY sensitivity
Courage open mindedness Loyalty Perverseance Hope
Originality contribution Authenticity FUN
Unity Service Responsible
support What do you stand for? Justice
Nurturing Risk taking Reliable Creativity
Inspiration attentive family
Self reliance LOVE Grace
Balance positivity resilience
Faith Trustworthiness Security Connection Nurturing
Enthusiasm SELF DEVELOPMENT Idealism HEALTH
Intentional Connection DISCIPLINED Playfulness
Peaceful Inventive Success Control
Happiness Patience Equality Endurance Integrity
Awareness LAUGHTER imagination
Humour Wisdom Understanding Dedication

Build Background Knowledge

II. What did you know about American Literature Author Edgar Allan Poe?

- 1. Answer the first column in the KWL chart by answering this question.**
- 2. In the second column, write what information will you like to learn about this American Writer.**
- 3. On the last one, you can search on the Internet, more information and descriptions about Edgar Allan Poe, and complete it with relevant information that you just learned.**



EDGAR ALLAN POE

As one of the most enduring authors in American literature, Edgar Allan Poe is most often associated with Gothic tales such as "The Tell-Tale Heart" and "The Masque of the Red Death." While Poe's contributions to Gothic literature cannot be denied, his impact on American culture is just as profound; more than 160 years after his death, Poe's poems and stories continue to influence American writers, film makers and pop culture enthusiasts.

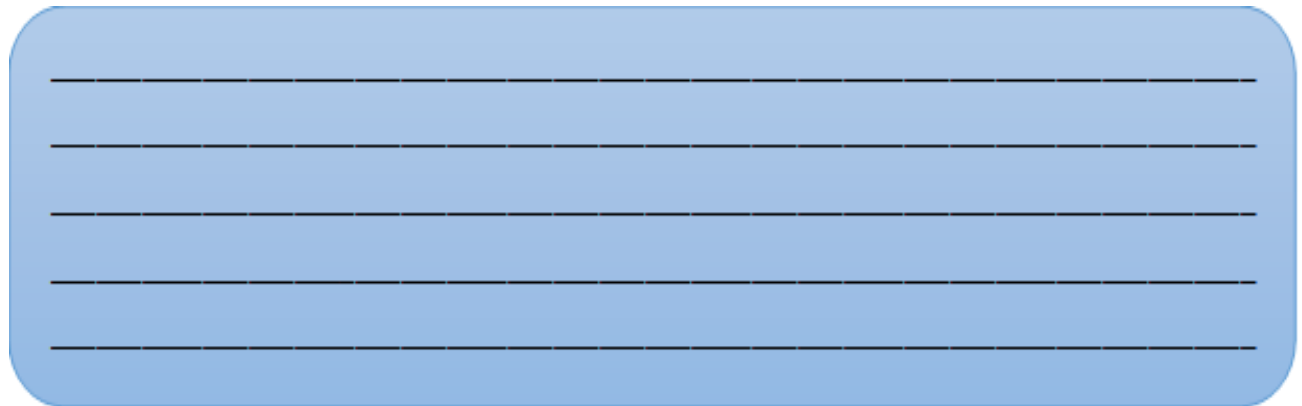
Reading

III. Prereading Activity:

Think about the following questions and circle whether you agree or disagree with each statement.

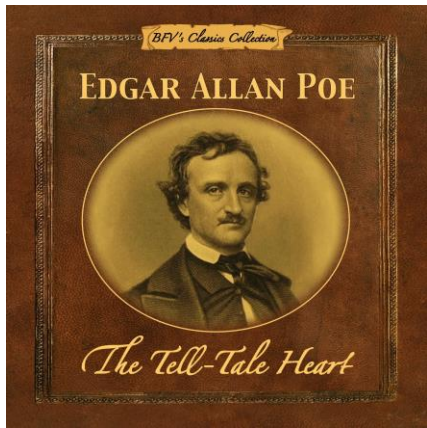
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|---|-------|----------|
| 1. It is normal for people to talk to themselves sometimes? | Agree | Disagree |
| 2. It is normal to hear sounds that other people cannot hear? | Agree | Disagree |
| 3. Do crazy people know they are crazy? | Agree | Disagree |
| 4. Normal people sometimes get obsess over things? | Agree | Disagree |
| 5. It is normal to get distracted by people around you? | Agree | Disagree |
| 6. Sounds like chewing or breathing can drive you crazy? | Agree | Disagree |
| 7. Normal people can feel paranoid from time to time? | Agree | Disagree |
| 8. People has questioned their own sanity at some point? | Agree | Disagree |

By reading about Edgar Allan Poe, and answering the questions above, can you predict what is the story “The Tell-Tale Heart” going to be about? Write your response in the space provided.



Reading

Short Story: The Tell-Tale Heart



TRUE! --nervous --very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses --not destroyed --not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily --how calmly I can tell you the whole story. It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! yes, it was this! He had the eye of a vulture --a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by

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

the vulture eye. And this I did for seven long nights --every night just at midnight --but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye. And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he has passed the night. So you see he would have been a very profound old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept. Upon the eighth night I was more than usually cautious in opening the door. A watch's minute hand moves more quickly than did mine. Never before that night had I felt the extent of my own powers --of my sagacity. I could scarcely contain my feelings of triumph. To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts. I fairly chuckled at the idea; and perhaps he heard me; for he moved on the bed suddenly, as if startled. Now you may think that I drew back --but no. His room was as black as pitch with the thick darkness, (for the shutters were close fastened, through fear of robbers,) and

so I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily. I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastening, and the old man sprang up in bed, crying out --"Who's there?" I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down. He was still sitting up in the bed listening; --just as I have done, night after night, hearkening to the death watches in the wall. Presently I heard a slight groan, and I knew it was the groan of mortal terror. It was not a groan of pain or of grief --oh, no! --it was the low stifled sound that arises from the bottom of the soul when overcharged with awe. I knew the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me. I say I knew it well. I knew what the old man felt, and pitied him, although I chuckled at heart. I knew that he had been lying awake ever since the first slight noise, when he had turned in the bed. His fears had been ever since growing upon him. He had been trying to fancy them causeless, but

could not. He had been saying to himself --"It is nothing but the wind in the chimney --it is only a mouse crossing the floor," or "It is merely a cricket which has made a single chirp." Yes, he had been trying to comfort himself with these suppositions: but he had found all in vain. All in vain; because Death, in approaching him had stalked with his black shadow before him, and enveloped the victim. And it was the mournful influence of the unperceived shadow that caused him to feel -- although he neither saw nor heard --to feel the presence of my head within the room. When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little --a very, very little crevice in the lantern. So I opened it --you cannot imagine how stealthily, stealthily --until, at length a simple dim ray, like the thread of the spider, shot from out the crevice and fell full upon the vulture eye. It was open -- wide, wide open --and I grew furious as I gazed upon it. I saw it with perfect distinctness --all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man's face or person: for I had directed the ray as if by

instinct, precisely upon the damned spot. And have I not told you that what you mistake for madness is but over-acuteness of the sense? --now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton. I knew that sound well, too. It was the beating of the old man's heart. It increased my fury, as the beating of a drum stimulates the soldier into courage. But even yet I refrained and kept still. I scarcely breathed. I held the lantern motionless. I tried how steadily I could maintain the ray upon the eve. Meantime the hellish tattoo of the heart increased. It grew quicker and quicker, and louder and louder every instant. The old man's terror must have been extreme! It grew louder, I say, louder every moment! --do you mark me well I have told you that I am nervous: so I am. And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet, for some minutes longer I refrained and stood still. But the beating grew louder, louder! I thought the heart must burst. And now a new anxiety seized me --the sound would be heard by a neighbour! The old man's hour had

come! With a loud yell, I threw open the lantern and leaped into the room. He shrieked once --once only. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then smiled gaily, to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead. I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eye would trouble me no more. If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body. The night waned, and I worked hastily, but in silence. First of all I dismembered the corpse. I cut off the head and the arms and the legs. I then took up three planks from the flooring of the chamber, and deposited all between the scantlings. I then replaced the boards so cleverly, so cunningly, that no human eye --not even his --could have detected any thing wrong. There was nothing to wash out -- no stain of any kind --no blood-spot

whatever. I had been too wary for that. A tub had caught all --ha! ha! When I had made an end of these labors, it was four o'clock --still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart, --for what had I now to fear? There entered three men, who introduced themselves, with perfect suavity, as officers of the police. A shriek had been heard by a neighbour during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed to search the premises. I smiled, --for what had I to fear? I bade the gentlemen welcome. The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search --search well. I led them, at length, to his chamber. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence, I brought chairs into the room, and desired them here to rest from their fatigues, while I myself, in the wild audacity of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of

the victim. The officers were satisfied. My manner had convinced them. I was singularly at ease. They sat, and while I answered cheerily, they chatted of familiar things. But, ere long, I felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears: but still they sat and still chatted. The ringing became more distinct: --It continued and became more distinct: I talked more freely to get rid of the feeling: but it continued and gained definiteness --until, at length, I found that the noise was not within my ears. No doubt I now grew very pale; --but I talked more fluently, and with a heightened voice. Yet the sound increased --and what could I do? It was a low, dull, quick sound --much such a sound as a watch makes when enveloped in cotton. I gasped for breath --and yet the officers heard it not. I talked more quickly --more vehemently; but the noise steadily increased. I arose and argued about trifles, in a high key and with violent gesticulations; but the noise steadily increased. Why would they not be gone? I paced the floor to

and fro with heavy strides, as if excited to fury by the observations of the men -- but the noise steadily increased. Oh God! what could I do? I foamed --I raved --I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder -- louder --louder! And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God! --no, no! They heard! --they suspected! --they knew! --they were making a mockery of my horror!--this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die! and now -- again! --hark! louder! louder! louder! louder! "Villains!" I shrieked, "dissemble no more! I admit the deed! --tear up the planks! here, here! --It is the beating of his hideous heart!"

-THE END-

Reading Comprehension Assessment

IV. After reading the short story “The Tell-Tale Heart” carefully select the correct answer for each premise.

____ 1. What is it about the old man that scares and angers the narrator of “The Tell-Tale Heart”?

- a. his clouded blue eye
- b. his old house
- c. his children
- d. his pet snake

____ 2. What does the old man in “The Tell-Tale Heart” do when he hears a noise on the eighth night?

- a. He reaches for a gun.
- b. He begins to sob with terror.
- c. He walks to the door.
- d. He sits up and asks who is there.

____ 3. The narrator of “The Tell-Tale Heart” chuckles at the old man's fear. What does this response tell you about the narrator?

- a. He likes comedy.
- b. He is impatient.
- c. He is cruel.
- d. He is tired.

____ 4. Where does the narrator of “The Tell-Tale Heart” hide the old man's body?

- a. in a grave in the backyard
- b. in a closet
- c. under a pile of blankets
- d. under the floorboards

____ 5. In “The Tell-Tale Heart,” why does a neighbor call the police to the house?

- a. He heard a shriek.

- b. He heard a loud, repetitive thumping.
- c. He saw the murder through a window.
- d. He saw the murder in a dream.

____ 6. What does the narrator of "The Tell-Tale Heart" want people to think about him?

- a. He wants people to think he is pleasant.
- b. He wants people to think he is crazy.
- c. He wants people to think he is intelligent and patient.
- d. He wants people to think he is angry at the old man.

____ 7. What does the narrator start to think he hears as "The Tell-Tale Heart" progresses?

- a. the roar of the ocean
- b. the sounds of neighbors
- c. a heart beating
- d. the old man's increasingly loud groans

____ 8. On the eighth night, the narrator of "The Tell-Tale Heart" grows furious. How do the old man's feelings contrast with the narrator's?

- a. The old man is calm.
- b. The old man is fearful.
- c. The old man is joyful.
- d. The old man is bored.

____ 9. As "The Tell-Tale Heart" progresses, how does the narrator's mood change?

- a. He becomes increasingly puzzled.
- b. He becomes increasingly excited.
- c. He becomes increasingly calm.
- d. He becomes increasingly happy.

____ 10. Why does the narrator finally confess to the murder?

- a. He wants to shock the police officers.
- b. He thinks the officers hear the heartbeat and are mocking him.
- c. The neighbor hears a shriek.
- d. He wants to be rewarded for the intelligence of his murder plan.

____ 11. What statement about the narrator is not reasonable, based on the following passage from “The Tell-Tale Heart”? True!—nervous—very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses—not destroyed—not dulled them.

- a. The narrator is probably tired.
- b. The narrator is probably insane.
- c. The narrator is nervous.
- d. The narrator has a disease.

____ 12. Why does the narrator of “The Tell-Tale Heart” want to kill the old man?

- a. He wants the old man's money.
- b. He hates the old man's clouded blue eye.
- c. He is tired of the old man's complaints.
- d. He wants the house to himself.

____ 13. Why does the narrator of “The Tell-Tale Heart” greet the old man so heartily every morning?

- a. because he really cares for him
- b. out of habit
- c. because he is a cheerful fellow
- d. to reassure the old man

____ 14. On what character traits does the narrator of “The Tell-Tale Heart” pride himself?

- a. his abilities to lie and steal
- b. his sneakiness and his fear
- c. his wit and his confidence
- d. his intelligence and his patience

____ 15. What does the narrator's action as described in the following sentence from “The Tell-Tale Heart” tell you about him?

It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed.

- a. He is very frightened.
- b. He is very intelligent.
- c. He is very tired.
- d. He is very cautious.

____ 16. On opening the door to the old man's room on the eighth night, the narrator of "The Tell-Tale Heart" feels:

- a. unexpectedly frightened.
- b. unexpectedly powerful.
- c. no different than usual.
- d. a slight chill.

____ 17. In "The Tell-Tale Heart," what is different about the old man's reaction to the narrator's intrusion on the eighth night?

- a. He is armed.
- b. He seems unconcerned.
- c. He wakes up and asks who is there.
- d. He invites the man to sit down and talk.

____ 18. What characteristic of the narrator of "The Tell-Tale Heart" is evident in the following sentence? I knew what the old man felt, and pitied him, although I chuckled at heart.

- a. cruelty
- b. insanity
- c. sense of humor
- d. excitability

____ 19. Why does the narrator of "The Tell-Tale Heart" cast a beam of light on the old man's face?

- a. to look at the old man's eye
- b. to shock the old man
- c. to make his way over to the bed

d. to reassure the old man

____ 20. Why does the sound of the old man's groan in the middle of the night sound familiar to the narrator of "The Tell-Tale Heart"?

- a. The narrator himself has groaned in terror in the night.
- b. The old man often groans.
- c. The old man's groan sounds like the wind blowing, a sound the narrator often hears.
- d. The old man often has disturbing dreams.

____ 21. In "The Tell-Tale Heart," how do the narrator's feelings contrast with the old man's?

- a. The narrator is afraid of the old man, and the old man is confident.
- b. The narrator feels fury toward the old man, and the old man feels fear.
- c. The narrator is overwhelmed, and the old man is calm.
- d. The narrator is joyful, and the old man is angry.

____ 22. In "The Tell-Tale Heart," why do the officers stay after they search the house and find nothing suspicious?

- a. to have breakfast with the narrator
- b. to search the room more carefully
- c. to wait for their superior officer
- d. to talk further with the narrator

____ 23. What sound is being described in the following passage from "The Tell-Tale Heart"? ...a low, dull, quick sound, such a sound as a watch makes when enveloped in cotton.

- a. the distant roar of the ocean
- b. the beating of a heart
- c. the narrator's watch ticking
- d. the pounding of the police at the door

____ 24. The sound that drives the narrator of "The Tell-Tale Heart" to confess is:

- a. created by the police to trap the narrator.
- b. coming from the neighbors next door.

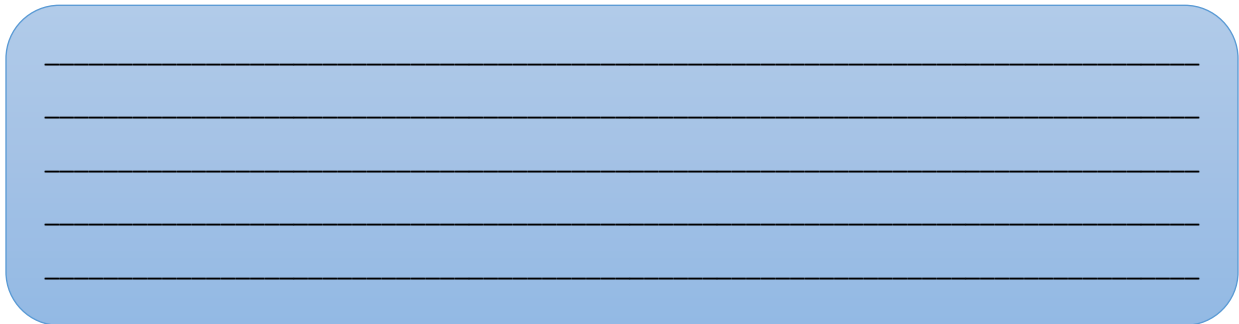
- c. possibly the narrator's heart pounding.
- d. a shutter beating rhythmically in the wind.

____ 25. Throughout "The Tell-Tale Heart," the narrator gradually is taken over by

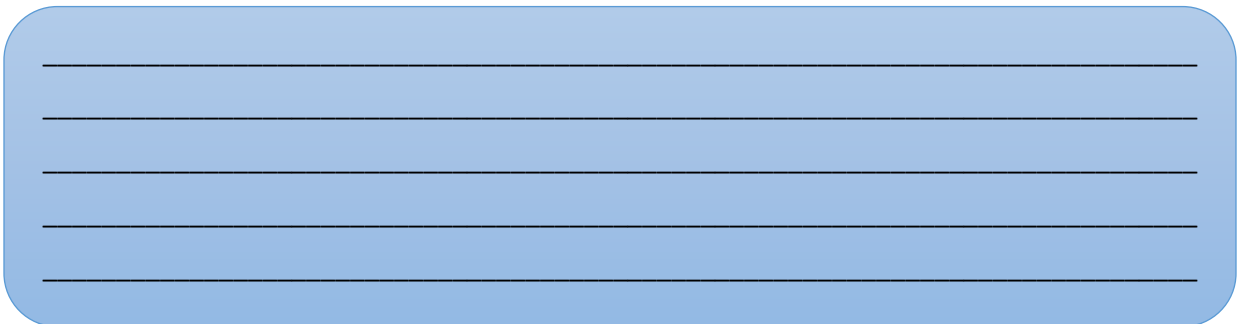
- a. headaches.
- b. fears for his life.
- c. greed for the old man's money.
- d. his madness.

V. Read each of the open-ended questions and write your response according to the reading selection. Give your opinion if necessary. Use the Open-Ended Rubric provided to monitor your response.

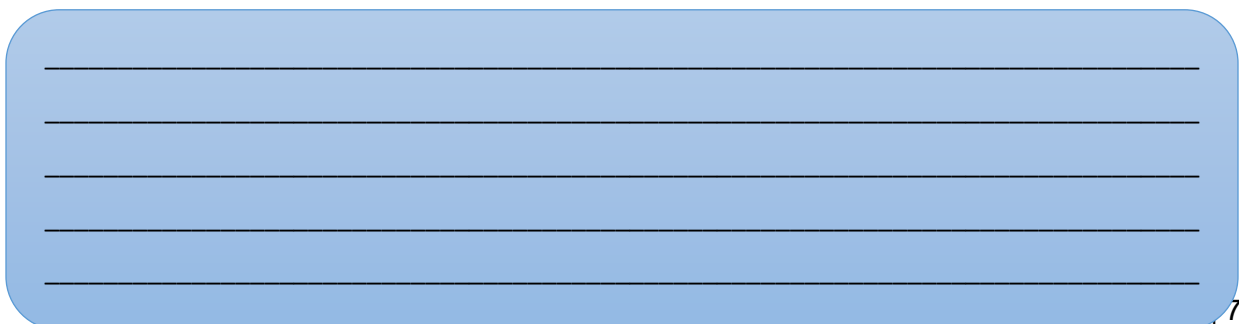
1. What do you think is Edgar Allan Poe's purpose in writing "The Tell-Tale Heart"?



2. What is revealed about the narrator in the opening lines of Edgar Allan Poe's "The Tell -Tale Heart"?



3. How does "The Tell-Tale Heart" exhibit the element of intense emotion in Characters?



Open-Ended Question Rubric

Open-Ended Questions Rubric

Points	Criteria
4	A 4-point response clearly demonstrates understanding of the task and provides an insightful explanation/opinion that links to or extends aspects of the text.
3	A 3-point response demonstrates an understanding of the task and provides some explanation/opinion using situations or ideas from the text as support .
2	A 2-point response demonstrates a partial understanding of the task, and uses text incorrectly or with limited success resulting in an inconsistent or flawed explanation .
1	A 1-point response demonstrates minimal understanding of the task and provides only a vague reference to or no use of the text .
0	A 0-point response is irrelevant or off-topic.

VI. In Edgar Allan Poe Story “The Tell-Tale Heart”, the main character is the narrator, meaning that the author does not intervene in his thoughts or actions. There is a clear used of indirect characterization method. Now, can we use the plot of the story to delineate a characterization for our main character?

Activity: Use the S.T.E.A.L. chart below to outline a description for the main character in this story. Look for evidence in the text to support your answers.

S.T. E. A. L	Main character in “The Tell-Tale Heart”
<p>Speech</p> <p>What does the character say?</p>	<hr/> <hr/> <hr/> <hr/> <hr/>
<p>Thoughts</p> <p>What is revealed through the character’s inner thoughts and feelings?</p>	<hr/> <hr/> <hr/> <hr/> <hr/>
<p>Effect on others</p> <p>What is revealed through the character’s effect on other people?</p>	<hr/> <hr/> <hr/> <hr/> <hr/>
<p>Actions</p> <p>What does the character do or behave?</p>	<hr/> <hr/> <hr/> <hr/> <hr/>
<p>Looks</p> <p>How does the character look like?</p>	<hr/> <hr/> <hr/> <hr/> <hr/>

Writing

VII. Character Biography Outline

Activity: The student creates a short biography outline for a character he/she will develop in a short story. After deciding on physical characteristics, also create a personality outline. Use this information to write your short story with your character as the protagonist.

Physical Description	
Gender	
Eyes	
Face	
Hair	
Body Type	
Clothing and Accessories	
How Character Walks/Moves	
How Character Talks/Speaks	

Personality Outline	
Temperament	
Moral/Ethical/Religious Beliefs	
Political Stance	
Hobbies	
Habits	
Likes/Dislikes	
Fears/Phobias	
Short and Long Terms Goals	
Hopes/Dreams	

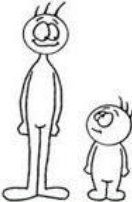
Short Story Rubric:

CATEGORY	Exceptional (4)	Good (3)	Fair (2)	Poor (1)
Setting	Many vivid, descriptive words are used to tell when and where the story took place.	Some vivid, descriptive words are used to tell the audience when and where the story took place.	The reader can figure out when and where the story took place, but the author didn't supply much detail.	The reader has trouble figuring out when and where the story took place.
Characters	The main characters are named and clearly described. Most readers could describe the characters accurately.	The main characters are named and described. Most readers would have some idea of what the characters looked like.	The main characters are named. The reader knows very little about the characters.	It is hard to tell who the main characters are.
Problem/Conflict	It is very easy for the reader to understand the problem the main characters face and why it is a problem.	It is fairly easy for the reader to understand the problem the main characters face and why it is a problem.	It is fairly easy for the reader to understand the problem the main characters face but it is not clear why it is a problem.	It is not clear what problem the main characters face.
Organization	The story is very well organized. One idea or scene follows another in a logical sequence with clear transitions.	The story is pretty well organized. One idea or scene may seem out of place. Clear transitions are used.	The story is a little hard to follow. The transitions are sometimes not clear.	Ideas and scenes seem to be randomly arranged.
Mechanics	The story contains no errors in grammar, usage, or mechanics.	The story contains few minor errors in grammar, usage, or mechanics.	The story contains many and/or serious errors in grammar, usage, or mechanics; may interfere with reading.	The story contains so many errors in grammar, usage, and mechanics that errors block reading.

Grammar: Comparative and Superlative Adjectives

An **Adjective** is a word that describes a noun or pronoun. The comparative form of an adjective is used to compare two things and the superlative form compares more than two things. We form the comparative of an adjective by adding **-er** at the end of it and the superlative form by adding **-est** at the end of the adjective.

Examples of comparative and superlative adjectives:



Comparatives and Superlatives

	Adjective	Comparative	Superlative
One syllable	<i>short old large hot big</i>	<i>shorter older larger hotter bigger</i>	<i>the shortest the oldest the largest the hottest the biggest</i>
Two and more syllables	<i>modern boring beautiful</i>	<i>more modern more boring more beautiful</i>	<i>the most modern the most boring the most beautiful</i>
Ending on -y-	<i>happy easy scary</i>	<i>happier easier scariest</i>	<i>the happiest the easier the scariest</i>
!!! Irregular	<i>good bad</i>	<i>better worse</i>	<i>the best the worst</i>

I am short but my mother is shorter than me.

London is bigger than Oslo.

This game is easier than tennis.

My mother is younger than my father.

Russia is the largest country in the world

This is the most boring film ever.

Nigeria is the dirtiest country in the world.

He is the best student in our class.

IX. Now, Let's Practice!

Activity: Complete the following sentences using a superlative (*-est* or *most ...*) or a comparative (*-er* or *more ...*). You may need to use both a superlative and a comparative.

1. This is a really good school. It's one of the schools in the North West. (*important*)
2. That was a really good meal, probably one of the I have ever eaten. (*delicious*)
3. I'm surprised I didn't fall asleep. I think that he is one of the people in the world. (*boring*)
4. Travelling by plane is than going by car. (*quick*)
5. He lives from school than John. (*further*)
6. What is the sport in your country? (*popular*)
7. David Beckham is than his wife, at least that's what I think. (*famous*)
8. She is by far the woman in the world. (*rich*)
9. She is just a little bit than I am. (*tall*)
10. School days are supposed to be the days of your life, and I agree with that. (*happy*)

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