

7D: Poetry & Poe

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7D: Poetry & Poe

Dear Educator.

Welcome to your Teacher Guide for 7D: Poetry & Poe!

This printed Teacher Guide duplicates the instructions found within the Amplify ELA program and is designed for times when you need or prefer to access lesson instructions offline. The information from the Unit Overview will help you understand and prepare for the unit, while the Lesson Guides support planning, pacing, and classroom instruction. Before you dive in, however, it is important to note that the Amplify ELA program is designed for real-time interactions with content, using interactive apps, digital and print supports, auto-scored measurement items, videos, audio, and digital text and tools (to name just a few) to support deep student learning and enhance your strong instruction. For this reason, this guide does not mirror a traditional Teacher's Edition of a textbook. To see the full range of interactive components as you plan, you should log in to the curriculum at learning.amplify.com.

If you have generated this guide from the ELA lesson platform, you may find it useful to save or even print out this document, in order to browse it when you are not logged in to the curriculum, or when you are offline.

If you have any questions or feedback, please contact us at elahelp@amplify.com.

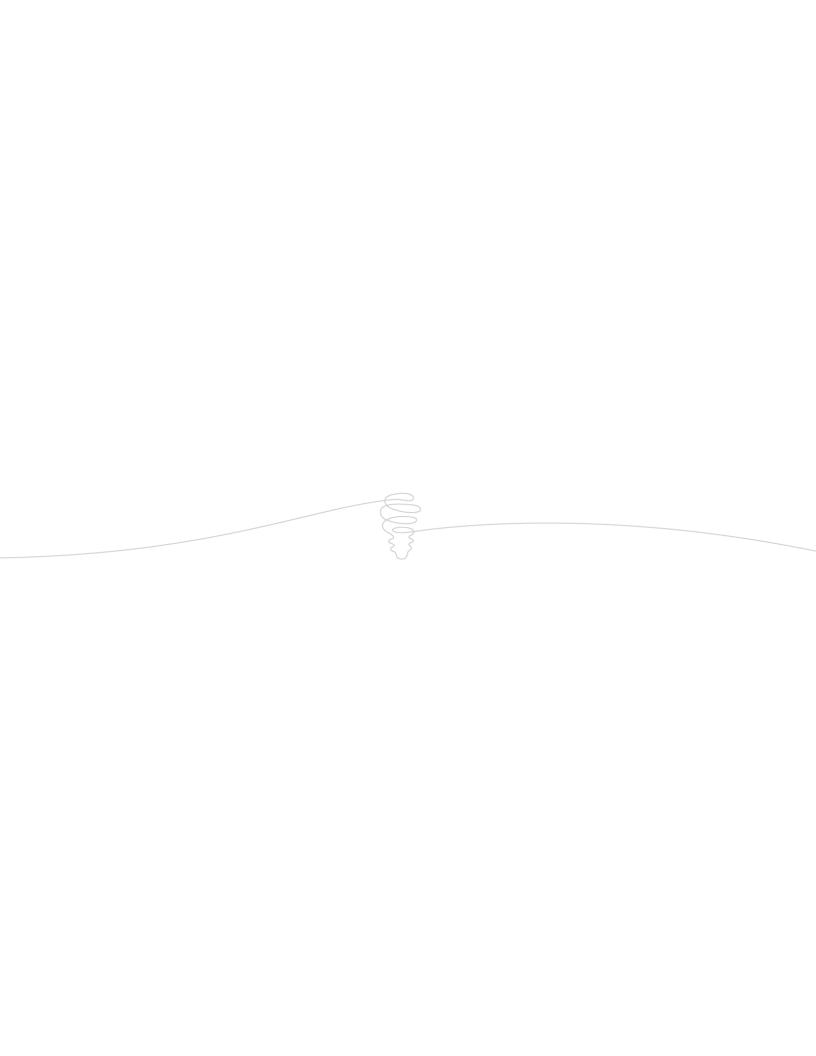
Thank you,

Amplify ELA

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Planning for the Unit

Unit Overview

Some would say the writers in this unit—D. H. Lawrence, Federico García Lorca, Emily Dickinson, Edgar Allan Poe—are too difficult for middle school. Their language is poetic, literary, and complex. They use vocabulary and syntax from earlier eras.

We were careful, however, to choose texts by these authors that—once you start making sense of them—are quite visceral and concrete. We particularly sought out texts that are highly visual in the following two senses:

- 1. They describe vivid, visual images that students will be able to "see."
- 2. "Seeing" the imagery will open the door to a more comprehensive understanding of the text.

The practice we will keep returning to in this unit is a set of visualization techniques that we call "Reading Like a Movie Director." When movie directors make a movie out of text, they have to read it carefully. They have to make something out of their reading—something that captures the essence and key details of the original work, but also makes it new. Since moviemaking is an art form that includes images and sound, moviemakers have to pay particular attention to the images the writer is evoking and the sounds the text describes. It also brings matters of character, setting, and perspective to the fore—where will it be filmed? From whose perspective will this scene be seen? How will we convey the characters through their actions rather than through textual descriptions?

Here are a few steps we will go through repeatedly in this unit:

Step 1: Forming a mental image. We'll use a D. H. Lawrence, a Federico García Lorca, and an Emily Dickinson poem to teach students this approach to close reading: If you don't understand the whole, make a mental image of the things you do understand. Then flesh out the details of that visual image, and it may start to reveal the meaning of the whole. Have students make word pictures, sketch on paper, and use any drawing tools available to try to capture what they "see" in the text.

Step 2: Making storyboards. Beginning with their reading of "The Tell-Tale Heart," students begin to make their mental images from step 1 concrete in exactly the way movie directors do—with storyboards. Students use an app—Tell-Tale Art—to create storyboards that render their understanding of the text.

Step 3: Directing. Students begin conceiving their own approach to perspective, characters, settings, sounds/soundtracks, and mood. These are all great close reading practices.

Step 4: Comparing movies and written stories. Your students will have access to two thoughtful, animated adaptations of the Poe texts they study in this unit, "The Raven" and "The Cask of Amontillado," created by the Academy Award-winning animation studio, Moonbot Studios. They watch these movies only after they have created their own mental visualizations. And then, rather than simply watching what they have read, they will carefully analyze the choices made by the filmmakers and critique whether they would have made the same or different choices.

Don't hesitate to tell students that the readings in this unit are difficult, that they might make little sense at first, and that they may not make sense even after several readings. But assure them that you and the class will stay with each text until it makes sense to everyone. It will be important for students to struggle with the difficulty, and to see the kind

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Planning for the Unit



of hard work that making sense of a text requires. These texts will reward the effort—the sense that emerges will be vivid and precise even if it started out blurry and incomplete. And the confidence that comes when students learn that they can make sense of complex 19th-century texts is a powerful force for their future as readers.

Texts

- "The White Horse" by D. H. Lawrence
- "The Silence" by Federico García Lorca
- "A narrow fellow in the grass" by Emily Dickinson
- "The Tell-Tale Heart" by Edgar Allan Poe
- · M'Naghten Rule, from Queen v. M'Naghten
- · "The Cask of Amontillado" by Edgar Allan Poe
- "The Raven" by Edgar Allan Poe
- EXTRA: "Chicago" by Carl Sandburg
- EXTRA: Excerpt from "The Yellow Wallpaper" by Charlotte Perkins Gilman
- EXTRA: "The Charge of the Light Brigade" by Alfred, Lord Tennyson
- · EXTRA: "A Poison Tree" by William Blake

Skills and Content

Topic & Theme: Reading like a movie director

Reading: Evaluate the reliability of a fictional narrator

Writing: Compare and contrast characters' perspectives on a narrative

Activity Highlights: Use a storyboarding app, debate narrator's sanity, compare film adaptations

Text Features: American poetry and gothic literature with unreliable narrators

Sensitive Content

Some of the texts in this unit focus on Edgar Allan Poe's mastery in fictional tales of gothic horror. Some students may be sensitive to the graphic nature of Poe's content and images that deal with the subjects of murder, insanity, and revenge.

Grammar Instruction

The Amplify Grammar Pacing Guide provides a sequence of recommended grammar topics for each grade level and identifies both whole class and self-guided lessons to cover each topic. Use this guide to plan grammar instruction for each Amplify Flex Day.

After you have provided some grammar instruction, assess whether students are applying what they've learned to their own writing during Amplify's 12-minute writing activities. If they need support to integrate and apply a new skill, consider assigning one of the grammar revision assignments (found in the Materials section of each Flex Day) to complete at the end of the next 4 writing prompts.

Resources for grammar instruction:

- Flex Days: The Flex Days provide an opportunity for students to receive regular instruction on needed grammar skills.
- Amplify Grammar Unit: The Grammar unit covers key grammar topics for the middle grades, both grade-level topics and areas where students often need review. Topic Pairings:
 - Sub-units 1 and 2: Sentences
 - Sub-units 3 and 4: Pronouns
 - Sub-units 5 and 6: Verb Tenses
- Mastering Conventions PDFs:
 - *Mastering Conventions 1, 2,* and *3* contain student exercises and teacher instruction to cover grades 3–8 grammar skills.
 - *Mastering Conventions 4* focuses on spelling, including assessment recommendations, student worksheets, teacher instruction, and word lists.
- The Quill™ program. Amplify has partnered with Quill to provide teachers and students use of Quill's extensive writing and grammar lessons and activities. Use the global navigation to access Quill.



Reading and Writing Assignments

Sub-Unit 1: Poetry

Sub-unit overview: Explore the precise language of these poems and peek inside the poet's vision. *(4 Lessons)*

Lesson	Reading	Writing
1: Seeing Silence	"The White Horse;" "The Silence;" Solo: "The White Horse;" "A narrow fellow in the grass"	
2: "His notice sudden is"	"A narrow fellow in the grass" Solo: "A narrow fellow in the grass"	
3: "And zero at the bone"	"A narrow fellow in the grass" Solo: "The Tell-Tale Heart" (1–10) EXTRA: "Chicago" by Carl Sandburg; "A narrow fellow in the grass"	In what ways do the images in the poem make snakes seem not scary? In what ways do images in the poem make snakes seem scary? Why might Dickinson have included both types of images? Use specific images from the poem to make your arguments. EXTRA: Writing Prompt 1 (Informative): In what ways do the images in the poem "Chicago" make the city seem like a "wicked" or "proud" place? Explain why Sandburg might have included both types of images in his writing. Use specific images from the poem to support your thinking. Writing Prompt 2 (Informative): Compare the imagery in "A narrow fellow in the grass" to the imagery in "Chicago." Explain how each poet uses description to communicate complex emotions. Use evidence from both texts to support your thinking.
4: Flex Day 1	Teacher choice: Activities to support a range of skills, determined by student need	Teacher choice: Grammar, Revision Assignments, and Writing Prompts determined by student need



Sub-Unit 2: The Tell-Tale Heart

Sub-unit overview: Disentangle your reader's perspective from the creepy tale told by this strange narrator. *7 Lessons*

Lesson	Reading	Writing
1: Read Like a Movie Director, Part 1	"The Tell-Tale Heart" (1–13) Solo: "The Tell-Tale Heart" (10–18)	
2: Read Like a Movie Director, Part 2	"The Tell-Tale Heart" Solo: "The Tell-Tale Heart" (8–11)	
3: Examining the Reader's Perspective	"The Tell-Tale Heart" Solo: "M'Naghten Rule" EXTRA: "The Yellow Wallpaper" (1–15) by Charlotte Perkins Gilman; "The Tell-Tale Heart"	Do you agree or disagree with the narrator's description of what is happening? Use details from the text to explain your reason and support your claim. EXTRA: Writing Prompt 1 (Argumentative): Argue for or against the narrator's description of what is happening to her in "The Yellow Wallpaper." Use evidence from the text to support your claim. Writing Prompt 2 (Argumentative): Compare and contrast the narrator in "The Tell-Tale Heart" with the narrator in "The Yellow Wallpaper." Stake a claim about which of the narrators seems more reliable. Use evidence from both texts to support your argument.
4: Comparing the Narrator's and Reader's Perspectives	"The Tell-Tale Heart" (17–18) Solo: "M'Naghten Rule"	REVISE: Do you agree or disagree with the narrator's description of what is happening? Use details from the text to explain your reason and support your claim.
5: Debating the Narrator's Sanity, Part 1	"The Tell-Tale Heart;" "M'Naghten Rule" Solo: "The Tell-Tale Heart" (1–16)	As a group, determine your most convincing piece of evidence, based on your explanations, and write your opening argument for the debate. You may begin your argument with the following statement or write your own: It is absolutely clear that the defendant was (sane/insane) when he committed this crime. The evidence I am about to describe will prove this beyond a doubt.



6: Debating the Narrator's Sanity, Part 2	"The Tell-Tale Heart" Solo: "The Cask of Amontillado" (1–35)	Your Closing Argument 1. Choose two of your strongest pieces of evidence (in light of the counterarguments presented in the debate). 2. Write a closing argument, using evidence to evaluate your claim about why the audience should be convinced by your position.
7: Flex Day 2	Teacher choice: Activities to support a range of skills, determined by student need	Teacher choice: Grammar, Revision Assignments, and Writing Prompts determined by student need

Sub-Unit 3: The Cask of Amontillado

Sub-unit overview: Develop your director's vision of this corrupt narrator and his twisted plot of revenge. *6 Lessons*

Lesson	Reading	Writing
1: Amontillado! Amontillado!	"The Cask of Amontillado" (1–35) Solo: "The Cask of Amontillado" (36–89)	
2: Your Movie Crew	"The Cask of Amontillado" Solo: "The Cask of Amontillado"	
3: A Director's Reading	"The Cask of Amontillado" Solo: "The Cask of Amontillado" (24–89)	What is one choice the director made about the characters or setting of the film? Based on your reading of the story, would you have made the same choice or a different choice? Why?
4: Read Like a Movie Reviewer	"The Cask of Amontillado" Solo: "The Cask of Amontillado" (1–67)	Write a complete movie review of "The Cask of Amontillado" animation.



5: Behind the Wall	"The Cask of Amontillado" Solo: "The Cask of Amontillado" (1–89) EXTRA: "A Poison Tree" by William Blake	Could Fortunato have figured out what Montresor's plan was before he was chained to the wall? List two details from the text to explain your reasons and support your claim. EXTRA: Writing Prompt 1 (Informative): What is the central idea of the poem "A Poison Tree"? Use evidence from the text to support your answer. Writing Prompt 2 (Argumentative): In "The Cask of Amontillado," the author hints at Fortunato's fate before Fortunato realizes it himself. In "A Poison Tree," the author reveals the fate of the speaker's foe at the end of the poem. Stake a claim about which text is better at building suspense. Use evidence from both texts to support your argument.
6: Flex Day 3	Teacher choice: Activities to support a range of skills, determined by student need Solo: "Annabel Lee;" "The Raven;" "The Masque of the Red Death;" "The Murders in the Rue Morgue"	Teacher choice: Grammar, Revision Assignments, and Writing Prompts determined by student need

Sub-Unit 4: The Raven

Sub-unit overview: Analyze one director's vision of this haunting poem. 6 Lessons

Lesson	Reading	Writing
1: "Ah, distinctly I remember"	"The Raven" (1–6) Solo: "The Raven" (1–12)	



2: "while I pondered"	"The Raven" (1–18) Solo: "The Raven" EXTRA: "The Charge of the Light Brigade" by Alfred, Lord Tennyson; "The Raven"	1. You have been asked to direct a movie of "The Raven," and you want to make sure your audience gets a clear sense of what the narrator is feeling and experiencing in the first three stanzas (lines 1–18). 2. Describe three details (images, sounds, or character emotions) you would include in your movie (you may include a detail not explicitly in the poem). Explain what part of the text led you to include each detail. EXTRA: Writing Prompt 1 (Informative): Imagine that you are going to create a movie version of "The Charge of the Light Brigade." Describe three details (images, sounds, or emotions) that you would include in your movie. Explain what part of the text led you to include each detail. Writing Prompt 2 (Argumentative): The first three stanzas of "The Charge of the Light Brigade" and "The Raven" establish a tone of foreboding: a sense that something fearful is about to happen. Argue which author, Tennyson or Poe, most effectively creates this feeling of foreboding in their writing. Use evidence from both texts to support your claim.
3: "Quoth the Raven, 'Nevermore'"	"The Raven" Solo: "The Raven" (61–108)	
4: A Director's Reading	"The Raven" Solo: "The Raven"	
5: "suddenly there came a tapping"	"The Raven" Solo: "The Tell-Tale Heart" (3); "The Raven" (7–15)	Describe three details (images, sounds, or depictions of the characters) from the opening of the animation that give you a clear sense of what the narrator is feeling and experiencing.
6: Flex Day 4	Teacher choice: Activities to support a range of skills, determined by student need	Teacher choice: Grammar, Revision Assignments, and Writing Prompts determined by student need

Sub-Unit 5: Write an Essay

Sub-unit overview: Develop an argument about why Poe's narrators can or cannot be trusted. *5 Lessons*



Lesson	Reading	Writing
1: Making a Claim	"The Cask of Amontillado;" "The Raven;" "The Tell-Tale Heart"	Essay Prompt: Can you trust that the narrator is accurately describing what's happening in the story or poem? Why or why not?
2: Writing Body Paragraphs	"The Cask of Amontillado;" "The Raven;" "The Tell-Tale Heart"	The essay lessons use daily revision to organize and improve writing, enabling students to build up to the final, finished essay.
3: Essay Flex Day	"The Cask of Amontillado;" "The Raven;" "The Tell-Tale Heart"	The essay lessons use daily revision to organize and improve writing, enabling students to build up to the final, finished essay.
4: Revising and Writing an Introduction	"The Cask of Amontillado;" "The Raven;" "The Tell-Tale Heart"	The essay lessons use daily revision to organize and improve writing, enabling students to build up to the final, finished essay.
5: Writing a Conclusion and Editing the Essay	"The Cask of Amontillado;" "The Raven;" "The Tell-Tale Heart"	The essay lessons use daily revision to organize and improve writing, enabling students to build up to the final, finished essay.



Unit Formative and Summative Assessments

Formative Assessments

*Indicates items that are auto-assessed.

Formative Reading: Daily lessons offer two important types of reading practice, both of which provide formative assessment measurements.

- Lesson Exit Tickets*: The exit ticket broadly assesses students' understanding of the lesson's focus reading standard and text.?
- Solo Reading Comprehension*: Daily Solo questions assess students' ability to independently and accurately read and comprehend the unit texts.?

Formative Writing: The Amplify 12-minute writing prompts provide regular practice for students to refine their thinking about the texts, deepen their work with the standards, and practice key writing skills grounded in claims and text-based evidence. These prompts provide formative assessment measurements of the following key writing skills:

- Productivity*: The number of words written?
- Focus*: A developed and maintained focus on one claim, idea, or moment?
- Use of Evidence: Relevant and developed evidence to support the claim or idea?
- Conventions*: Readable command over complete sentence structure?

Embedded Assessment Measure*: Amplify's Embedded Assessment Measure aggregates and assesses students' daily work over the sequence of lessons between flex days—including auto-scored lesson reading activities, exit tickets, Solo reading comprehension questions, language activities, and Writing Prompts—and provides a regular measurement of student performance in key standard areas.

Using Formative Assessment to Support Student Learning

Solo Reading Comprehension*: Check reading comprehension score reports before each lesson, noting students who struggled. Consider pulling this group aside to review the reading during daily vocabulary time, pairing them with a strong reader during the close reading activities, or providing them with differentiated supports for subsequent Solos.

Exit Tickets*: Check exit ticket results at the end of each lesson to identify the % of the class that showed broad understanding of the key lesson text and reading standards. Note students who show a pattern of incorrect exit tickets over 5 or more lessons; review their in-class reading comprehension submissions to determine whether they may need additional differentiated supports or OTSCs during close reading to support their learning. We have included projectable Exit Tickets in the Materials section of your Teacher Lesson Briefs as a resource for when your students are not on devices.



Formative Writing: Check the writing skills reports once students submit a writing activity to note those who struggled and may benefit from immediate feedback, and to identify patterns of progress and lack of progress. Plan a short burst of additional supports, such as regular OTSCs, regular writing revision assignments, or a more substantial level of differentiation. Use the writing reports to trace the impact of this burst of support.

Embedded Assessment Measure*: Students should have submitted enough work to generate an Embedded Assessment Measure before each Flex Day. Use the Embedded Assessment Measure report to note key areas (reading, writing, language) where students might benefit from additional practice, so you can plan your Flex Day groupings and assignments.

Summative Assessments

*Indicates items that are auto-assessed.

Summative Reading: Each unit reading assessment consists of two reading passages, 20 selected response items*, and a choice of two constructed response items. Students will work with the following unit texts: "A narrow fellow in the grass" by Emily Dickinson

Excerpt from "The Cask of Amontillado" in The Works of Edgar Allan Poe by Edgar Allan Poe

Summative Essay: The summative essay is a multi-paragraph essay, with evidence drawn from the unit texts and developed over 4–5 lessons, providing opportunities for students to plan their essay, develop a draft, revise, and polish for an audience. The essay for this unit is an argumentative essay.

Essay Prompt: Can you trust that the narrator is accurately describing what's happening in the story or poem? Why or why not?

Essay Solo Note: Many Solos in the Essay Lessons ask students to revisit or continue work on their essays. Students writing essays in the digital lessons will need access to the digital curriculum to complete these Solos, and will not be able to complete them on a mobile device (phone). There are no assigned Solos for students writing essays in Writing Journals; any Solo work is at your discretion.

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Planning for the Unit

Apps in This Unit



Apps in This Unit

Quest

Who Killed Edgar Allan Poe?

Just when students are settling into reading Poe with confidence, you will dim the lights and show them a movie in which Poe tells the world that he has been murdered—by one of his characters, critics, or fellow authors. The *Who Killed Edgar Allan Poe?* Quest is always a favorite with students as it provides students the opportunity to play around in Poe's brilliantly moody scenarios. They also have the opportunity to read additional Poe texts: "The Masque of the Red Death," "Murders in the Rue Morgue," and "Annabel Lee."

Quests are opportunities for students to apply the reading and writing skills they have just developed to activities that are more integrated and collaborative. Using these reading and writing skills in new contexts to solve problems will help students internalize the skills and expand their ability to apply them under a variety of conditions.

This Quest is scheduled after the sub-unit on "The Cask of Amontillado" and will take seven days to complete. Find among your apps the Quest *Who Killed Edgar Allan Poe?*, which includes a teacher guide and all student materials. Reading this in advance will allow you to prepare for the Quest.

Additional Apps

Tell-Tale Art

Students use a storyboard of the final setting in "The Tell-Tale Heart" to arrange characters, sounds, and items to match the exact events described by the narrator in the climax, then create a second storyboard to match their version of events. They note distinctions between the two storyboards to understand the narrator's unreliability.

Spotlight: Highlight and project strong examples of student work.



Differentiation

Review student work from the previous unit and adjust differentiation levels as needed.

The texts in this unit rely on extensive imagery and figurative language. Students who are having difficulty reading and ELL students may need additional support in order to understand the concepts and the meanings of figurative language. Many visuals and read alouds are provided to assist in understanding the texts.

A graphic organizer and sentence starters are provided for the essay sub-unit. These will assist students with planning for their essay, language conventions, and getting started writing. These will be especially helpful for ELL students or students who are writing below grade level.

Lesson Guides





Sub-unit 1Poetry





Lesson 1

Seeing Silence



Overview

What does silence look like? What does silence sound like? These questions may strike middle school students as slightly crazy. Great! The job of this lesson is to have students play with visual descriptions of something nonvisual (silence). Visualization is a key technique of close reading and will be a central technique throughout this unit.

Don't be worried if students struggle with their initial attempt to describe what silence looks and sounds like. This initial discussion is followed by two visual "portraits" of silence: D. H. Lawrence's "The White Horse" and Federico García Lorca's "The Silence," in which students will shape a mental image of some of the visual elements of the silent worlds described. At the end of the lesson, they will have the opportunity to craft their own "silence" poems.

This lesson is designed to be playful, discussion oriented, and open ended. Engaging students with this process of visualization is key to their work in later lessons. However, as the teacher, you should reinforce those moments in which students make a clear connection between something they visualize and a specific phrase or detail in that piece of reading.

Why poems about silence? In today's hyperstimulating world, students don't have many experiences of silence and its role in deep concentration. It is our hope that these poems will inspire them to seek some silence. It'll be interesting to hear whether there's a quiet place anywhere in your students' daily lives. Perhaps challenge them to sit somewhere silent and report back about what happens to the quality of their attention.



Lesson at a Glance

ACTIVITY

Vocabulary Activities





2

Present: Download the Unit Texts (3 min)

Students download the core texts for the unit so they will have access to the texts if they lose connectivity during class or do not have connectivity when they take their devices home.



3

Discuss: Silence (7 min)

Students discuss various ways they might picture silence to prepare for reading about silence.



4

Present: "The White Horse" (4 min)

Students listen to a poem to create a mental image of what the poem describes.



5

Discuss: Visualizing the Poem (10 min)

Students listen to another voice read the same poem and then describe and discuss the mental movie created by the poem's language.



6

Work Visually: "The Silence" (10 min)

Students repeat the process of making a mental movie with a second poem to continue to practice visualization as a close reading technique.





Lesson Guides



Wrap-Up: Write Your Own Poem (8 min)

Students write their own "pictures of silence" to experiment with creating both a precise image and a feeling for their readers.





Exit Ticket (2 min)

Students identify an important detail from the text and support it with textual evidence.





Solo (30 min)

Students finish their silence poems and read various poems to continue their consideration of how to work with imagery.



Preparation

- 1. Make sure you know how to add a bookmark on the devices your students are using.
- 2. Put students in pairs for the Discuss: Silence and Work Visually activities.
- 3. Make sure your speakers are working, so you can play the audio version of the poem.

Exit Ticket

Activity 8 provides students with the opportunity to cite textual evidence by analyzing explicit information in the text.

Skills & Standards

Focus Standards

CCSS.ELA-LITERACY.RL.7.1

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Other Standards Addressed in This Lesson

CCSS.ELA-Literacy.L.7.4.C

Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.

CCSS.ELA-Literacy.L.7.4.D

Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

CCSS.ELA-Literacy.L.7.5

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCSS.ELA-LITERACY.RL.7.4

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

WORDS TO USE

- Inquiring
- · Cunningly
- Fluently
- Resembled

MATERIALS

The White Horse
1 - The White Horse

The Silence 1 - The Silence

A narrow fellow in the grass 1 - A narrow fellow in the grass

"The White Horse" Audio

"White Horse" Discussion Map

Exit Ticket Projection

CCSS.ELA-LITERACY.RL.7.10

By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

CCSS.ELA-Literacy.SL.7.1.A

Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

CCSS.ELA-LITERACY.RL.7.6

Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

Differentiation

To implement these differentiation tips, you will need to plan for them in advance. Consider adding your own notes about how you would implement each tip with specific students in your classroom.

Ensure that headphones are available for students to hear the audio of the text in order to provide accessibility.

Activity 6, Work Visually: "The Silence"

Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.

+Activity 7, Wrap-Up: Write Your Own Poem

Assign students to the level of support that matches their needs.

◆ Core

Students write down their own "pictures of silence" to experiment with creating both a precise image and a feeling for their readers.

■ Substantial, ELL (Dev), Moderate

This alternate activity provides prompts to help students brainstorm ideas and then experiment with creating a precise image and feeling for their own "pictures of silence."

+Activity 9, Solo

◆ Core

Students finish their "silence" poems and read various poems to continue their consideration of how to work with concrete imagery.

7D: Poetry & Poe

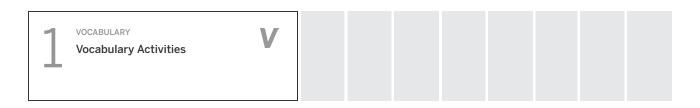
Lesson Guides

Lesson 1 Brief

■ Substantial, ELL (Dev), Moderate

This alternate Solo helps students read and comprehend the text by providing a preview of the text, and reducing the length of the passage and the number of questions students will answer about the passage.





Vocabulary Activities

Present: Download the Unit



Present: Download the Unit Texts

Students download the core texts for the unit so they will have access to the texts if they lose connectivity during class or do not have connectivity when they take their devices home.

Card 1 Instructional Guide

Skip this activity if your students are using the Amplify Library iPad app. Skip this activity if each student does not use the same device each day.

1. Review Downloading Unit Texts - WHOLE CLASS

If needed, follow these steps to remind students how to download a text.

- From the Global Navigation Menu, click on the Amplify Library.
- Set up a PIN if it has not been set up.
- · Search for:
 - · "The Silence"
 - The Works of Edgar Allan Poe
- · Download each of these texts.
- Make sure all students have bookmarked the Amplify Library.

NOTE: Students are able to reset their own PINs when online. When reading a book in the Amplify Library, click the Settings icon in the upper right corner, then click Reset PIN. Students do not need to remember their initial PIN to reset it.

2. Activity on Card - INDIVIDUAL

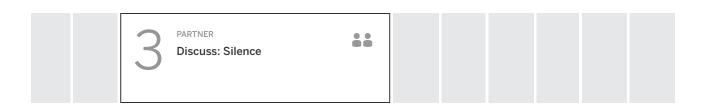
TIP: You may want to keep a record of each student's PIN or have them write it down in a designated place. Students will need their PIN to access downloaded texts if they lose connectivity during class.

Circulate to guide students through the process.

TIP: Students will be able to use almost all reading features offline except for notes. They will not be able to add or view notes while reading offline.

WRITING PROMPT:

- 1. Go to the Amplify Library.
- 2. If you have not set up your PIN, enter four letters or numbers when prompted.
- 3. Search for:
 - The Silence
 - The Works of Edgar Allan Poe
- 4. Download each of these texts.
- 5. If you have not bookmarked the library, open the Amplify Library and bookmark the page that opens.
- 6. If you use a different device at home or for your Solo work, make sure to download these same texts onto that device.



Discuss: Silence



Students discuss various ways they might picture silence to prepare for reading about silence.

Card 1 Instructional Guide

Card 1: Students work in pairs to describe what "quiet" sounds like to experiment with the visual description of something nonvisual.

Card 2: Students work in pairs to describe what "quietness" looks like to experiment with the visual description of something nonvisual.

Card 3: Students work individually to connect the idea of silence to classroom objects.

1. Introduce the Idea of "reading like a movie director" - WHOLE CLASS Much of the time, when we talk about what we have read, the teacher asks the questions: "What does it say?" "What does it mean?" In the poems and stories we will read in this unit, I will often ask the question: "What do you see?" We'll practice reading like movie directors, deciding on the best visuals, experimenting with storyboards, considering the best type of person to cast as a particular character, and critiquing how real movie directors choose to film these texts. All of this means that we'll need to keep asking ourselves: "What was the writer trying to make me see?" Often, making a clear picture of the specific things the writer is describing is the key step to understanding. I'll show you what I mean with a little experiment and practice.

7D: Poetry & Poe Lesson Guides

- 2. Activity on Card INDIVIDUAL
- 3. Activity on Card PAIRS
- 4. Share Responses: Select and Discuss WHOLE CLASS

Discuss what the pairs observed in their conversations.

How did you communicate how quiet it was?

Did you compare it to something quiet?

Did you find yourself whispering? (Many will say that they did.)

WRITING PROMPT:

Directions

- 1. Think of something very quiet.
- 2. Now, turn to the person next to you and try to describe the sound of the very quiet thing.

Card 2 Instructional Guide

Card 1: Students work in pairs to describe what "quiet" sounds like to experiment with the visual description of something nonvisual.

Card 2: Students work in pairs to describe what "quietness" looks like to experiment with the visual description of something nonvisual.

Card 3: Students work individually to connect the idea of silence to classroom objects.

1. Introduce Activity - WHOLE CLASS

Now, discuss what the quietness looked like.

I know this question sounds strange, but what sorts of things are in the room that are quiet? What kinds of things are quiet that you might use for comparisons? You can be inventive.

- 2. Activity on Card PAIRS
- 3. Share Responses: Select and Discuss WHOLE CLASS

What were some details you came up with for how quietness "looks"?

If students can do this, great. If they can't, great—it points out how hard a thing it is to do.

Lesson Guides

Lesson 1 Activity 3

Ask students to listen to quietness for 1 minute.



Turn your devices over, close your eyes, cover your ears, and think about all the things you hear right now—even when people are trying to be quiet.

WRITING PROMPT:

Directions

Now, turn to the same person and try to describe what the quietness looked like.

Card 3 Instructional Guide

Card 1: Students work in pairs to describe what "quiet" sounds like to experiment with the visual description of something nonvisual.

Card 2: Students work in pairs to describe what "quietness" looks like to experiment with the visual description of something nonvisual.

Card 3: Students work individually to connect the idea of silence to classroom objects.

- 1. Activity on Card INDIVIDUAL
- 2. Share and Discuss WHOLE CLASS

This question has students explore the idea of silence in the context of classroom objects.

DISCUSSION POINTS

- The projector/monitor can emit sound because it is on and the motor is running.
- The chair and desk will make noise if/when moved.
- The bulletin board does not connect to electricity and does not make a sound even when poked or pushed.

Solutions

B. Bulletin board





Present: "The White Horse"



Students listen to a poem to create a mental image of what the poem describes.

Card 1 Instructional Guide

1. Introduce Poem - WHOLE CLASS

Now, let's read a very short poem in which the poet does some things you were just trying to do.

Before reading the poem aloud, tell students that a halter is used for walking—not riding—a horse.

2. Read Aloud - WHOLE CLASS

Read "The White Horse" by D.H. Lawrence aloud.

3. Introduce Visualizing - WHOLE CLASS

- This poem is short. It doesn't rhyme. It doesn't say many things.
- In order to more deeply understand this poem, let's practice a key skill of reading—the ability to visualize what you read. Sometimes when a text is difficult or strange, a way to get started is to visualize.
- Who knows what the word "visualize" means? (To make a mental image.)
- So I'll read the poem again, and I invite you to make a mental image this time—see the boy and see the horse. It's like creating a movie in your mind.

4. Read Aloud - WHOLE CLASS

Read the poem aloud again.

WRITING PROMPT:

Lesson Guides

Lesson 1 Activity 4

Directions

Listen to the poem as it is read aloud and make a mental image of what is being described.





Discuss: Visualizing the Poem



Students listen to another voice read the same poem and then describe and discuss the mental movie created by the poem's language.

Card 1 Instructional Guide

- 1. Introduce Audio WHOLE CLASS
- I'm going to play an audio reading of the poem—try to make the mental movie again.
- See if there are any new details in the images that the poem creates in your mind.
- 2. Play Audio WHOLE CLASS

Play the audio reading of "The White Horse."



3. Introduce Activity - WHOLE CLASS

Before you write, close your eyes and get your mental movie of the poem fixed in your mind.





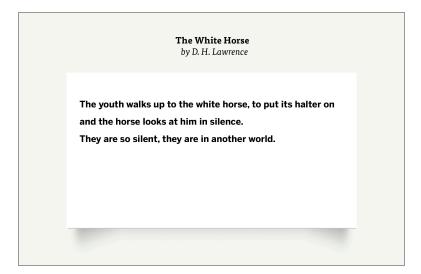
What does the boy do? What does the horse do? What colors are in the scene? If they are in another world at the end, what kind of world is it? Is there a soundtrack to the movie in your mind?

- 4. Activity on Card INDIVIDUAL
- 5. Share Responses: Select and Discuss WHOLE CLASS

Ask 2 students to share their responses. Ask them each to choose one adjective they might use to describe the kind of world this boy and horse are in.

- 6. Project Poem WHOLE CLASS
- 7. Discuss Poem: Connect and Explain WHOLE CLASS

Discuss how the poet's words paint a simple, specific scene and how the images (and words chosen to describe the images) create the sense of a separate, still world. Let the discussion go where the class wants it to go, but arrive at the idea that silence, and the concentration that comes with silence, can transport the reader into another world.



DISCUSSION POINTS

- Notice the "so silent" (3) and all the other sibilance ("s" sounds).
- Note the absence of language—the boy doesn't say anything as he approaches the horse, and the horse doesn't make any noise as the boy puts the halter on. Even though they are interacting with one another, they use silence, not words, to communicate.
- Discuss what kind of world they are in at the end and how the poem got there so simply. (A quiet world, a dream world, an imaginary world, a nonphysical world, a world where animals and humans communicate)
- What are the different colors described in the poem? (There are no colors.)

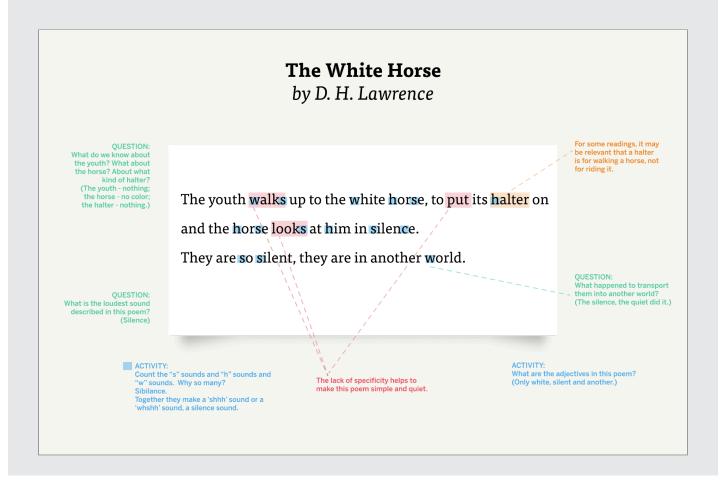
- No detail in the physical description/no setting/no strong verbs/no plot/a single action and image with no beginning, middle, end/no meter/the poem is not doing a lot of the other things—it is intentionally not making a lot of the familiar sounds.
- What does the poet mean when he says they are in another world?



By trying to make a mental movie of exactly what is being described, we get a clear picture, *but* we also get a sense of the stillness that the poet is trying to recreate.

Solutions

This annotated version (for your reference) shows what students may point out or give you suggestions to get the class discussion started.





Work Visually: "The Silence"



Students repeat the process of making a mental movie with a second poem to continue to practice visualization as a close reading technique.

Card 1 Instructional Guide

1. Introduce Poem - WHOLE CLASS



Now, let's look at another poet who wrote about silence. Federico García Lorca was a Spanish poet who wrote in the middle of the 20th century. He was interested in presenting some very traditional parts of Spanish life (folktales, Roma life, religious symbols) in his poems, but in a way that would give his readers a new (and sometimes surprising) view of these things. He wrote in Spanish, so this is a translation.

2. Read Aloud - WHOLE CLASS

Read the poem aloud.

3. Activity on Card - PAIRS

Give students 2 minutes to visualize the poem and discuss their mental movie with their partner.

4. Discuss Poem: Confirm Accurate Understanding - WHOLE CLASS

Discuss the class's observations.

Who is talking? To whom? (An adult to a son.)

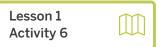
How is the silence described in the poem?

5. Read Aloud - WHOLE CLASS

Read the poem aloud again.

6. Discuss Poem: Connect and Explain - WHOLE CLASS

Ask students to observe what sound stands out to them. (*The "s" sound.*) Note this sibilance (tell students what it means), and connect it to the same sound in "The White Horse."



Q	Poets often are purposeful about the sounds in the words—this has a whispering quality.
Q	Let's consider one way in this poem Lorca tried to answer that question I gave you at the beginning of class: What does silence look like?
Q	To do this, I need you to close your eyes and listen really hardtry to hear the sound of a person on the opposite side of the room breathing.
Give students 20 seconds, then quickly interrupt:	

Without opening your eyes, raise your hand if you notice that your head is bent forward more than usual.

7. Read Aloud - WHOLE CLASS

Read the final 4 lines of Lorca's poem:

A silence, where valleys and echoes slip, and foreheads bend toward the ground.

8. Connect Two Poems - WHOLE CLASS



His words describe something we can see, and, when we really concentrate on what he wants us to see, then his words can take us to another world.

Solutions

- sinuous (2)
- the world also disappears into it (4) (as in "The White Horse")
- makes foreheads bend (5)

WRITING PROMPT:

Directions

1. Close your eyes.

Lesson Guides

Lesson 1 Activity 6

- 2. Listen to the poem and make a mental image (movie) of what is being described.
- 3. When you have your mental image, turn to your partner and describe two details.





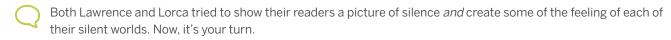
Wrap-Up: Write Your Own Poem



Students write their own "pictures of silence" to experiment with creating both a precise image and a feeling for their readers.

Card 1 Instructional Guide

1. Introduce Activity - WHOLE CLASS



Remember, you want your readers to be able to create a mental movie from your description.

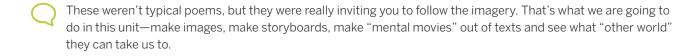
2. Activity on Card - INDIVIDUAL

Give students 5 minutes to write.

As students write their own poems, circulate to help students get started. Encourage them to experiment with poetry and write freely.

3. Share Responses: Select and Discuss - WHOLE CLASS

Ask 2 students to share their responses. After students have shared, note the various images students used to describe their silent world.



Lesson Guides





Exit Ticket



Students identify an important detail from the text and support it with textual evidence.

Card 1 Instructional Guide

Solutions

1. B. a boy.

2. B. 2





Solo



Students finish their silence poems and read various poems to continue their consideration of how to work with imagery.

Card 1 Instructional Guide



SUBSTANTIAL

WRITING PROMPT:

Solo Overview

- 1. Finish your silence poem.
- 2. Reread and answer questions about the poems.
- 3. Read and answer questions about "A narrow fellow in the grass."



WRITING PROMPT:

Reread stanzas 1–2 (lines 1–8) of "A narrow fellow in the grass."

Highlight two details or phrases in stanzas 1–2 that described an image or detail you could picture.

Lesson Guides





LIGHT





◆ CORE ← CHALLENGE

WRITING PROMPT:

Reread stanzas 1–2 (lines 1–8) of "A narrow fellow in the grass."

Highlight two details or phrases in stanzas 1–2 that described an image or detail you could picture.





Lesson 2

"His notice sudden is..."



Overview

Who is the narrow fellow? In this lesson, students will identify and try to visualize the specific images Emily Dickinson uses to describe the "narrow fellow in the grass." As they assemble their observations, they should "see" (at different moments in the lesson) that the narrow fellow is a snake.

Make sure that each student has time to put together a few visual clues on his or her own; try to prevent one excited student from loudly announcing the identity of the narrow fellow to all. Encourage students to have fun with this puzzle, as this exploration allows them to experience the power of Dickinson's imagery. Her poem offers a wonderful opportunity for students to practice "reading like a movie director," trying to see each image she describes.

Toward the end of the lesson, students begin to ponder what overall idea is evoked by Dickinson's selection of sounds and images. Dickinson is both an acute observer of nature and an acute observer of human nature. In this lesson, students consider just her observations about the snake; in the next lesson, they will consider the interaction between human nature and the snake.



Lesson at a Glance

ACTIVITY

Vocabulary Activities





2

Discuss: Understanding Imagery (18 min)

Students identify the images that Dickinson describes in her poem to begin to "see" the identity of the "narrow fellow."



3

Work Visually: Analyzing Imagery (17 min)

Students examine 2 images to analyze word choice to develop a picture of the particular characteristics of the "narrow fellow."



4

Wrap-Up: Poll (5 min)

Students see the variety of reactions people have to snakes to get them thinking about how they might describe a snake.



5

Exit Ticket (4 min)

Students demonstrate their understanding of imagery by matching moments in the poem to phrases of imagery.



6

Solo (30 min)

Students reread the poem, highlight details, and answer questions that help them begin to consider the writer's tone toward the snake.





Preparation

- 1. Have a writable surface to project onto during the Understanding Imagery activity.
- 2. Put students in pairs for the Analyzing Imagery activity.

Exit Ticket

In Activity 5, students demonstrate their understanding of imagery by matching moments in the poem to phrases of imagery.

Skills & Standards

CCSS.ELA-Literacy.L.7.4.C

Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.

CCSS.ELA-Literacy.L.7.4.D

Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

CCSS.ELA-Literacy.L.7.5

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCSS.ELA-LITERACY.RL.7.4

Determine the meaning of words and phrases as they are used in a text,

including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

CCSS.ELA-LITERACY.RL.7.10

By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

CCSS.ELA-Literacy.SL.7.1.A

Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

CCSS.ELA-LITERACY.RL.7.6

Az WORDS TO USE

- Acute
- Vexed
- Hypocritical
- Precautions

MATERIALS

A narrow fellow in the grass 1 - A narrow fellow in the grass

Whiplash Image

Narrow Fellow in the Grass Projection

Narrow Fellow Imagery Possible Responses

Exit Ticket Projection 1/2

Exit Ticket Projection 2/2

Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

CCSS.ELA-LITERACY.RL.7.2

Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

CCSS.ELA-LITERACY.RL.7.1

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Differentiation

To implement these differentiation tips, you will need to plan for them in advance. Consider adding your own notes about how you would implement each tip with specific students in your classroom.

Ensure that headphones are available for students to hear the audio of the text in order to provide accessibility.

+Activity 2, Discuss: Understanding Imagery

Rephrase what students share so ELL students hear the information in 2 different ways.

You may also allow ELL students to chat quickly with a partner before writing who or what they think the "narrow fellow" is on Card 4.

Assign students to the level of support that matches their needs.

◆ Core

Students identify the images that Dickinson describes in her poem to begin to "see" the identity of the "narrow fellow."

■ Substantial, ELL (Dev)

This alternate activity simplifies the language and provides step-by-step directions and sentence starters so students can identify the images and begin to "see" the identity of the "narrow fellow."

+Activity 3, Work Visually: Analyzing Imagery

Use the over-the-shoulder conference guides to support students' individual needs while they are writing.

Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.

Assign students to the level of support that matches their needs.

◆ Core

Students identify 2 images they used to identify the snake to begin to develop an overall picture of the particular characteristics of the "narrow fellow."

■ Substantial, ELL (Dev)

This alternate activity breaks the prompt into smaller chunks and provides sentence starters to help students identify images and begin to develop a more detailed picture of the "narrow fellow."

+Activity 6, Solo

◆ Core

Students reread the poem, highlight details, and answer questions that help them consider the writer's tone toward the snake.

■ • Substantial, ELL (Dev), Moderate

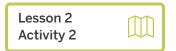
This alternate Solo helps students read and comprehend the text by providing a preview of the text, and reducing the length of the poem and the number of questions students will answer about the poem.

Lesson Guides





Vocabulary Activities





Discuss: Understanding Imagery



Students identify the images that Dickinson describes in her poem to begin to "see" the identity of the "narrow fellow."

Card 1 Instructional Guide

Card 1: Students read the poem to identify phrases that give them a clear mental image.

Card 2: Students reread the poem and complete 2 activities to focus on phrases used to describe the appearance and actions of the "narrow fellow."

Card 3: Students are polled to show whether they have been able to identify the "narrow fellow."

Card 4: Students consider the poem's most accessible image, then make a claim about the identity of the "narrow fellow."

1. Introduce Definition - WHOLE CLASS



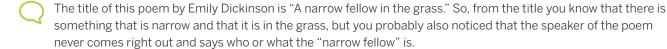
As we read and analyze this poem you will notice we will be talking about the speaker of the poem. The speaker is the person who speaks or narrates the poem.

The speaker of the poem is very similar to the narrator in a story.

2. Read Aloud - WHOLE CLASS

Read "A narrow fellow in the grass" aloud.

3. Introduce Poem - WHOLE CLASS



Instead, the speaker gives us visual images that act as clues, like in a riddle. Last night, you read the first 2 stanzas and described one place in the writing that created a clear image in your mind.



Now, some of you may already have a guess about who or what the "narrow fellow" is. Great work, but don't ruin the puzzle for the rest of us. If we keep reading and put all our visualizations together, we can all arrive at the answer.

- 4. Activities on Card INDIVIDUAL
- 5. Project Poem WHOLE CLASS

Project the poem on a writable surface.

6. Share and Post Responses: Select and Discuss - WHOLE CLASS

Ask 2 or 3 students to share the phrase they selected and describe the picture they had in their mind.

Rephrase what students share so students hear the information in 2 different ways.

Mark phrases as students share them and write the picture they describe to the left of the phrases.



As students describe their pictures, ask if another student chose the same place and whether they got a similar or different picture. Allow for a range of responses, as long as the students can explain how the detail led them to a particular mental picture.



ELL DEV



MODERATE A LIGHT





CORE



CHALLENGE



SUBSTANTIAL

WRITING PROMPT:



Directions

- 1. Reread stanzas 1-4 (lines 1-16).
- 2. Highlight words and phrases that describe clues about the "narrow fellow."



ELL DEV



SUBSTANTIAL

WRITING PROMPT:

Directions

1. Look at the first two stanzas (lines 1–8). Raise your hand to discuss a place that gave you a clear mental image. Use the sentence starter to share your answer.

In line _____, the clear mental picture I see is _____.









MODERATE A LIGHT O CORE CHALLENGE

WRITING PROMPT:

Directions

1. Raise your hand to discuss a place in the first two stanzas (lines 1–8) that gave you a clear mental image.





Work Visually: Analyzing Imagery



Students examine 2 images to analyze word choice to develop a picture of the particular characteristics of the "narrow fellow."

Card 1 Instructional Guide

Card 1: Students review the definition of imagery and identify imagery that helped them visualize a snake.

Card 2: Students reread the poem and identify 2 examples of imagery in the poem to show their understanding of the term.

Card 3: Students complete the chart and describe the visual of a snake created by each piece of imagery.

Card 4: Students explain whether the imagery suggests a harmless or dangerous snake to consider how visual imagery may or may not evoke a feeling.

1. Present Definition - WHOLE CLASS

Read the definition of imagery.

2. Discuss Imagery in Poem - WHOLE CLASS

Discuss with students that the narrow fellow is a snake and that Dickinson allows us to figure out what it is by providing many visual images as clues. Ask a few students to share the phrases in the poem that helped them picture a snake.



SUBSTANTIAL

WRITING PROMPT:

Directions

- 1. Reread the first four stanzas (lines 1–16) in the poem.
- 2. Choose two examples of imagery that are used to describe the snake (the narrow fellow).
- 3. Copy your examples and click NEXT to paste them into the chart.



Wrap-Up: Poll



Students see the variety of reactions people have to snakes to get them thinking about how they might describe a snake.

Card 1 Instructional Guide

- 1. Activity on Card INDIVIDUAL
- 2. Project and Discuss Poll Results WHOLE CLASS





Exit Ticket



Students demonstrate their understanding of imagery by matching moments in the poem to phrases of imagery.

Card 1 Instructional Guide

Solutions

1. If you come across a snake, it's usually unexpected: **C. "You may have met him, — did you not, His notice sudden is."** (lines 3–4)

The grass looks like it's being parted with a comb. You see the snake's body in the part: A. "The grass divides as with a comb, A spotted shaft is seen;" (lines 5–6)

This is a snake hanging out in a cool marsh: B. "He likes a boggy acre, A floor too cool for corn." (lines 9–10)





Solo



Students reread the poem, highlight details, and answer questions that help them begin to consider the writer's tone toward the snake.

Card 1 Instructional Guide



SUBSTANTIAL

WRITING PROMPT:

Solo Overview

- 1. Reread "A narrow fellow in the grass."
- 2. Highlight details about the speaker.
- 3. Identify the speaker.
- 4. Explain what happened between the speaker and the snake.
- 5. Answer the questions.



WRITING PROMPT:



Reread "A narrow fellow in the grass."

Highlight at least three things in the last four stanzas (lines 9–24) that tell you something about the speaker of the poem. (Hint: Look for passages that describe what the speaker does or how the speaker feels.)



LIGHT



CORE



CHALLENGE

WRITING PROMPT:

Reread "A narrow fellow in the grass."

Highlight at least three things in the last four stanzas (lines 9–24) that tell you something about the speaker of the poem. (Hint: Look for passages that describe what the speaker does or how the speaker feels.)



Lesson 3

"And zero at the bone"



Overview

In Lesson 2, students looked at the poem "A narrow fellow in the grass" and the specific imagery Dickinson chose to describe the snake. Today, students will analyze how the speaker describes his or her instinctive reaction to the snake—fear.

Students work with a supported paraphrase activity to figure out the meaning of the final stanza (the syntax is strange), and use the discussion of this activity to arrive at some sense of the speaker's physical fear upon encountering the snake. Then, students are asked to put together their work from both lessons to analyze, in writing, the different ways in which the speaker experiences and reacts to the snake. Most of the descriptions reflect a speaker with an objective, unafraid, even a polite, relationship to the snake. But at the end, the speaker is vividly describing intense fear.

Are snakes scary or are humans scared of snakes? This distinction is raised as far back as Genesis. Dickinson makes specific choices in her description of the snake and its habitat (e.g., narrow, sudden, curling, spotted). A clear picture of a snake emerges, even though Dickinson—perhaps deliberately—avoids much of the "conventional" language used to describe the snake (e.g., hissing, slithering, coiling, striking). So why does a human encounter with the snake chill to the bone?

If your class grasps that Dickinson is describing a snake and senses that the speaker's reaction to the snake changes from the opening lines (polite and cordial) to the final line (bone-chilling fear), then your mission is accomplished.

However, if your class wants to talk further about the strange ending to this poem, here are a few discussion points:

- The phrase "tighter breathing and zero at the bone" is imagery without being visual imagery—both "tighter breathing" and "zero at the bone" are states of internal sensation, physiological reactions you have inside your body, rather than something one could see on the outside.?
- There's a sudden change in the final stanza—"attended or alone" is still the language of a polite, conventional society, but then "zero at the bone" is uncanny, unconventional language that's almost non-syntactical. Fear is taking the poem somewhere strange and original.?
- The intense fear at the end might change our perspective on everything that precedes it—this isn't a mannered riddle expressing the speaker's playful enthusiasm for snakes but more of a dark meditation on why one fears snakes, and what fear is, and how fear comes from some place other than the rational, polite, expository mind that describes the snake in the rest of the poem.?
- This ending might make us rethink all the previous images:?
 - His "notice sudden" is equal to the speed of a snake bite.?
 - Grass (the earth/a grave) suddenly dividing at your feet.?
 - The slimy, cold places where the snake likes to be.?
 - · The whip.?

Lesson Guides

Lesson 3

The poem could be read as a manifesto about the kind of poetry Dickinson writes; when she's being her most polite and simple, with the poem almost beginning to sound like a nursery rhyme, she is probably about to strike deep into weird places in the human psyche that most poems never reach. Indeed, manners and delicacy are central to how she gets there, as in her famous presentation of death as a thoughtful visitor: "Because I could not stop for Death, / He kindly stopped for me" (Dickinson, "The Chariot," 1–2).



Lesson Guides

Lesson at a Glance

ACTIVITY

Vocabulary Activities





2

Discuss: Seeing the Snake (4 min)

Students do close work with figurative language and imagery in lines 9–16 to get a clear picture of the speaker's reaction to the snake as described by Dickinson.



3

Discuss: Seeing the Speaker's Reaction (19 min)

Students do close work with imagery in lines 17–24 to get a picture of the speaker's reaction to the snake.



4

Write: Using Imagery (11 min)

Students respond to a Writing Prompt to analyze the evolving imagery of the snake in the poem.



5

Sharing (4 min)

Students give their classmates feedback about a specific place in their writing that made an impact on them.



6

Wrap-Up (2 min)

Students consider the speaker's reactions to the snake, how the reactions at the beginning differ from those at the end, and what the poem might be saying about fear.



Lesson 3





Exit Ticket (2 min)

Students identify the part of the text that presents the strongest emotional point of view.





Solo (30 min)

Students begin to read "The Tell-Tale Heart," draw a picture of one detail, and answer questions.





Challenge Writing (30 min)

Students independently read a new text and complete one of two challenge prompts.





Preparation

- 1. Put students in pairs for the Seeing the Speaker's Reaction activity.
- 2. Have a writable surface to project onto during the Seeing the Speaker's Reaction activity.

This lesson provides Challenge Writing Prompts. Review these prompts and determine if the challenge writing will be helpful for any of your students.

Exit Ticket

In Activity 7, students identify the part of the text that presents the strongest emotional point of view.

Skills & Standards

Focus Standards

CCSS.ELA-LITERACY.RL.7.6

Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

CCSS.ELA-Literacy.W.7.1

Write arguments to support claims with clear reasons and relevant evidence.

Other Standards Addressed in This Lesson

CCSS.ELA-Literacy.L.7.5

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCSS.ELA-Literacy.L.7.5.C

Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., refined, respectful, polite, diplomatic, condescending).

CCSS.ELA-LITERACY.RL.7.2

Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

CCSS.ELA-LITERACY.RL.7.4

WORDS TO USE

- Scarcely
- Foresight
- Sufficient
- Proceeded

MATERIALS

A narrow fellow in the grass 1 - A narrow fellow in the grass

The Works of Edgar Allan Poe 8 - The Tell-Tale Heart

Discussion Points

Narrow Fellow Paraphrase Projection

Guidelines for Citing and Punctuating Poetry

Exit Ticket Projection

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

CCSS.ELA-Literacy.W.7.10

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

CCSS.ELA-LITERACY.RL.7.1

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Differentiation

To implement these differentiation tips, you will need to plan for them in advance. Consider adding your own notes about how you would implement each tip with specific students in your classroom.

Ensure that headphones are available for students to hear the audio of the text in order to provide accessibility.

Activity 3, Discuss: Seeing the Speaker's Reaction

Card 3: If students are struggling to determine the subject of lines 21–24 (who met "this fellow"), provide them with 3 choices for the subject (the snake, I—the speaker of the poem, nature's people) and lead a discussion about the subject of the poem.

Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.

+Activity 4, Write: Using Imagery

Use the over-the-shoulder conference guides to support students' individual needs while they are writing.

Assign students to the level of support that matches their needs.

◆ Core

Students respond to a Writing Prompt to analyze the evolving imagery of the snake in the poem.

Pentagon Challenge

This alternate Writing Prompt challenges students to also analyze which images seem most compelling to the reader.

■ Substantial, ELL (Dev)

This alternate prompt directs students to specific stanzas in the poem and provides guiding questions and sentence starters to help students analyze the imagery of the snake in the poem.

■ Moderate

This alternate prompt provides guiding questions and sentence starters to help students analyze the imagery of the snake in the poem.

▶ Light

This alternate prompt provides sentence starters to help students analyze the imagery of the snake in the poem.

+Activity 8, Solo

Assign students to the level of support that matches their needs.

◆ Core

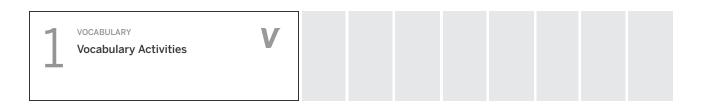
Students begin to read "The Tell-Tale Heart," draw a picture of one detail, and answer questions.

■ Substantial, ELL (Dev), Moderate

This alternate Solo helps students read and comprehend the text by providing a preview of the text, and reducing the length of the passage and the number of questions students will answer about the passage.

Lesson Guides





Vocabulary Activities





Discuss: Seeing the Snake



Students do close work with figurative language and imagery in lines 9–16 to get a clear picture of the speaker's reaction to the snake as described by Dickinson.

Card 1 Instructional Guide

1. Discuss Solo Response - WHOLE CLASS

Discuss how students pictured the events happening between the speaker and the snake in lines 9–16.

2. Activity on Card - INDIVIDUAL

Allow students to revise their understanding of lines 9–16 if their thinking has changed.

3. Discuss Poem - WHOLE CLASS

- Does the poem describe what the speaker does when the "whip-lash" suddenly wriggles away? (No.)
- So, the author is describing what the speaker notices about the snake in the first 16 lines, and Dickinson uses a lot of imagery to help us "see" this snake.

Ask students to quickly review the first 16 lines and note that Dickinson does not include details about how the speaker feels about or reacts to the narrow fellow.

- So, Dickinson has not yet described what the speaker does or feels.
- What do you think you would do if you bent to grab a "whip-lash" and it suddenly wriggled away?

4. Transition to Next Activity - WHOLE CLASS

Now, let's explore the end of the poem where Dickinson paints a picture of how the speaker feels and reacts.

7D: Poetry & Poe

Lesson Guides

Lesson 3 Activity 2

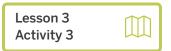
Solutions

2. The speaker is walking barefoot outside when the speaker sees a whip. The speaker bends down to pick it up, but finds out it's really a snake when it takes off.

WRITING PROMPT:

Directions

- 1. Review the description you wrote of what happened between the speaker and the snake in stanzas 3 and 4 (lines 9–16).
- 2. If your understanding has changed, revise your answer.





Discuss: Seeing the Speaker's Reaction



Students do close work with imagery in lines 17–24 to get a picture of the speaker's reaction to the snake.

Card 1 Instructional Guide

Card 1: Students focus on the meaning of "nature's people" in the final 2 stanzas to understand the speaker's affinity for most nature.

Card 2: Students identify what the speaker does or feels when meeting the snake to notice the specifics of his or her reaction

Card 3: Students paraphrase key but complex words and phrases in the final stanza to understand the meaning of this stanza

Card 4: Students describe their picture of the speaker's reaction to the snake to notice the sense of extreme fear introduced at the end of the poem.

1. Read Lines 17-24 Aloud - WHOLE CLASS

2. Activity on Card - INDIVIDUAL

Move students fairly quickly through this activity and the next one. The questions are designed to prepare them for the work of the third activity; you don't need to discuss each question until students arrive at a consensus at this point.

To help students understand the description "nature's people":

- · have them focus on the word "people."
- highlight the references to the snake that show the same kind of personification ("fellow," "him," "his").
- Also explain that "_____'s people" is a fancy way of talking about the circle of friends of a well-known person. You might say "The president's people came to visit me," or "The boss's people invited me to a reception."



3. Discuss Responses: Collaborate and Refine - WHOLE CLASS

Focus on how stanzas 5 and 6 (lines 17–24) are different from the beginning of the poem.

Dickinson calls the snake a "narrow fellow" that one might know from occasionally meeting him.

If "narrow fellow" refers to the snake, what might the larger category of "nature's people" (17) mean?

Card 2 Instructional Guide

Card 1: Students focus on the meaning of "nature's people" in the final 2 stanzas to understand the speaker's affinity for most nature.

Card 2: Students identify what the speaker does or feels when meeting the snake to notice the specifics of his or her reaction.

Card 3: Students paraphrase key but complex words and phrases in the final stanza to understand the meaning of this stanza.

Card 4: Students describe their picture of the speaker's reaction to the snake to notice the sense of extreme fear introduced at the end of the poem.

Move students fairly quickly through this activity. The questions are designed to prepare them for the work of the third activity; you do not need to discuss each question until students arrive at a consensus at this point.

Highlight - INDIVIDUAL

If students appear stuck, help them understand that "I" is the subject of the clause "But (I) never met this fellow" (21).

Solutions

"Without a tighter breathing, / And zero at the bone." (23-24)

WRITING PROMPT:

Directions

- 1. Reread the last two stanzas (lines 17–24) of the poem.
- 2. Highlight any words or phrases that give you a clear picture or image of:
 - · what the speaker does.
 - · how the speaker feels when meeting a snake.

Card 3 Instructional Guide

Card 1: Students focus on the meaning of "nature's people" in the final 2 stanzas to understand the speaker's affinity for most nature.

Card 2: Students identify what the speaker does or feels when meeting the snake to notice the specifics of his or her reaction.

Card 3: Students paraphrase key but complex words and phrases in the final stanza to understand the meaning of this stanza.

Card 4: Students describe their picture of the speaker's reaction to the snake to notice the sense of extreme fear introduced at the end of the poem.

1. Group Students - WHOLE CLASS

Group students into pairs.

2. Model Activity - WHOLE CLASS

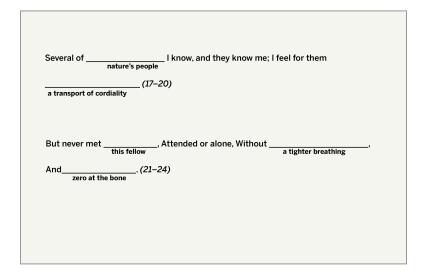
Complete the first blank as a class to model how to do this activity.

3. Activity on Card - PAIRS

If students are struggling to determine the subject of lines 21–24 (who met "this fellow"), provide students with three choices for the subject (the snake, I (speaker of the poem), nature's people) and lead a discussion about the subject of the poem.

4. Project Activity - WHOLE CLASS

Project the lines with blanks on a writable surface.





5. Share, Post, and Discuss Responses: Collaborate and Refine - WHOLE CLASS

List several student responses in the spaces provided. Discuss the responses, focusing on differences. In particular, consider...

- · whether the synonym means the same thing as the word it replaces.
- whether the synonym fits the context of the line.

At the end of the discussion, give the pairs a chance to review or revise the synonyms they selected.

Students identify that "tighter breathing" (23) is an action the speaker does, not the snake, and could be translated to "feeling like I couldn't breathe."

Solutions

- "nature's people": other animals, creatures
- "a transport of cordiality": feeling of kindness, happiness, a jolt of happiness
- · "this fellow": the snake
- "tighter breathing": gasping, feeling breathless, a sharp intake of breath
- "zero at the bone": a chill, cold to the bones, feeling frozen

Card 4 Instructional Guide

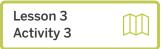
Card 1: Students focus on the meaning of "nature's people" in the final 2 stanzas to understand the speaker's affinity for most nature.

Card 2: Students identify what the speaker does or feels when meeting the snake to notice the specifics of his or her reaction.

Card 3: Students paraphrase key but complex words and phrases in the final stanza to understand the meaning of this stanza.

Card 4: Students describe their picture of the speaker's reaction to the snake to notice the sense of extreme fear introduced at the end of the poem.

Based on the previous activity, students should be ready to summarize the speaker's described reaction to snakes.



1. Activity on Card - INDIVIDUAL

2. Share and Discuss Responses: Collaborate and Refine - WHOLE CLASS

Identify 1 or 2 students whose restatement captures the idea of the speaker's frightful reaction to the snake.

Discuss with students how they used Dickinson's words to determine what was happening.

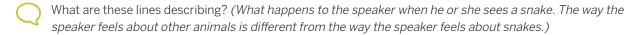
DISCUSSION POINTS

- What do lines 17–20 emphasize about how the speaker feels about "nature's people" (17)?
- Look more closely at the word "but" in line 21. Ask students to think about what it means if someone tells you they like all your friends, and then says, "but." Have them relate this idea back to how the speaker is using "but" in this line of the poem.

3. Read Aloud - WHOLE CLASS

Reread the final 2 lines, "Without a tighter breathing, / And zero at the bone" (23–24).

4. Discuss Final Lines of Poem - WHOLE CLASS



Yes, the end of the poem is giving us a clear picture of what the speaker does upon seeing a snake. And, based on your picture of the speaker's reaction, how do you think the speaker feels about the snake? (The speaker is terrified of snakes.)

Solutions

When the speaker comes across a snake, the speaker gasps and feels frozen. I picture the speaker freaking out, not being able to move or breathe.



Write: Using Imagery



Students respond to a Writing Prompt to analyze the evolving imagery of the snake in the poem.

Card 1 Instructional Guide

Card 1: Students complete a Warm-Up to make sure every student has language with which to start writing. Card 2: Students write for at least 10 minutes, producing at least 100 words in order to provide basis for formative assessment.

Warm-Up - WHOLE CLASS



Raise your hand if...

- you can imagine being surprised to see a snake.
- you can recall an image that the speaker uses to describe the snake.
- you can recall an image that describes what the snake does.
- you can imagine how the speaker feels when he or she meets a snake.
- · you can recall an image that the speaker uses to describe what happens when he or she meets the snake.



CORE

WRITING PROMPT:

In what ways do the images in the poem make snakes seem not scary? In what ways do images in the poem make snakes seem scary?

Why might Dickinson have included both types of images? Use specific images from the poem to make your arguments.



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CHALLENGE

WRITING PROMPT:

Compare the images in the poem that make the snake seem scary to the images that make the snake seem not scary. Which images seem most compelling to you as the reader? Why might Dickinson have included both types of images?

ELL DEV SUBSTANTIAL
WRITING PROMPT:
3. Why do you think Dickinson included images that make the snake seem both scary and not scary?
Use 1 or 2 of these sentence starters to help you get started writing.

•	Dickinson included images like to make the snake seem scary/not scary because
•	Dickinson included images to make the snake seem both scary and not scary because
•	A scary/not scary image in line is .



WRITING PROMPT:

3. Why do you think Dickinson included images that make the snake seem both scary and not scary?

Use 1 or 2 of these sentence starters to help you get started writing.

•	Dickinson included images	like t	o make the snake	e seem scary/not scary because
•	Dickinson included images	to make the	snake seem both	scary and not scary because
•	Dickinson included	in line	because	



7D: Poetry & Poe

Lesson Guides

Lesson 3 Activity 4

WRITING PROMPT:

In what ways do the images in the poem make snakes seem not scary? In what ways do images in the poem make snakes seem scary?

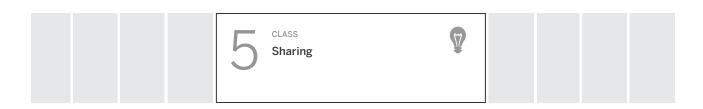
Why might Dickinson have included both types of images? Use specific images from the poem to make your arguments.

Use these sentence starters to help you organize your writing:

She includes both images because _____.

•	Dickinson includes images to make the snake not scary because
•	When she writes, the snake is/isn't scary because
•	Dickinson also includes images to make the snake seem scary because





Sharing



Students give their classmates feedback about a specific place in their writing that made an impact on them.

Card 1 Instructional Guide

Card 1: All students refer to Response Starters as needed to help them comment on specific elements that had an impact on them.

Card 2: Students who are sharing use this card to read their own writing.

Share Writing - WHOLE CLASS

Call on 2 or 3 volunteers to share.

The volunteer should call on 1–3 listeners to comment.

The Response Starters are only a guide, so listeners should comment using their own words when ready.

Card 2 Instructional Guide

Card 1: All students refer to Response Starters as needed to help them comment on specific elements that had an impact on them.

Card 2: Students who are sharing use this card to read their own writing.

Activity on Card - INDIVIDUAL

WRITING PROMPT:

7D: Poetry & Poe

Lesson Guides

Lesson 3 Activity 5

Original Writing Prompt

In what ways do the images in the poem make snakes seem not scary? In what ways do images in the poem make snakes seem scary? Why might Dickinson have included both types of images? Use specific images from the poem to make your arguments.





Wrap-Up



Students consider the speaker's reactions to the snake, how the reactions at the beginning differ from those at the end, and what the poem might be saying about fear.

Card 1 Instructional Guide

1. Discuss Poem: Connect and Explain - WHOLE CLASS



Dickinson has written a poem about fear of snakes without ever using the words "snake" or "afraid," or any of those words or pictures a lot of people think of when they imagine a snake.



Do you have any thoughts about why Dickinson does this, or what she wants us to consider about our ideas of snakes?

Call on 1 or 2 volunteers to share their ideas.

DISCUSSION POINTS

- Maybe Dickinson is writing about a person who is too frightened even to talk about the fear, or is trying to talk himself or herself out of the fear, until the snake slithers back in at the very end.
- Maybe the poet is interested in the comparison between the rational mind, which knows it shouldn't fear most snakes and thus should be able to describe them with the "cordiality" of the beginning of the poem, and the more irrational side that fears them so intensely ("zero at the bone") that it triggers a physical reaction ("tighter breathing").

2. OPT: Connect Analyses - WHOLE CLASS

If your class grasps that Dickinson is describing a snake and senses that the speaker's reaction to the snake changes from the opening lines (polite and cordial) to the final line (bone-chilling fear), then your mission is accomplished.

However, if your class wants to talk further about the strange ending to this poem, there is a PDF that contains further discussion points in the Materials section of the Lesson Brief.

7D: Poetry & Poe

Lesson Guides





Exit Ticket



Students identify the part of the text that presents the strongest emotional point of view.

Card 1 Instructional Guide

Solutions

C. Stanzas 5 and 6 (lines 17–24)





Solo



Students begin to read "The Tell-Tale Heart," draw a picture of one detail, and answer questions.

Card 1 Instructional Guide



SUBSTANTIAL

WRITING PROMPT:

Solo Overview

- 1. Read the assigned text.
- 2. Draw a picture of one detail that formed in your mind as you read.
- 3. Answer the questions.



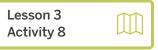
WRITING PROMPT:

Read this passage from "The Tell-Tale Heart."

On paper, draw a picture of one detail that formed in your mind as you read.

7D: Poetry & Poe

Lesson Guides



• Some ideas of details to draw are: the eye, the lantern, the head poking through the door, or any detail that formed in your mind.







CORE CHALLENGE

WRITING PROMPT:

Read this passage from "The Tell-Tale Heart."

On paper, draw a picture of one detail that formed in your mind as you read.

• Some ideas of details to draw are: the eye, the lantern, the head poking through the door, or any detail that formed in your mind.





Challenge Writing



Students independently read a new text and complete one of two challenge prompts.

Card 1 Instructional Guide

- 1. Read New Text INDIVIDUAL
- 2. Select Prompt WHOLE CLASS

Assign students one of the writing prompts or allow them to choose.

- Prompt 1: Informative prompt in response to one text
- Prompt 2: Informative prompt synthesizing two texts
- 3. Activity on Card INDIVIDUAL

WRITING PROMPT:

Writing Prompt 1 (Informative): In what ways do the images in the poem "Chicago" make the city seem like a "wicked" or "proud" place? Explain why Sandburg might have included both types of images in his writing. Use specific images from the poem to support your thinking.

Writing Prompt 2 (Informative): Compare the imagery in "A narrow fellow in the grass" to the imagery in "Chicago." Explain how each poet uses description to communicate complex emotions. Use evidence from both texts to support your thinking.



Lesson 4

Flex Day 1



Overview

The redesigned Flex Days offer opportunities for students to revise an existing piece of writing, create a new piece of writing, develop reading fluency, practice close reading and discussion, or work visually with complex texts. Teachers can choose from the following activities:

Vocabulary

Invite students to warm up in the Vocabulary app just as they would in any other lesson.

Grammar Practice

Direct students to the grammar lesson in the Grammar unit that will provide practice with a needed grammar skill, or teach the grammar lesson from *Mastering Conventions* that you prepared based on the Grammar Pacing guides in your lesson materials.

· Fluency: Rate

Invite students who need substantial support to read grade-level texts to do repeated oral readings of a short passage with a partner to practice fluency. This activity can be used as part of the 5-Day Fluency Routine or on its own.

· Fluency: Expression

Invite students to practice reading aloud with expression to improve their fluency. This activity can be used as part of the 5-Day Fluency Routine or on its own for students who read with speed and accuracy but lack expression.

Revision Assignment

Invite students to improve a piece of writing they produced in a recent lesson. Assign a specific piece or invite students to select their own. Choose among three revision prompts: 1) Use of Evidence, 2) Focus, 3) Organize and Refine.

· Close Reading and Discussion

Invite students to closely read and discuss a passage from any text. In this three-card sequence, students read, write in response to a provocatively worded statement that you create, discuss with a partner, and document how their thinking has changed or stayed the same. If you like, you can follow this with a writing or work visually activity.

Write: Analyze One Text

Invite students to create a new piece of writing about a core unit text or a text that you choose. We've provided generic prompts that address Key Ideas and Details, Craft and Structure, and Integration of Knowledge and Ideas. Assign a specific prompt or invite students to select their own.

Write: Connect Two Texts

Invite students to create a new piece of writing that explores connections between two texts. We've provided generic prompts that address Key Ideas and Details, Craft and Structure, and Integration of Knowledge and Ideas. Assign a specific prompt or invite students to select their own.

Work Visually: Key Ideas and Details

Invite students to work visually with a text to gain additional practice with Key Ideas and Details. Card 1 provides a tool students can use to explore how an author supports a central idea with details. Card 2 provides a tool students can use to connect two moments in a text. You do not need to assign both cards to students, although you may choose to do so.

· Work Visually: Craft and Structure

Invite students to work visually with a text to gain additional practice with Craft and Structure. Card 1 provides a tool students can use to paraphrase key passages and compare their paraphrase to a partner's. Card 2 provides a tool students can use to analyze an author's word choices and the effects created by his or her language. You do not need to assign both cards to students, although you may choose to do so.

Work Visually: Integration of Knowledge and Ideas

Invite students to work visually with two versions of a text to gain additional practice with Integration of Knowledge and Ideas. Students can use the chart to compare and contrast two versions of a text, such as an original and a modern retelling, or an original and an audio or video recording.

Solo

Students should complete the Solo assignment just as they would in any other lesson.



Lesson at a Glance



Vocabulary Activities





2

Grammar Practice

Direct students to the grammar lesson in the Grammar Unit that will provide practice with a needed grammar skill or teach a grammar lesson from *Mastering Conventions*.





Fluency: Rate (10 min)

Students read one passage 3 times and track their rate and accuracy with a partner to improve fluency.





Fluency: Expression (10 min)

Students focus on the punctuation in a passage and assess their phrasing and expression with a partner to improve fluency.





Revision Assignment (15 min)

Students return to an earlier response to text to practice the skill of Focus, Use of Evidence, or Organize and Refine.





Close Reading and Discussion (20 min)

Students read to stake a claim based on evidence, then collaborate to refine their claim.







Write: Analyze One Text (15 min)

Students create a new piece of writing analyzing one text.





Write: Connect Two Texts (15 min)

Students create a new piece of writing connecting two texts.



9

Work Visually: Key Ideas and Details (15 min)

Students work visually to understand a passage's central idea and supporting details or to connect two moments in a text.



10

Work Visually: Craft and Structure (15 min)

Students work visually to paraphrase a passage or to analyze an author's word choices in a passage.



11

Work Visually: Knowledge and Ideas (15 min)

Students work visually to compare and contrast two versions of a text (a text plus an audio or video recording, or a text plus another text it inspired).



12

Solo

Students have time for independent reading. Let them know that this activity is not optional.





Preparation

- 1. Review each lesson activity to identify which one(s) will best support your students' skill progress.
- 2. Each activity requires distinct preparation. Review the instructional guide for each activity you will assign.
- 3. Prepare any texts, materials, or directions you may need to project or distribute.

Skills & Standards

CCSS.ELA-Literacy.L.7.1

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCSS.ELA-Literacy.L.7.3

Use knowledge of language and its conventions when writing, speaking, reading, or listening.

CCSS.ELA-Literacy.L.7.4

Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 7 reading and content, choosing flexibly from a range of strategies.

CCSS.ELA-LITERACY.RI.7.1

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RI.7.2

Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.

CCSS.ELA-LITERACY.RI.7.3

Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).

WORDS TO USE

- Observe
- Contrary
- Sagacity
- Courageously

MATERIALS

Flex Day Activities Guide

Grammar Pacing Guide

5 Day Fluency Routine

The White Horse 1 - The White Horse

A narrow fellow in the grass 1 - A narrow fellow in the grass

Revision Assignment — Personal Narrative: Focus and Showing

Revision Assignment — Response to Text: Focus and Use of Evidence

Revision Assignment — Grammar

Informational Writing Prompts: One Text

Informational Writing Prompts: Two Texts

Literary Writing Prompts: One Text

CCSS.ELA-LITERACY.RI.7.4

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

CCSS.ELA-LITERACY.RI.7.6

Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.

Literary Writing Prompts: Two Texts

Peer Discussion Guidelines

CCSS.ELA-LITERACY.RI.7.9

Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.

CCSS.ELA-LITERACY.RL.7.1

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RL.7.2

Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

CCSS.ELA-LITERACY.RL.7.3

Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

CCSS.ELA-LITERACY.RL.7.4

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

CCSS.ELA-LITERACY.RL.7.6

Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

CCSS.ELA-LITERACY.RL.7.9

Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.

CCSS.ELA-Literacy.SL.7.1

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.

CCSS.ELA-Literacy.W.7.1

Write arguments to support claims with clear reasons and relevant evidence.

CCSS.ELA-LITERACY.W.7.1.A

Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically.

CCSS.ELA-Literacy.W.7.1.B

Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.

CCSS.ELA-Literacy.W.7.2

Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

CCSS.ELA-Literacy.W.7.2.A

Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.

CCSS.ELA-Literacy.W.7.2.B

Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.

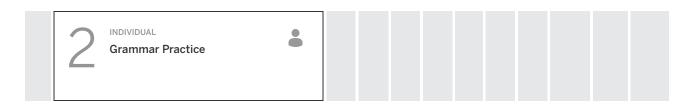
CCSS.ELA-Literacy.W.7.5

With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 7 here.)



Vocabulary Activities





Grammar Practice

Direct students to the grammar lesson in the Grammar Unit that will provide practice with a needed grammar skill or teach a grammar lesson from *Mastering Conventions*.

Card 1 Instructional Guide

Present today's grammar lesson plan.

- Direct your students to the grammar lesson from the Grammar Unit they will complete. Navigate to that lesson to remind students how to complete the self-guided activities.
 OR
- Distribute the lesson materials you have prepared from *Mastering Conventions*.

WRITING PROMPT:

Directions

Complete the grammar lesson your teacher assigns you.



Fluency: Rate



Students read one passage 3 times and track their rate and accuracy with a partner to improve fluency.

Card 1 Instructional Guide

Card 1: Students are introduced to appropriate reading rate (speed) and identify tricky words to practice.

Cards 2–4: Students read aloud to a partner, who tracks their rate and accuracy.

Card 5: Students compare their own data to see their progress in reading fluently.

Card 6: Students reflect on how their rate and accuracy changed after 3 readings.

Activities on Card - PAIRS

WRITING PROMPT:

Directions

- 1. Listen as your teacher reads the poem aloud.
- 2. Highlight words that are new to you.
- 3. Read aloud the words you highlighted. Listen to the audio if you need to hear them again.

Card 2 Instructional Guide

Card 1: Students are introduced to appropriate reading rate (speed) and identify tricky words to practice.

Cards 2-4: Students read aloud to a partner, who tracks their rate and accuracy.

Card 5: Students compare their own data to see their progress in reading fluently.

Card 6: Students reflect on how their rate and accuracy changed after 3 readings.

Activities on Card - PAIRS

Both partners should read the passage aloud before they move on to the next card.

WRITING PROMPT:

1st Reading

- 1. Partner A: Read aloud.
 - Partner B: Complete the activities below to track your partner's reading.
- 2. Partner B: Read aloud.
 - Partner A: Complete the activities below to track your partner's reading.

Card 3 Instructional Guide

Card 1: Students are introduced to appropriate reading rate (speed) and identify tricky words to practice.

Cards 2-4: Students read aloud to a partner, who tracks their rate and accuracy.

- Card 5: Students compare their own data to see their progress in reading fluently.
- Card 6: Students reflect on how their rate and accuracy changed after 3 readings.

Activities on Card - PAIRS

Both partners should read the passage aloud before they move on to the next card.

WRITING PROMPT:

2nd Reading

- 1. Partner A: Read aloud.
 - Partner B: Complete the activities below to track your partner's reading.
- 2. Partner B: Read aloud.
 - Partner A: Complete the activities below to track your partner's reading.

Card 4 Instructional Guide

Card 1: Students are introduced to appropriate reading rate (speed) and identify tricky words to practice.

Cards 2-4: Students read aloud to a partner, who tracks their rate and accuracy.

- Card 5: Students compare their own data to see their progress in reading fluently.
- Card 6: Students reflect on how their rate and accuracy changed after 3 readings.

Lesson 4 Activity 3



Activities on Card - PAIRS

Both partners should read the passage aloud before they move on to the next card.

WRITING PROMPT:

3rd Reading

- 1. Partner A: Read aloud.
 - Partner B: Complete the activities below to track your partner's reading.
- 2. Partner B: Read aloud.
 - Partner A: Complete the activities below to track your partner's reading

Card 5 Instructional Guide

Card 1: Students are introduced to appropriate reading rate (speed) and identify tricky words to practice.

Cards 2-4: Students read aloud to a partner, who tracks their rate and accuracy.

Card 5: Students compare their own data to see their progress in reading fluently.

Card 6: Students reflect on how their rate and accuracy changed after 3 readings.

Activities on Card - PAIRS

Students should ask their partners for and record the information from their own previous readings.

WRITING PROMPT:

Answer the questions with the information from your partner for each of your readings.

Card 6 Instructional Guide

Card 1: Students are introduced to appropriate reading rate (speed) and identify tricky words to practice.

Cards 2–4: Students read aloud to a partner, who tracks their rate and accuracy.

Card 5: Students compare their own data to see their progress in reading fluently.

Card 6: Students reflect on how their rate and accuracy changed after 3 readings.

Activities on Card - INDIVIDUAL

Encourage students to consider whether they made more mistakes as their reading got faster.

7D: Poetry & PoeLesson Guides



Fluent reading happens at a normal speed, like how you would talk to a friend. We want the time it takes to read a passage and the number of mistakes to go down.



Fluency: Expression



Students focus on the punctuation in a passage and assess their phrasing and expression with a partner to improve fluency.

Card 1 Instructional Guide

Card 1: Students are introduced to appropriate phrasing, and select phrases as they listen to audio.

- Card 2: Students are introduced to appropriate expression, and read aloud with a focus on the punctuation.
- Card 3: Students select important words to emphasize, and read aloud to practice their expression.
- Card 4: Students read the rubric to prepare to score their partner's reading.
- Card 5: Students read aloud and score their partner on phrasing and expression.

Activity on Card - INDIVIDUAL

This activity directs students' attention to where they should pause as they read. Selecting each phrase or sentence as they hear it requires them to follow along with the audio.

Card 2 Instructional Guide

1. Activities on Card - PAIRS

Both partners should read the passage aloud before they move on to the next card.

2. Optional: Project Poll Results: Select and Discuss - WHOLE CLASS

If you are doing whole-class or small-group instruction, project the poll results and have a student share thoughts on his or her own reading.

WRITING PROMPT:

Card 3 Instructional Guide

1. Activities on Card - PAIRS

Both partners should read the passage aloud before they move on to the next card.

2. Optional: Project Poll Results: Select and Discuss - WHOLE CLASS

If you are doing whole-class or small-group instruction, project the poll results and have a student share thoughts on his or her own reading.

Card 4 Instructional Guide

1. Activities on Card - PAIRS

Both partners should read the passage aloud before they move on to the next card.

2. Optional: Share Responses: Select and Discuss - WHOLE CLASS

If you are doing whole-class or small-group instruction, have a student share what he or she wants to change in the next reading.

Card 5 Instructional Guide

Activities on Card - PAIRS

WRITING PROMPT:

Directions

- 1. Partner A: Read the passage aloud. Partner B: Listen and then answer the questions to rate your partner.
- 2. Partner B: Read the passage aloud. Partner A: Listen and then answer the questions to rate your partner.



Revision Assignment



Students return to an earlier response to text to practice the skill of Focus, Use of Evidence, or Organize and Refine.

Card 1 Instructional Guide

Card 1: Students who can improve the Focus in their writing complete this Revision Assignment.

Card 2: Students who can improve the Use of Evidence in their writing complete this Revision Assignment. Card 3: Students who can better Organize and Refine an argument they have written complete this Revision Assignment.

1. Direct Students to the Writing Assignment They Will Revise - WHOLE CLASS

Assign all students to revise the same response to text writing from a recent lesson OR assign each student a distinct piece of writing to revise (you can use the commenting feature in Classwork). All students go to My Work to find the writing.

NOTE: The displayed text is the last passage the student wrote about. If students are revising a different passage, they should open the text in the Library.

2. Direct Students to Appropriate Revision Assignment

Determine what kind of practice your students need. Assign students to Card 1 for Focus, to Card 2 for Use of Evidence, or to Card 3 for Organize and Refine.

3. Activity on Card - INDIVIDUAL

The Revision Assignment for Focus is ideal for students whose writing moves from one moment or idea to the next without demonstrating an understanding of what is important in each.

WRITING PROMPT:

Use these directions if your teacher has assigned you to complete a **Revision Assignment for Focus.** When you are done, go to the last card and click HAND IN.

WRITING PROMPT:

Directions

Revision Assignment: Focus (in Response to Text)

- 1. Go to My Work and find a recent writing activity (or your teacher will identify one for you).
- 2. Copy and paste your writing below.
- 3. Find a place in your writing where you focus on one moment in the reading but could add more details or explanation about what you noticed.
- 4. Write 3–5 additional sentences to that place in your writing, describing what you noticed and explaining your idea about this moment.

Card 2 Instructional Guide

Card 1: Students who can improve the Focus in their writing complete this Revision Assignment.

Card 2: Students who can improve the Use of Evidence in their writing complete this Revision Assignment.

Card 3: Students who can better Organize and Refine an argument they have written complete this Revision Assignment.

1. Direct Students to the Writing Assignment They Will Revise - WHOLE CLASS

Assign all students to revise the same response to text writing from a recent lesson OR assign each student a distinct piece of writing to revise (you can use the commenting feature in Classwork). All students go to My Work to find the writing.

2. Direct Students to Appropriate Revision Assignment

Determine what kind of practice your students need. Assign students to Card 1 for Focus, to Card 2 for Use of Evidence, or to Card 3 for Organize and Refine.

3. Activity on Card - INDIVIDUAL

The Revision Assignment for Use of Evidence is for students who struggle to select appropriate evidence or use direct quotes, or for students whose writing does not adequately describe the relevant parts of the evidence or explain the significance of what they've selected.

WRITING PROMPT:

Use these directions if your teacher has assigned you to complete a **Revision Assignment for Use of Evidence.** When you are done, go to the last card and click HAND IN.

WRITING PROMPT:

Directions

Revision Assignment: Use of Evidence

- 1. Go to My Work and find a recent writing activity (or your teacher will identify one for you).
- 2. Copy and paste your writing below.
- 3. In your writing, find and underline a sentence(s) where you used details from the text as evidence to develop your idea.
- 4. In the text, identify two more text details that connect to your idea.
- 5. Write 3–5 more sentences using and describing those details to explain your idea. Use at least one direct quote.

Card 3 Instructional Guide

Card 1: Students who can improve the Focus in their writing complete this Revision Assignment.

Card 2: Students who can improve the Use of Evidence in their writing complete this Revision Assignment.

Card 3: Students who can better Organize and Refine an argument they have written complete this Revision Assignment.

1. Direct Students to the Writing Assignment They Will Revise - WHOLE CLASS

Assign all students to revise the same response to text writing from a recent lesson OR assign each student a distinct piece of writing to revise (you can use the commenting feature in the Gradebook). All students go to My Work to find the writing.

2. Direct Students to Appropriate Revision Assignment

Determine what kind of practice your students need. Assign students to Card 1 for Focus, to Card 2 for Use of Evidence, or to Card 3 for Organize and Refine.

3. Activity on Card - INDIVIDUAL

The Revision Assignment for Organize and Refine is ideal for students whose argumentative writing shows strong use of focus and evidence, but could be better organized. It also invites students to pay close attention to their claim, revising it to adequately summarize the reasons they argue.

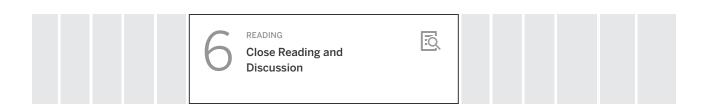
WRITING PROMPT:

Use these directions if your teacher has assigned you to complete a **Revision Assignment for Organize and Refine**. When you are done, click HAND IN.

Directions

Revision Assignment: Organize and Refine

- 1. Go to My Work and find a recent writing activity (or your teacher will identify one for you).
- 2. Find the sentence that best serves as your claim—the main idea you're arguing. Copy and paste it into the chart.
- 3. Copy and paste each piece of your argument into the outline (you can add rows to create space for additional reasons and evidence if you need them).
- 4. Refine each piece of your argument so that it contains all of the following elements:
 - Specific textual evidence that supports the claim
 - Description of the key parts of your evidence
 - · Clear explanation/reasoning of how this evidence supports the claim
- 5. Now, write a revised claim statement (1 or 2 sentences) that states your claim and summarizes your key reasons. Use this sentence starter if it is helpful.
 - _[My claim]_ because _[summary of reasons]__.



Close Reading and Discussion



Students read to stake a claim based on evidence, then collaborate to refine their claim.

Card 1 Instructional Guide

Card 1: Students read the text and select details to respond to the teacher's posted statement, then explain their reasoning.

Card 2: Paired students compare answers and use text to try to convince each other of their answer.

Card 3: Partners identify the outcome of their discussion and explain why they did/did not revise their thinking.

1. First Read - WHOLE CLASS

Provide students the passage they will use for the activity. Read the passage as a class.

2. Post the Statement - WHOLE CLASS or GROUP

Project or pass around the statement you have created for this activity. Make sure the statement can solicit a range of responses and text-based discussions. Make sure the question can be answered using the continuum provided (from strongly agree to strongly disagree).

Example Statements:

- The writer wants us to feel sympathy for the character.
- Based on our understanding of brain development, teens should not be allowed to drive.
- Physical capacity is more important than intellectual capacity for Frederick Douglass's understanding of himself as a man.

3. Activity on Card - INDIVIDUAL

4. Pair Students - WHOLE CLASS

Students should find a partner with a different response (it is fine if some students need to partner with a classmate with the same response).



WRITING PROMPT:

Directions

- 1. Find and read the passage your teacher assigns.
- 2. Highlight 3-4 pieces of evidence that help you respond to the statement your teacher provides.
- 3. Answer the poll and explain your response.

Card 2 Instructional Guide

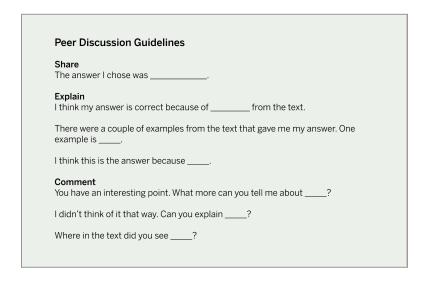
Card 1: Students read the text and select details to respond to the teacher's posted question, then explain their reasoning.

Card 2: Paired or grouped students compare answers and use text to try to convince partner of their answer.

Card 3: Partners identify the outcome of their discussion and refine their answer or explain their reason for disagreeing.

1. Activity on Card - PAIRS

If you think it will help students during pair discussion, project the Peer Discussion Guidelines to provide sentence frames that will support peer conversation.



WRITING PROMPT:

Directions

- 1. Explain to your partner why you chose the answer you did.
- 2. Using textual evidence, try to convince your partner that you are correct. Refer to the text passage and what you wrote when you chose your answer. Take turns sharing arguments and evidence with your partner.

Card 3 Instructional Guide

Card 1: Students read the text and select details to respond to the teacher's posted question, then explain their reasoning.

Card 2: Paired or grouped students compare answers and use text to try to convince partner of their answer.

Card 3: Partners identify the outcome of their discussion and refine their answer or explain their reason for disagreeing.

1. Activity on Card - PAIRS

2. Project and Discuss Poll Results (Optional) - WHOLE CLASS or GROUP

- Display both polls (before and after partner work).
- Discuss whether students changed their answers as a result of comparing answers with partners.
- Project the text (if possible) and discuss student responses. Push students to be precise about the evidence used to support their answers.

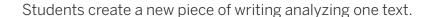
WRITING PROMPT:

Reread the statement provided by your teacher and answer the poll again. Then, choose whether to answer #1 or #2. When you are done, click HAND IN.





Write: Analyze One Text





Card 1 Instructional Guide

Card 1: Students respond to a Writing Prompt about a single text.

Card 2: The core text is available here if students are writing about it.

1. Activity on Card - INDIVIDUAL

Invite students to create a new piece of writing in response to a text. You can assign students to write about the core text or you can have them write about an outside text of your choice.

Project the prompts for the type of text your students are reading (literary or informational). Prompts are organized into 3 categories: Key Ideas and Details, Craft and Structure, and Integration of Knowledge and Ideas. Assign a specific prompt or invite students to select their own.

Have students indicate which prompt they are responding to in the box provided.

Analyze One Text Literary Writing Prompts Key Ideas and Details Integration of Knowledge and Ideas 1. What is something a character says or does that reveals 5. Imagine you're going to film a specific scene from the text. Either choose one character and describe the key directions you would give to an actor to show who they are? Describe the character trait revealed in this moment and support your answer with evidence from the text. what the character is thinking, feeling, or acting in this moment. OR, choose one setting and describe 2. Choose two moments in the text that are connected or contrasting in some way. Use details from both the type of location you would choose to film it. moments to explain one idea or understanding you have when you put these two moments together. Identify the scene and explain how details in the text support your choices. 6. Rewrite this passage in a different format: as a play, Craft and Structure poem, song, or social media posting. Experiment with the language, but keep the main ideas and details the 3. Choose what you think is the most important or interesting sentence, paragraph, or stanza in the text. Explain why this passage is important or interesting. same. Other Support your explanation with key details from the text. 4. Write about a moment in the text where you had a 7. Respond to the prompt your teacher provides. different point of view than a character or narrator. Explain how the details in the text support your point of



Analyze One Text Informational Writing Prompts Key Ideas and Details Integration of Knowledge and Ideas What is one main idea the author wants the reader to understand? Summarize this idea and explain two ways 5. Imagine you're going to create a video to explain the main ideas in the text. What is one graphic (animation, chart, etc.) you would include and why? the writer develops this idea. Find two topics or ideas in the text that are connected or contrasting in some way. What is one idea you have when you connect/contrast these two topics or ideas? Explain how details in the text support your choice 6. What is one way you would argue against the writer's claim? Use evidence from the text to develop your counterargument. Support your idea with evidence from the text. Craft and Structure Other ${\it 3. \ Choose what you think is the most important sentence,}\\$ 7. Respond to the prompt your teacher provides. paragraph, or chapter in the text. Explain why this passage is important to the reader's understanding of the topic. Support your explanation with key details from the text. 4. What is one thing the writer wants the reader to think or feel about this topic or idea? Explain your answer using details from the text.

WRITING PROMPT:

If you are writing about D. H. Lawrence's "The White Horse," click NEXT to view the text. If you are writing about another text, open the Library or open the text from your teacher. When you are finished writing, go to the last card and click HAND IN.

Card 2 Instructional Guide

Card 1: Students respond to a Writing Prompt about a single text.

Card 2: The core text is available here if students are writing about it.





Write: Connect Two Texts



Students create a new piece of writing connecting two texts.

Card 1 Instructional Guide

Card 1: Students respond to a Writing Prompt connecting two texts.

Card 2: The core text is available here if students are writing about it.

1. Activity on Card - INDIVIDUAL

Invite students to create a new piece of writing where they make connections between two texts. You might ask students to connect the core text to a related article, story, or poem. Or, you could assign students two new texts to write about.

Project the prompts for the type of text your students are reading (literary or informational). Prompts are organized into 3 categories: Key Ideas and Details, Craft and Structure, and Integration of Knowledge and Ideas. Assign a specific prompt or invite students to select their own.

Have the student indicate which prompt he or she is responding to in the box provided.



Connect Two Texts

Literary Writing Prompts

Key Ideas and Details

- Write about one way the main character of one text is similar to and different from the main character of the other text.
- 2. Write about one way the main setting and the feeling of the main setting is similar/different in each text.

Craft and Structure

- Describe one difference in the type of language or the structure each writer chose for the text. Explain the impact of each choice.
- 4. With your teacher, identify a theme or idea shared by both texts. Compare and contrast one feeling or point of view each writer conveys about this theme or idea and describe how each writer conveys his or her point of view. Use details from both texts.

Integration of Knowledge and Ideas

- 5. Compare and contrast one idea that each text conveys about what people are like OR what society is like OR what nature is like (your teacher can help you choose). Use text details to describe the idea in each text and explain how they are similar or different.
- 6. If one text updates or alludes to an original text (story, myth, etc.), describe one idea that the more recent text emphasizes or how the text changes this idea.

Other

7. Respond to the prompt your teacher provides.

Connect Two Texts

Informational Writing Prompts

Key Ideas and Details

 With your teacher, identify a topic or idea shared by both texts. Compare and contrast the point of view each writer conveys about the same topic or idea. Describe how each writer conveys this point of view using details from passages in each text.

Craft and Structure

 Describe one way each text uses evidence to explain the topic or convince the reader. Explain which way was more effective or convincing and why.

Integration of Knowledge and Ideas

 After reading both texts, what is one important thing to know about this topic? Explain this idea, using details from both texts. 4. If the two texts are presented in different ways (for example: primary document, video, image, informational article, opinion piece), which one would you recommend to a friend who wanted to learn about this topic? Explain your reason for this choice using details from the text.

Other

5. Respond to the prompt your teacher provides.

WRITING PROMPT:

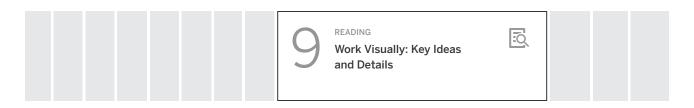
Click NEXT to view D. H. Lawrence's "The White Horse." When you are finished writing, go to the last card and click HAND IN.

Card 2 Instructional Guide

Card 1: Students respond to a writing prompt connecting two texts.

Card 2: The core text is available here if students are writing about it.





Work Visually: Key Ideas and Details



Students work visually to understand a passage's central idea and supporting details or to connect two moments in a text.

Card 1 Instructional Guide

Card 1: This card provides a structure students can use to analyze the central idea and supporting details in a passage.

Card 2: This card provides a structure students can use to connect two moments in a text and make an inference.

1. Select Activity - WHOLE CLASS

If students are identifying a central idea, they complete this card.

If students are identifying a connection between two moments, they will navigate to the next card.

2. Identify Passage - WHOLE CLASS

Identify the passage students will read and help them navigate to this passage.

3. Activity on Card - PAIRS

Students often progress faster with this skill when they work in pairs. Support pairs to discuss each person's summary of the main idea before deciding on what to place in the chart.

4. Share and Discuss Results - WHOLE CLASS (optional)

Post the main idea response from 2 pairs with different responses.

Have students vote thumbs up or thumbs down which one they feel best captures the central idea of the passage. Ask students to share why they voted for a particular choice—they should use the text to explain their support.

Lesson 4 Activity 9

WRITING PROMPT:

Directions

- 1. Read the passage your teacher assigns.
- 2. Highlight 3–5 sentences and phrases that help you understand the passage.
- 3. Discuss the passage with your partner. Decide what the passage is about overall, and what details are most important.
- 4. Complete the chart by summarizing the central idea and adding the key details used to develop this main idea. When you are done, go to the last card and click HAND IN.

Card 2 Instructional Guide

Card 1: This card provides a structure students can use to analyze the central idea and supporting details in a passage. Card 2: This card provides a structure students can use to connect two moments in a text and make an inference.

1. Select Activity - WHOLE CLASS

If students are identifying a central idea, they complete the previous card. If students are identifying a connection between two moments, they complete this card.

2. Identify Passage - WHOLE CLASS

Identify the passage students will read and help them navigate to this passage.

3. Activity on Card - INDIVIDUAL

4. Share and Discuss Results - PAIRS (optional)

Allow students to share what they have with a partner, so the partner can provide additional text to support or further develop the student's idea.

WRITING PROMPT:

Directions

- 1. Read the passage your teacher assigns.
- 2. Find a moment that stands out to you. Copy a sentence from this moment and paste it into the box. Explain your thoughts about the moment in 1–2 sentences.
- 3. Reread to find another moment that feels related.

- 4. Copy a sentence from this moment and paste it into the box. Explain your thoughts about the moment in 1–2 sentences.
- 5. In the box at the bottom, explain one idea that you have when you put these moments together. When you are done, click HAND IN.



Work Visually: Craft and Structure



Students work visually to paraphrase a passage or to analyze an author's word choices in a passage.

Card 1 Instructional Guide

Card 1: This card provides a structure students can use to paraphrase a passage and compare their work to a partner's.

Card 2: This card provides a structure students can use to analyze an author's word choices in a passage and the effects they create.

1. Select Activity - WHOLE CLASS

If students are paraphrasing a passage, they complete this card. If students are analyzing an author's word choices, they will navigate to the next card.

2. Identify Passage - WHOLE CLASS

Identify the passage students will read and help them navigate to this passage.

- 3. Activity on Card INDIVIDUAL
- 4. Compare and Discuss Paraphrases PAIRS
- 5. Share and Discuss Results WHOLE CLASS (optional)

Ask two different pairs to share their winning paraphrase. Have students vote thumbs up or thumbs down which one they feel best captures the meaning of the original passage. Ask students to share why they voted for a particular choice—they should use the text to explain their support.

WRITING PROMPT:

Directions

- 1. Read the passage your teacher assigns.
- 2. Copy the portion your teacher asks you to paraphrase under "Original Text."
- 3. Paraphrase the passage under "Paraphrase 1."
- 4. Take turns reading your paraphrases out loud with your partner. Write your partner's paraphrase under "Paraphrase 2."
- 5. Discuss with your partner which paraphrase is closest to the original and why. Summarize your discussion at the bottom of the chart. When you are done, go to the last card and click HAND IN.

Card 2 Instructional Guide

Card 1: This card provides a structure students can use to paraphrase a passage and compare their work to a partner's. Card 2: This card provides a structure students can use to analyze an author's word choices in a passage and the effects these choices create.

1. Select Activity - WHOLE CLASS

If students are paraphrasing a passage, they complete the previous card. If students are analyzing an author's word choices, they complete this card.

2. Identify Passage - WHOLE CLASS

?Identify the passage students will read and help them navigate to this passage.

3. Activity on Card - PAIRS

Students often progress faster with this skill when they work in pairs. Support pairs to discuss specific words or phrases that reveal feelings or ideas.

4. Share and Discuss Results - WHOLE CLASS (optional)

Call on 2–3 students to share their responses with the class. Challenge students to provide feedback for their peers the way they do after writing activities.

WRITING PROMPT:

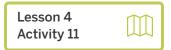
Directions

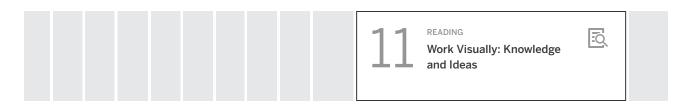
- 1. Read the passage your teacher assigns.
- 2. Summarize what the writer is writing about in 1–3 sentences.

7D: Poetry & Poe

Lesson Guides

- 3. Enter 4 or 5 descriptive adjectives, strong verbs, expressions, or imagery the writer uses in the passage.
- 4. Review your list of words and write the feelings and ideas that they bring to mind.
- 5. At the bottom of the chart, explain why you think the writer used this type of language for this passage. When you are done, click HAND IN.





Work Visually: Knowledge and Ideas



Students work visually to compare and contrast two versions of a text (a text plus an audio or video recording, or a text plus another text it inspired).

Card 1 Instructional Guide

1. Identify Texts - WHOLE CLASS

Identify the texts and/or media students will use and help them navigate to these texts.

2. Activity on Card - PAIRS

Students often progress faster with this skill when they work in pairs. Support pairs to discuss specific words or phrases that reveal feelings or ideas.

3. Share and Discuss Results - WHOLE CLASS (optional)

Call on 2 or 3 students to share their responses with the class. Challenge students to make connections between their own work and the ideas they hear from their peers.

WRITING PROMPT:

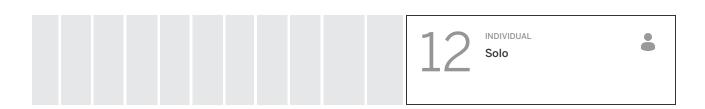
Directions

- 1. Read the texts your teacher assigns.
- 2. Use the chart to note specific details that are shared by both texts, as well as specific details that are unique to each text.
- 3. At the bottom of the chart, draw a conclusion about why these similarities and differences are important.

7D: Poetry & Poe

Lesson Guides





Solo

Students have time for independent reading. Let them know that this activity is not optional.

Card 1 Instructional Guide

Help students who might be between reading selections find something that appeals to them, and let them know that this reading is required.

Note on suggested readings for each lesson:

The suggested readings connected with a particular text are distributed across all of the lessons in that sub-unit. Encourage students to click on suggested readings for many lessons to see all the options.

Note on the Amplify Library and the public library:

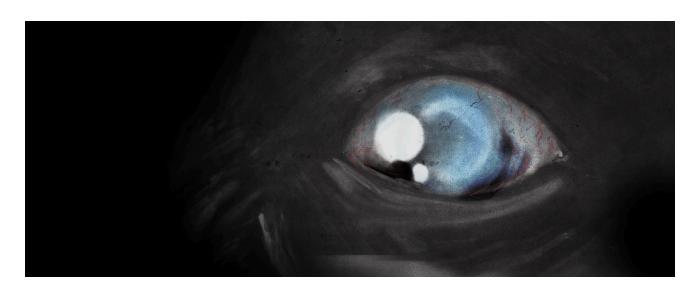
The Amplify Library is growing with additions every few months. Students also have a much wider selection through the free public library—which, in most cases, will allow them to borrow free digital books that they can read on their devices. Help students access this resource by searching for "public library" in their browsers.

WRITING PROMPT:

Directions

- 1. Select something to read. If you are not already in the middle of something you like, you might look here:
 - · Suggested reading for lessons in this sub-unit
 - · Amplify Library
 - · Your local library
- 2. Read for 20 minutes or more. Keep track of the time beyond that if you like.
- 3. Fill in your answers, at right, and hand them in.





Sub-unit 2"The Tell-Tale Heart"





Lesson 1

Read Like a Movie Director, Part 1



Overview

"The Tell-Tale Heart" is short. It's a good starting point for middle school students because—if students can work through the 19th century language—the main events are easy to follow. The narrator tells the reader several times that he plans to kill the old man, and then he kills the old man. The narrator describes the heartbeat sounds over and over in multiple ways.

A primary goal of this first lesson is to build students' confidence in their ability to read and understand Poe. The lesson continues the practice of visualizing difficult passages. Although many students will struggle with the complexity of Poe's vocabulary and syntax, "The Tell-Tale Heart" is equally balanced with clear and strong visual imagery that allows readers to gain a strong foothold into the narrative. In order to continue building students' confidence in their ability to follow Poe's story successfully and to reinforce the visualizations that students develop on their own, the lesson provides additional visual support by showing brief "animatics" (an early stage of the moviemaking process in which storyboards are filmed in succession and a soundtrack is added).

Once students get comfortable with the story, successive lessons will focus on the idea of perspective, building steadily toward an exploration of unreliable narration. Allowing students to explore the narrator's perspective fully is crucial, so this lesson deliberately does not introduce "The Tell-Tale Heart" initially as an example of unreliable narration. Instead, students first attend (in this lesson and Lesson 2) to the narrator's perspective, and then attend (in Lesson 3) to the reader's perspective. Please don't lead students right away to the idea that the narrator is insane or that his version of events is unreliable. Instead, keep bringing students' focus back to the narrator's explanation of events for the next two lessons.

There is a fun, optional skit (complete with sound and backdrop) that we've placed in the teacher materials. It interrupts the lesson with a bit of real-life drama that mirrors the events of "The Tell-Tale Heart" in various ways and gives students a "real-world" experience of their teacher behaving a bit like the narrator...



Lesson at a Glance

ACTIVITY

Vocabulary Activities





2

Share: Solo (5 min)

Students share pictures they drew for the Solo to create a gallery of the visual details they "saw" as they read.



3

Work Visually: Visualize Paragraphs 1 and 2 (8 min)

Students begin a pattern of visualizing as a step in close reading.



4

Connect Text: Paragraphs 1 and 2 (4 min)

Students view a professional storyboard artist's visualization of this passage and compare it to their own visualization.



5

Work Visually: Visualize Paragraphs 3–10 (11 min)

Students continue the pattern of visualizing as a step in close reading.



6

Connect Text: Paragraphs 3–10 (7 min)

Students view a professional storyboard artist's visualization of this passage and compare it to their own visualization.





Work Visually: Visualize Paragraphs 11–13 (9 min)

Students continue the pattern of visualizing as a step in close reading.



8

Connect Text: Paragraphs 11–13 (5 min)

Students view a professional storyboard artist's visualization of this passage and compare it to their own visualization.





Text as Referee: The Narrator's Claim (5 min)

Students reread and delve into the meaning of the first paragraph to begin to discover the strangeness of the narrator's perspective.





Wrap-Up (2 min)

Students gather their observations about the narrator in a brief discussion to begin to reflect on his strange perspective.





Exit Ticket (3 min)

Students match film techniques to text details and describe the techniques they would use in an adaptation of the text.





Solo (30 min)

Students read through the end of "Tell-Tale Heart" and answer questions to focus them on the events and the narrator's understanding of these events.





Preparation

- 1. Check speakers for video and audio.
- 2. If you want to use the optional skit, recruit someone to perform it with you. The script and video are in the Materials section. When vocabulary time is almost over, interrupt the peaceful work by cutting the lights and playing the video. Then start class as if all is normal, but arrange for the other actor to knock on the door at some point in the first 10 minutes.
- 3. Have paper on hand if you will have students sketch their visualization of each segment of the text.

NOTE: The skit video will contain silence followed by a loud scream.

Exit Ticket

In Activity 11, students match film techniques to text details and describe the techniques they would use in an adaptation of the text.

Before Next Lesson

Practice using the Tell-Tale Art app, and read through the directions for modeling the storyboard for paragraph 16 in Lesson 2.

This is a link to the Tell-Tale Art app modeling page, which will open in a new browser window.

Skills & Standards

Focus Standards

CCSS.ELA-LITERACY.RL.7.7

Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).

Other Standards Addressed in This Lesson

Az WORDS TO USE

- Mournful
- Stealthily
- Resolved
- Hideous

MATERIALS

The Works of Edgar Allan Poe 8 - The Tell-Tale Heart

Optional: Skit Video

"The Tell-Tale Heart" Audio

Optional: Skit Script

The Tell-Tale Heart Animatic

Response Starters

"The Tell-Tale Heart" Audio, Part 1

The Tell-Tale Heart Animatic, Part 1

"The Tell-Tale Heart" Audio, Part 2

The Tell-Tale Heart Animatic, Part

"The Tell-Tale Heart" Audio, Part 3

The Tell-Tale Heart Animatic, Part 3



CCSS.ELA-Literacy.L.7.4.C

Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.

Tell-Tale Paraphrasing Chart Exit Ticket Projection

CCSS.ELA-Literacy.L.7.4.D

Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

CCSS.ELA-Literacy.L.7.5.B

Use the relationship between particular words (e.g., synonym/antonym, analogy) to better understand each of the words.

CCSS.ELA-LITERACY.RL.7.4

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

CCSS.ELA-LITERACY.RL.7.10

By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

CCSS.ELA-Literacy.SL.7.1.A

Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

CCSS.ELA-Literacy.SL.7.2

Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.

CCSS.ELA-LITERACY.RL.7.1

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RL.7.6

Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

Differentiation

To implement these differentiation tips, you will need to plan for them in advance. Consider adding your own notes about how you would implement each tip with specific students in your classroom.

Ensure that headphones are available for students to hear the audio of the text in order to provide accessibility.

Activity 3, Work Visually: Visualize Paragraphs 1 and 2

If you have students in your class who are below grade level in reading, are ELL students, or need more support understanding complex language, you may choose to do this activity as a whole class.

If students may struggle to understand the language used in this text, allow them to work with a partner to discuss their visualizations first before completing their sketches.

If students are struggling to understand what the narrator is describing in this text, have them focus on paragraph 2 and highlight in one color how the narrator describes the old man before he mentions the eye, and highlight in another color how he describes the old man after he mentions the eye. Be sure students understand why the narrator decided to kill the old man.

Activity 9, Text as Referee: The Narrator's Claim

If students are below grade level in reading or struggling to understand this text, allow them to work with a partner to discuss how to summarize this passage before writing their paraphrases.

+Activity 12, Solo

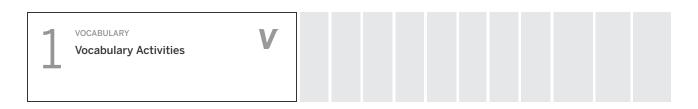
◆ Core

Students read through the end of "The Tell-Tale Heart" and answer questions to help them focus on the events and the narrator's understanding of these events.

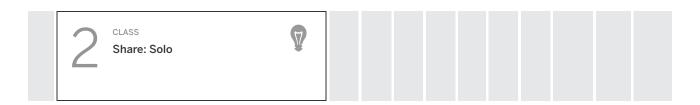
■ Substantial, ELL (Dev), Moderate

This alternate Solo helps students read and comprehend the text by providing a preview of the text, and reducing the length of the passage and the number of questions students will answer about the passage.





Vocabulary Activities



Share: Solo



Students share pictures they drew for the Solo to create a gallery of the visual details they "saw" as they read.

Card 1 Instructional Guide

1. Share and Post Responses - WHOLE CLASS

Have students post on the board the pictures they drew for the Solo, and invite a student to arrange them in the order they appear in the story.

2. Discuss Responses - WHOLE CLASS

Invite 3 or 4 students to read the section of text they used to create their picture and then describe what they drew.

3. Transition to Next Activities - WHOLE CLASS

There will be many places where the specific words and the order of sentences are unfamiliar.

As we read Poe, we will continue to use visualization as a reading tool. Sometimes, if you don't understand a difficult text, a good first step is to visualize the details you do understand.

WRITING PROMPT:

Directions

Work together as a class to post your pictures on the board in the order they first appear in the story from your solo work in Sub Unit 1 lesson 3.





Work Visually: Visualize Paragraphs 1 and 2



Students begin a pattern of visualizing as a step in close reading.

Card 1 Instructional Guide

1. Introduce Activity - WHOLE CLASS

Three times in this lesson, you will repeat a series of steps to help students visualize the text and use their visualization to help them read and understand. The steps are:

- 1. Listen to an audio version of a passage.
- 2. Visualize the details of the passage.
- 3. Take notes or draw a picture to represent that visualization.
- 4. Watch an animation of how a professional storyboard artist visualized the passage.
- 5. Discuss how students' visualizations differed from the artist's.

Since "The Tell-Tale Heart" lessons build toward using the Tell-Tale Art app and a discussion of unreliable narration, use every opportunity to ask "is your visualization from your perspective as a reader, or from the narrator's perspective?"

2. Play Audio - WHOLE CLASS



3. Activities on Card - INDIVIDUAL

WRITING PROMPT:

Directions

- 1. Listen to this passage from "The Tell-Tale Heart."
- 2. Take a moment to try to visualize what the narrator described.





Connect Text: Paragraphs 1 and 2



Students view a professional storyboard artist's visualization of this passage and compare it to their own visualization.

Card 1 Instructional Guide

1. Play Video - WHOLE CLASS

Project and play the video of paragraphs 1 and 2.

2. Activity on Card - INDIVIDUAL



3. Discuss Video - WHOLE CLASS

Project the Sentence Starters to support students who are extremely shy, ELL students, or students hesitant to participate in class discussions.



Different people see different things when they read. How does your visualization compare to these storyboards?

7D: Poetry & Poe

Lesson Guides





Good. It's really interesting to think about the ways in which your visualizations are different. When each of you are reading closely and precisely, your mental movie will still differ from what other people see. These differences reveal each reader's perspective and are great places to have a discussion.



WRITING PROMPT:

Directions

1. Watch the video of this passage from "The Tell-Tale Heart."





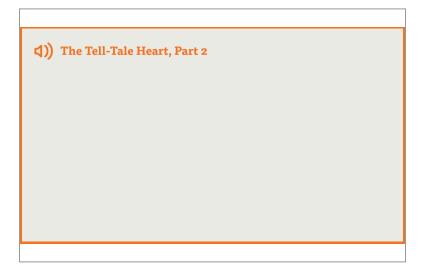
Work Visually: Visualize Paragraphs 3–10



Students continue the pattern of visualizing as a step in close reading.

Card 1 Instructional Guide

1. Play Audio - WHOLE CLASS



2. Activities on Card - INDIVIDUAL

Note that this section of the text and animation are abridged to save class time.

WRITING PROMPT:

Directions

1. Listen to this passage from "The Tell-Tale Heart."

7D: Poetry & Poe

Lesson Guides

Lesson 1 Activity 5



2. Take a moment to try to visualize what the narrator described.







Connect Text: Paragraphs 3–10



Students view a professional storyboard artist's visualization of this passage and compare it to their own visualization.

Card 1 Instructional Guide

1. Play Video - WHOLE CLASS

Project and play the video of paragraphs 3–10.



- 2. Activity on Card INDIVIDUAL
- 3. Discuss Video WHOLE CLASS

Lead a discussion about how the video is similar to or different from what students visualized.

Project the Sentence Starters to support students who are extremely shy, ELL students, or students hesitant to participate in class discussions.

Sentence Sto	ırters		
	vhen I read		
• In the text Poe say	rs When I read this, I		
• The video showed	L which is the same/d	ifferent from my storyb	
• My picture was sin	milar/different from the vi	deo because	
• After watching th	e video, I think .		

WRITING PROMPT:

Directions

1. Watch the video of this passage from "The Tell-Tale Heart."





Work Visually: Visualize Paragraphs 11–13



Students continue the pattern of visualizing as a step in close reading.

Card 1 Instructional Guide

1. Play Audio - WHOLE CLASS

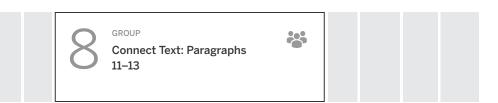


2. Activities on Card - INDIVIDUAL

WRITING PROMPT:

Directions

- 1. Listen to this passage from "The Tell-Tale Heart."
- 2. Take a moment to try to visualize what the narrator described.



Connect Text: Paragraphs 11–13



Students view a professional storyboard artist's visualization of this passage and compare it to their own visualization.

Card 1 Instructional Guide

1. Play Video - WHOLE CLASS

Project and play the video of paragraphs 11–13.



- 2. Activity on Card INDIVIDUAL
- 3. Discuss Video WHOLE CLASS

Lead a discussion about how the video is similar to or different from what students visualized.

Project the Sentence Starters to support students who are extremely shy, ELL students, or students hesitant to participate in class discussions.

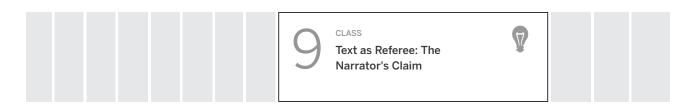


Sentence Star			_	
I visualizedwh				
	When I read this, I s			
The video showed _	which is the same/dif	ferent from my story	board.	
My picture was simi	lar/different from the vid	eo because		
After watching the v				

WRITING PROMPT:

Directions

1. Watch the video of this passage from "The Tell-Tale Heart."



Text as Referee: The Narrator's Claim



Students reread and delve into the meaning of the first paragraph to begin to discover the strangeness of the narrator's perspective.

Card 1 Instructional Guide

Card 1: Students reread and answer questions about the first paragraph to break down what the narrator is claiming.

Card 2: Students paraphrase a key sentence and compare paraphrases to understand the narrator's claim that he is *not* insane.

1. Introduce Activity - WHOLE CLASS



Now that we have read most of the story, let's go back to the first sentence and look at it again. What does the narrator want us to believe about him?



Reread this paragraph and answer the 2 questions.

2. Activity on Card - INDIVIDUAL

If students are confused about who the "you" is in the first sentence, explain that it seems the narrator is addressing someone, but we don't yet know who the "you" is.

3. Discuss Answers: Confirm Accurate Understanding - WHOLE CLASS

Ask one student who answered the second question correctly to share where he or she found the answer in the text.

Solutions

- 1. I am nervous.
- 2. I am mad.

Card 2 Instructional Guide

Card 1: Students reread and answer questions about the first paragraph to break down what the narrator is claiming.

Card 2: Students paraphrase a key sentence and compare paraphrases to understand the narrator's claim that he is not insane.

1. Introduce Activity - WHOLE CLASS



Let's paraphrase the first sentence. To paraphrase means to put the meaning of the sentence in your own simple words.

- 2. Activity on Card INDIVIDUAL
- 3. Project Paraphrase Chart WHOLE CLASS

Student Paraphrase 1	Original	Student Paraphrase 2
	TRUE!—nervous—very, very dreadfully nervous I had been and am; but why will you say that I am mad?	

4. Post and Discuss Responses - WHOLE CLASS

Ask 1 or 2 students to quickly write their paraphrased sentences on the board next to the sentence.



We compare our paraphrases to help us understand what the writer was trying to say in the original text.

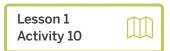
7D: Poetry & Poe

Lesson Guides

Lesson 1 Activity 9

Be sure to tease out the way people used the word "mad" (crazy) and "nervous" and what words students replaced these with in their paraphrases.

Ask the class to comment on whether these paraphrases are similar to their own, or if they had something different. Discuss.





Wrap-Up



Students gather their observations about the narrator in a brief discussion to begin to reflect on his strange perspective.

Card 1 Instructional Guide

Discuss Narrator - WHOLE CLASS

- What has the narrator told you he has done?
- What has the narrator told you about why he did these things?
- So, any idea about why he begins this particular story in this way?
- What would you say about the narrator?

WRITING PROMPT:

Discussion Questions

- 1. What has the narrator told you he has done?
- 2. What has the narrator told you about why he did these things?
- 3. Do you have any ideas about why he begins this particular story in this way?
- 4. What would you say about the narrator?





Exit Ticket



Students match film techniques to text details and describe the techniques they would use in an adaptation of the text.

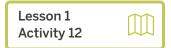
Card 1 Instructional Guide

Solutions

1.
Sound effects:
A. "With a loud yell"
C. "He shrieked once"

Lighting effects: B. "I threw open the lantern"

Action shots: D. "I dragged him to the floor"





Solo



Students read through the end of "Tell-Tale Heart" and answer questions to focus them on the events and the narrator's understanding of these events.

Card 1 Instructional Guide



SUBSTANTIAL

WRITING PROMPT:

Solo Overview

- 1. Reread the assigned text.
- 2. Answer the questions.



WRITING PROMPT:

- 1. Read this passage from "The Tell-Tale Heart" and picture what is happening.
 - Highlight 2 or 3 places where you got a very clear picture of what was happening.
 - In a different color, highlight 2 or 3 places where you did not.



LIGHT





WRITING PROMPT:

- 1. Read this passage from "The Tell-Tale Heart" and picture what is happening.
 - Highlight 2 or 3 places where you got a very clear picture of what was happening.
 - In a different color, highlight 2 or 3 places where you did not.

Lesson Guides



Lesson 2

Read Like a Movie Director, Part 2



Overview

One of the first steps in a movie director's creative process is to draw storyboards. These are sketches of what the visual content of the scenes of the movie will be. Implicit in each storyboard are decisions about perspective—will we see this moment from the main character's point of view? Or, will we be observers looking at the main character? Or, will we see the scene from the angle of another character looking at the main character? Storyboards often include preliminary ideas about what the setting will be and what the characters should look like.

Today's lesson uses an app, titled Tell-Tale Art, that allows students to drag and drop illustrated characters, settings, captions, and objects onto storyboards. The purpose of this app is to help students read the text closely. Students should not feel that they are making illustrations to accompany the text; they are using storyboards to shape and document their literal understanding of what the text says is happening and what the characters are thinking and feeling. Each storyboard is an opportunity to ask: What happened in this sentence? Who was where? What sort of expression would have been on each character's face? What were they thinking? What did they say aloud? What kinds of sounds would be in the soundtrack?

The key idea for this lesson is that each storyboard should reflect the narrator's perspective, however strange it may seem to the reader. In the next lesson students will make storyboards of the reader's perspective.

When students are storyboarding, ask them text-based questions about their choices, so they understand that this is more of a reading activity than an art project. Pay particular attention to what thoughts each student gives the narrator and the police and what sounds they include in the room.

The students' storyboards should be a vision of the events that the narrator believes happened. It's fine if students make what appear to be mistakes in their readings. They will have time to see what other students have done and will develop an increasingly strong sense of what they want in their own storyboards.

To make storyboarding possible for all students, even those who are not confident in their drawing ability, the app uses art from the storyboard artist whose animatics were in Lesson 1. If you have students who would prefer to draw the storyboards themselves, by all means let them.

Connections to Other Lessons

In Lesson 3, students will use the same tool to represent the events from the reader's perspective. By storyboarding both the narrator's and reader's perspectives, students develop a concrete sense of the discrepancies between the two, and a good sense of when one can and cannot rely on the narrator.



Lesson at a Glance

ACTIVITY

Vocabulary Activities





2

Discuss: Solo Review (5 min)

Students discuss the Solo to transition into storyboarding the end of the story from the narrator's perspective.



3

Present: The Narrator's Perspective (10 min)

Use paragraph 16 to model how the storyboard app, Tell-Tale Art, can help students close read a complex passage.



4

Select Text: The Narrator's Perspective (5 min)

Students highlight text in the final paragraphs of the story to warm up for the storyboard app.



5

Work Visually: The Narrator's Perspective (12 min)

Students look closely at the final 2 paragraphs and storyboard exactly what the narrator says happens at the end of his story to understand his version of events.



6

Wrap-Up: Polls (5 min)

Students respond to polls that will introduce doubt about the narrator's understanding of events. This will help prepare them for "the reader's perspective" in the next lesson.





Exit Ticket (2 min)

Students identify the moment where the narrator explains his point of view.



8

Solo (10 min)

Students answer questions to show their understanding of the text.



Preparation

- 1. Be sure to practice with the Tell-Tale Art app teacher modeling page before you teach this lesson, so you're familiar with it when you model it with paragraph 16, and so you can answer questions students will have when they work on paragraphs 17 and 18.
- 2. Prepare to model how to storyboard paragraph 16 from the narrator's perspective. Plan how you'll analyze the text you will be storyboarding to demonstrate the connection of text to the storyboard visuals.
- 3. Plan to put students in pairs for part of this lesson.

Exit Ticket

In Activity 7, students identify a key moment where the narrator explains his point of view.

Skills & Standards

Focus Standards

CCSS.ELA-LITERACY.RL.7.6

Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

Other Standards Addressed in This Lesson

CCSS.ELA-LITERACY.RL.7.1

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-Literacy.SL.7.1.A

Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

CCSS.ELA-Literacy.SL.7.5

Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points

CCSS.ELA-LITERACY.RL.7.2

Determine a theme or central idea of a text and analyze its development over the course of the text; provide an

WORDS TO USE

- Audacity
- Derision
- Vehemently
- Tolerable

MATERIALS

The Works of Edgar Allan Poe 8 - The Tell-Tale Heart

Storyboard Panel 1

Storyboard Panel 2

Storyboard Panel 3

Modeling Suggestions

Exit Ticket Projection

objective summary of the text.

CCSS.ELA-LITERACY.RL.7.3

Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

Differentiation

To implement these differentiation tips, you will need to plan for them in advance. Consider adding your own notes about how you would implement each tip with specific students in your classroom. Ensure that headphones are available for students to hear the audio of the text in order to provide accessibility.

Activity 3, Present: The Narrator's Perspective

If students are unsure about the meaning of "manner" in the first panel, explain that it means how he acts toward others. In this case, it's how the narrator behaves toward the police officers.

Activity 4, Select Text: The Narrator's Perspective

If students are struggling to read this text, you may choose to read this passage aloud first before students reread independently.

Activity 5, Work Visually: The Narrator's Perspective

Use the over-the-shoulder conference guides to support students' individual needs

Plan how to assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.

+Activity 8, Solo

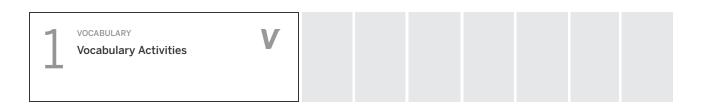
Assign students to the level of support that matches their needs.

◆ Core

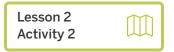
Students answer questions to show their understanding of the text.

■ ■ Substantial, ELL (Dev), Moderate

This alternate Solo helps students read and comprehend the text by providing a preview of the text.



Vocabulary Activities





Discuss: Solo Review



Students discuss the Solo to transition into storyboarding the end of the story from the narrator's perspective.

Card 1 Instructional Guide

Card 1: Students share details they highlighted in the Solo to review how to use the visual clues to understand text

Card 2: Students discuss their understanding of the narrator's emotional state to prepare to understand how the text details help them picture the writer's state of mind.

1. Introduce Activity - WHOLE CLASS

Invite students to share details that they visualized in the Solo:



Did you make a mental movie while you read the end of the story? What is one detail that you could really picture or hear?

2. Share Annotations - WHOLE CLASS

WRITING PROMPT:

Directions

Raise your hand if you'd like to share one of the places you highlighted because you could very clearly picture what was happening.

7D: Poetry & Poe

Lesson Guides

Lesson 2 Activity 2



Card 2 Instructional Guide

Card 1: Students share details they highlighted in the Solo to review how to use the visual clues to understand text.

Card 2: Students discuss their understanding of the narrator's emotional state to prepare to understand how the text details help them picture the writer's state of mind.

Share and Discuss Responses - WHOLE CLASS

Debrief the Solo work students did with paragraph 16, and discuss the narrator's understanding of what happens to him during the course of this paragraph, so students are ready to storyboard this part of the story.





Present: The Narrator's Perspective



Use paragraph 16 to model how the storyboard app, Tell-Tale Art, can help students close read a complex passage.

Card 1 Instructional Guide

Card 1: Teacher uses the storyboard app to model how to create a visual storyboard for the beginning of paragraph 16.

Card 2: Teacher uses the storyboard app to model how to create a visual storyboard for when narrator begins to hear ringing.

Card 3: Teacher uses the storyboard app to model how to create a visual storyboard for the end of paragraph 16.

1. Prepare to Model App - WHOLE CLASS

Let students know that this is not an illustration activity. It is a close-reading activity, aided by a visualization tool. Decisions about what to storyboard should be grounded in textual evidence.

2. Introduce App - WHOLE CLASS



Today, your job is to find the details that give you a very precise picture of what the narrator says is happening—the setting, the characters, the sounds, and the thoughts the characters are having.



I'm going to show you how to use a storyboard app to do this work. If you like to draw, you can use your own illustrations, but we have an app here that lets us use illustrations from the artist whose work we saw in the previous lesson.

3. Model App - WHOLE CLASS

Click on the link to the Tell-Tale Art app teacher modeling page, which will open in a new browser window. As you complete the storyboard, discuss how you visualize each element of the narrator's perspective.

Lesson 2 Activity 3





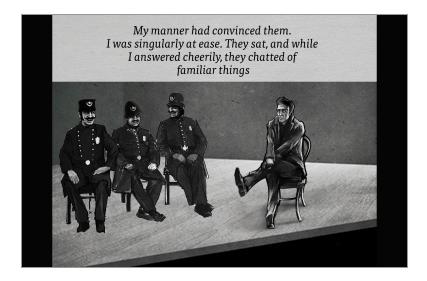
Panel 1:

Here we have a storyboard panel that shows what the narrator describes in the beginning of paragraph 16. He is in a normal-looking room. But, tell me, is everything normal in this room? (No, there's a body under the floorboards.) So I'll drag this body and put it under the floorboards

Who can find the detail that describes how the narrator is behaving in the beginning of this paragraph? What is he doing? (He's sitting and chatting.) So I'll use this image of the narrator sitting and trying to look relaxed.

What does the the narrator think the police are thinking? (He thinks they are satisfied that nothing odd is going on.) So I'll use this image of the police looking friendly.

Your completed panel may look something like this.



Students should understand that the narrator's "manner" in the first panel is how he acts toward others. In this case, it's how the narrator behaves toward the police officers.

Card 2 Instructional Guide

Card 1: Teacher uses the storyboard app to model how to create a visual storyboard for the beginning of paragraph 16. Card 2: Teacher uses the storyboard app to model how to create a visual storyboard for when narrator begins to hear ringing.

Card 3: Teacher uses the storyboard app to model how to create a visual storyboard for the end of paragraph 16.

1. Read Aloud - WHOLE CLASS

Read aloud the first half of paragraph 16 ending with, "I fancied a ringing in my ears: but still they sat and still chatted."

2. Model App - WHOLE CLASS

Model how you want students to use the storyboard to visualize precisely what the text is saying. Click on the link to the Tell-Tale Art app, which will open in a new browser windo

- What does it say the narrator is doing? (He's starting to hear a ringing in his ears.)
- So, the description says there is small change in the narrator—from the beginning of the paragraph when he's calm and smiling, to now when he's starting to hear a ringing in his ears.
- Does the paragraph give any details about what the policemen are doing when the narrator hears this ringing in his ears?

Discuss what to show in panel 2:

- · Narrator no longer smiling.
- Narrator has a thought bubble with the image of sound (ringing noise/sound waves).
- · Police are still sitting and chatting.

Your completed panel may look something like this.



Card 3 Instructional Guide

Card 1: Teacher uses the storyboard app to model how to create a visual storyboard for the beginning of paragraph 16. Card 2: Teacher uses the storyboard app to model how to create a visual storyboard for when narrator begins to hear ringing.

Card 3: Teacher uses the storyboard app to model how to create a visual storyboard for the end of paragraph 16.

7D: Poetry & Poe

Lesson Guides

Lesson 2 Activity 3



1. Read Aloud - WHOLE CLASS

Have students look at the end of paragraph 16. Read the final sentence aloud.

Point out the section of text between the em dashes in the final sentence on the board. Explain that this section shows the gradual build-up of the ringing the narrator felt in his ears. The sentence would continue to make sense without the words between the em dashes. These words add a layer of intensity for the reader, as if he or she is experiencing this personally.

2. Model App - WHOLE CLASS

Click on the link to the Tell-Tale Art app, which will open in a new browser window.

At the end of this paragraph, what is the narrator saying is happening here? What is the narrator saying about the ringing in his ears? (He says it's no longer in his head. He's saying that the noise is not coming from his head.)

For this panel, we need to move the sound from his head (the thought bubble) to somewhere else to show that he's now saying it's not just in his imagination.

Where should we put it? We need to decide where the narrator thinks the sound is coming from. Can you point to

Let students discuss different possibilities for how to show the sound in the storyboard.

the words from the paragraph that you used to make this decision?

There are different ways to show where the sound is coming from. It's okay to make inferences about where you think the narrator thinks the sound is coming from.

Discuss what to show in panel 3—same as panel 2, except that now the ringing is not in a thought bubble, but outside of the narrator's head (maybe multiple times).



Your completed panel may look something like this.





Select Text: The Narrator's Perspective



Students highlight text in the final paragraphs of the story to warm up for the storyboard app.

Card 1 Instructional Guide

1. Introduce Activity - WHOLE CLASS



To get ready to storyboard, let's look closely at the final paragraphs and do some highlighting to organize our thoughts.

2. Highlight - INDIVIDUAL

WRITING PROMPT:

Directions

Reread paragraphs 17 and 18 closely.

- 1. Highlight what the narrator is doing in green.
- 2. Highlight what the narrator is *saying* in blue.
- 3. Highlight what the narrator says the police are doing in red.
- 4. Highlight what the narrator says the police are thinking in yellow.





Work Visually: The Narrator's Perspective



Students look closely at the final 2 paragraphs and storyboard exactly what the narrator says happens at the end of his story to understand his version of events.

Lesson 2 **Activity 5**



Card 1 Instructional Guide

1. Introduce Activity - WHOLE CLASS



Storyboarding can be a form of close reading. It requires interpreting each detail of a story and considering from what perspective you are going to shoot the movie. Today you are going to continue storyboarding from the narrator's perspective.



Like a good director, you need to see each and every detail of what our narrator describes, so you can accurately show those details on your storyboard.

2. Group Students - WHOLE CLASS

Put students into pairs.

3. Launch App - PAIRS

Direct students to launch the storyboard app, the Tell-Tale Art.

4. Activity on Card - PAIRS



On-The-Fly Support

ON TRACK

Students including key details:

- · Right characters in the right room
- Louder and louder heartbeat
- Police officers' thoughts indicate they suspect the narrator and hear the heartbeat



I see that you added the image of the beating heart to the police officer's thought bubble. This shows me that, from the narrator's perspective, he thinks the officers hear the sound, too.

Beyond these key details, allow for differences in understanding at this point.

ON TRACK

Students setting the visual scene to precisely match the text excerpts.



Placing the same sound around the room 3 times, and making it larger each time, really shows what the narrator says is happening.

NEEDS SUPPORT

Students storyboarding their own perspective of events, rather than the narrator's.



You've chosen to include the thought: "Murderer!" to the police officers' thoughts. Is that what the narrator thinks the police are thinking at this point? Go back to the text and reread where he talks about the police being able to hear the sound, but were pretending that they couldn't. Then choose a thought for the police that reflects what the narrator thinks they are thinking.

NEEDS SUPPORT

Students struggling to piece together the events of the story into the storyboard panels.

After students have selected a background option for the panel, have them highlight words that describe the narrator's actions in one color and words that describe the officers' actions in a different color.

If students prefer to draw or sketch, provide them with a piece of paper and allow them to spend 3–4 minutes sketching the action based on the text. Students can use their sketches as they create the storyboard.

WRITING PROMPT:

Directions

Reread paragraphs 17 and 18 and use the storyboard app, Tell-Tale Art, to make your own storyboards representing the narrator's perspective.

This is a link to the Tell-Tale Art app, which will open in a new browser window.



Wrap-Up: Polls



Students respond to polls that will introduce doubt about the narrator's understanding of events. This will help prepare them for "the reader's perspective" in the next lesson.

Card 1 Instructional Guide

Card 1: Students share storyboards, then use poll to discuss the narrator's perspective on what the police hear.

Card 2: Students use a second poll to discuss their perspective on what the police hear to consider possible differences in the 2 perspectives.

1. Share Storyboards - WHOLE CLASS

Invite 1 or 2 students to share their storyboards and ask in particular about the sounds they included. Explain that in the next lesson, they will look at more student storyboards.

2. Activity on Card - INDIVIDUAL

3. Project Poll Results: Select and Discuss - WHOLE CLASS

Have a student who said the narrator thinks the police could hear the heartbeat point to the detail in the text that led him or her to put this visual detail on the storyboard.

Have a student who said the narrator thinks the police couldn't hear the heartbeat point to the detail in the text that led him or her to put this visual detail on the storyboard.

Card 2 Instructional Guide

Card 1: Students share storyboards, then use poll to discuss the narrator's perspective on what the police hear.

Card 2: Students use a second poll to discuss their perspective on what the police hear to consider possible differences in the 2 perspectives.

1. Activity on Card - INDIVIDUAL

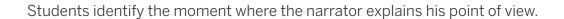
2. Project and Discuss Poll Results - WHOLE CLASS

Have a student who said the police could hear the heartbeat point to the detail in the text that led him or her to this answer.

Have a student who said the police could not hear the heartbeat point to the detail in the text that led him or her to this answer.



Exit Ticket





Card 1 Instructional Guide

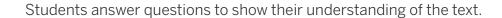
Solutions

C. They heard!—they suspected!—they knew!—they were making a mockery of my horror!





Solo





Card 1 Instructional Guide



SUBSTANTIAL

WRITING PROMPT:

Solo Overview

- 1. Reread the assigned text.
- 2. Answer the questions.



WRITING PROMPT:

Read paragraphs 8–11 from "The Tell-Tale Heart."



7D: Poetry & Poe

Lesson Guides

Lesson 2 Activity 8



WRITING PROMPT:

Read paragraphs 8–11 from "The Tell-Tale Heart."

Lesson Guides



Lesson 3

Examining the Reader's Perspective



Overview

In this lesson, students will return to the final paragraphs, but this time they will think about the text from the reader's perspective. Does the reader believe the dead heart is really beating? (Probably not.) Does the reader believe the police suspect the narrator? (Perhaps.) Students may have heard the term and the definition of an unreliable narrator, but in this lesson they experience what it is like to be reading a different story from the one the narrator is telling. They start to realize that the narrator is increasingly distanced from reality, or haunted by his conscience, or in some way deluded into thinking that a dead man's heart is beating loudly and that the police can hear it but are pretending not to. Some will say that the guilt of the murder leads to the narrator's break from reality; others may decide he was unreliable from the moment he decided to kill the old man because of his eye.

This time, as students use the Tell-Tale Art app, encourage them to focus on what they, as readers, think the narrator is thinking, what the police are thinking, and especially on what sounds are in the room. If you see students who are placing heartbeats in the room, be sure to ask whether they, as readers, believe the dead man's heart is actually beating. If you see them move the heartbeats into the narrator's thought bubble, then you know they are on track.

We've provided several minutes in this lesson for students to share finished storyboards and talk about the differences between what the reader thinks happened and what the narrator says happened. If this conversation is lively, feel free to let it spill over into more time, and catch up during the next lesson (a Flex Day).

This lesson culminates in a prompt, in which students are asked to write about the things they've figured out using the app and to discuss the differences between the narrator's perspective and the reader's perspective. Again, the wording of the prompt challenges them to use examples from the text to distinguish their perspective from the narrator's, rather than explain why the narrator "fits" the definition of an unreliable narrator.

It can be a big insight that a narrator can be a deluded character, one with partial access to what happened, rather than a reliable presenter of reality. This insight should make students into more skeptical readers and, ultimately, into more discerning citizens.



Lesson at a Glance

ACTIVITY

Vocabulary Activities





2

Discuss: The Narrator's Claims (14 min)

Students answer questions about 2 places the narrator hears the exact same sound to evaluate the narrator's claim that his hearing is "sensitive," but he is not mad.



3

Work Visually: The Reader's Perspective (12 min)

Students discuss evidence and revise storyboard panels to reflect their interpretation of what is happening.



4

Work Visually: Comparing Perspectives (11 min)

Students compare their storyboards to identify how the reader's perspective differs from the narrator's perspective, then the class shares the differences they identified.



5

Write: Agree or Disagree with Narrator? (12 min)

Students compare their perspective of events with the narrator's, using details from the text to support their claims.



6

Wrap-Up: Poll (1 min)

Students state whether they consider the narrator sane or insane before studying a legal definition of those terms in the Solo.





Exit Ticket (3 min)

Students analyze how the author distinguishes the other characters' points of view from the narrator's.



8 9

Solo (15 min)

Students read the M'Naghten Rule and answer questions to show understanding of the text.



9

Challenge Writing (30 min)

Students independently read a new text and complete one of two challenge prompts.



Preparation

- 1. Be prepared to project from several students' devices.
- 2. Prepare for students to work with the same partner they worked with in Lesson 2.

This lesson provides Challenge Writing Prompts. Review these prompts and determine if the challenge writing will be helpful for any of your students.

Exit Ticket

In Activity 7, students are provided with the opportunity to analyze how the author distinguishes the other characters' points of view from the narrator's.

Before Next Lesson

The next lesson offers a range of activities depending on whether your students have completed both storyboards or need additional time. Read the lesson brief and preview the activities to determine which sequence will work best for your students.

- 1. If your students need additional time to complete both storyboards, they will first work in Activity 2, Option 1: Work Visually: Extra Storyboards Time.
- 2. If you want to provide additional time for students to share, compare, and discuss their storyboards, your students will work in Activity 3, Option 2: Sharing: Additional Storyboards.
- 3. Activity 4, Option 3: Revision Assignment provides directions for students to revise the writing they completed in this lesson. If you feel that students may struggle to find a place in their writing to develop a piece of evidence further, review their writing and highlight one sentence where they could add or further develop a piece of evidence.

You should determine how different groups of students could use this lesson most effectively, based on your assessment of their needs.

WORDS TO USE

- Reposed
- Enveloped
- Stimulates
- Wary



The Works of Edgar Allan Poe 8 - The Tell-Tale Heart

M'Naghten Rule 1 - M'Naghten Rule

Exit Ticket Projection

Skills & Standards

Focus Standards

CCSS.ELA-LITERACY.RL.7.6

Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

CCSS.ELA-Literacy.W.7.1

Write arguments to support claims with clear reasons and relevant evidence.

Other Standards Addressed in This Lesson

CCSS.ELA-Literacy.L.7.4.C

Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.

CCSS.ELA-Literacy.L.7.4.D

Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

CCSS.ELA-Literacy.SL.7.3

Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.

CCSS.ELA-Literacy.SL.7.5

Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points

CCSS.ELA-Literacy.W.7.9.A

Apply grade 7 Reading standards to literature (e.g., "Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history").

CCSS.ELA-Literacy.W.7.10

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

CCSS.ELA-LITERACY.RI.7.4

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

CCSS.ELA-LITERACY.RI.7.1

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text

CCSS.ELA-LITERACY.RI.7.2

Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.

Differentiation

To implement these differentiation tips, you will need to plan for them in advance. Consider adding your own notes about how you would implement each tip with specific students in your classroom. Ensure that headphones are available for students to hear the audio of the text in order to provide accessibility.

+Activity 3, Work Visually: The Reader's Perspective

Use the over-the-shoulder conference guides to support students' individual needs.

Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level. Plan to group students within the same differentiation level together.

Assign students to the level of support that matches their needs.

◆ Core

Students discuss evidence and revise storyboard panels to reflect their interpretation of what is happening.

■ Substantial

This alternate activity provides quotes from the text and guiding questions to help students discuss evidence and revise storyboard panels to reflect their interpretation of what is happening.

■ ELL (Dev), Moderate

This alternate activity provides a pre-highlighted text and guiding questions to help students discuss evidence and revise storyboard panels to reflect their interpretation of what is happening.

+Activity 5, Write: Agree or Disagree with Narrator?

Use the over-the-shoulder conference guides to support students' individual needs while they are writing.

Assign students to the level of support that matches their needs.

◆ Core

Students compare their perspective of events with the narrator's, using details from the text to support their ideas.



Pentagon Challenge

This alternate Writing Prompt challenges students to also present a counterclaim to their perspective.

■ Substantial, ELL (Dev)

This alternate Writing Prompt breaks the prompt down into a few short answer questions and provides sentence starters to help students compare their perspective of events with the narrator's.

■ Moderate

This alternate Writing Prompt provides structured sentence starters to help students compare their perspective of events with the narrator's.

▶ Light

This alternate Writing Prompt provides open-ended sentence starters to help students compare their perspective of events with the narrator's.

+Activity 8, Solo

Assign students to the level of support that matches their needs.

◆ Core

Students read the M'Naghten Rule and answer questions to show understanding of the text.

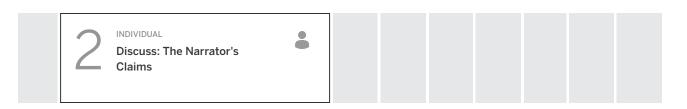
■ • Substantial, ELL (Dev), Moderate

This alternate Solo helps students read and comprehend the text by providing a preview of the text.



Vocabulary Activities





Discuss: The Narrator's Claims



Students answer questions about 2 places the narrator hears the exact same sound to evaluate the narrator's claim that his hearing is "sensitive," but he is not mad.

Card 1 Instructional Guide

Card 1: Students reread and answer questions about paragraphs 10 and 11 to analyze the narrator's claim that he can hear the heart.

Card 2: Students reread and answer the same questions about paragraph 17 to understand how the situation around the narrator's claim has changed.

Card 3: Students discuss how their perspective of events might differ from the narrator's.

- 1. Activities on Card INDIVIDUAL
- 2. Share Responses: Select and Discuss WHOLE CLASS

Solutions

- The old man's heart?
- The old man is still alive in paragraph 10. He dies at the end of paragraph 11.
- · He has an acute imagination; he does have acute hearing, and he is hearing small noises.

WRITING PROMPT:

Directions

1. Reread paragraphs 10 and 11.?

Lesson 3 Activity 2



Card 2 Instructional Guide

Card 1: Students reread and answer questions about paragraphs 10 and 11 to analyze the narrator's claim that he can hear the heart.

Card 2: Students reread and answer the same questions about paragraph 17 to understand how the situation around the narrator's claim has changed.

Card 3: Students discuss how their perspective of events might differ from the narrator's.

1. Activities on Card - INDIVIDUAL

2. Share Responses: Select and Discuss - WHOLE CLASS

NOTE: In paragraph 6, the narrator refers to hearing "death watches," a reference to death watch beetles, which make a ticking sound. Certain students may remark that this is the noise the narrator is hearing.

Solutions

- · The old man's heart
- Dead
- He has a guilty conscience; He is being haunted by the ghost of the old man; He has lost touch with reality and is imagining the heartbeat; He is still hearing the death watch beetles.

WRITING PROMPT:

Directions

1. Reread paragraph 17, when the narrator is talking to the policemen.

Card 3 Instructional Guide

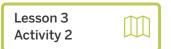
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Card 2: Students reread and answer the same questions about paragraph 17 to understand how the situation around the narrator's claim has changed.

Card 3: Students discuss how their perspective of events might differ from the narrator's.



We ended the previous lesson with the question of whether or not the policemen hear the heartbeat.



7D: Poetry & PoeLesson Guides

Q	Who found some evidence in the text that suggests the policemen are hearing the heartbeat?
Q	Who found some evidence that suggests that the policemen are <i>not</i> hearing the heartbeat?
Q	Who has an idea about why the narrator is so sure he hears this heartbeat?

Discuss ideas students have about why the narrator hears the heartbeat even after the old man has died. Do not endorse any position.



Work Visually: The Reader's **Perspective**



Students discuss evidence and revise storyboard panels to reflect their interpretation of what is happening.

Card 1 Instructional Guide

1. Group Students - WHOLE CLASS

Group students into the same pairs who worked together on storyboards in the last lesson.

2. Introduce Activities - WHOLE CLASS

- In the last lesson, you showed the narrator's story on your storyboard. Today you will look at this same piece of the story again and decide what you think is happening based on the details that Poe gives you.
- Reread and investigate carefully; you may find that there's a difference between what the narrator says is happening and what you, the reader, decides is happening.

3. Activities on Card - PAIRS



On-The-Fly Support

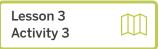
ON TRACK

Students highlighting a place where they don't believe the narrator's account and quoting it on their storyboards.

I like the way you highlighted "They heard!" and "they were making a mockery of my horror" (17), and then put those thoughts in the narrator's thought bubble along with the heartbeat. That shows me you think it's all in his head and that the police don't really hear the sound at all.

ON TRACK

Students showing their own unique perspectives of what is happening.





I see that you've put the sound of the beating heart into the narrator's thought bubble. This shows me that you think the narrator is imagining this sound.

NEEDS SUPPORT

Students adding details not supported by the text or inferences based on the text.



You've included a picture of the policemen standing up in front of the narrator as he is grabbing the chair. Which words or details in the reading made you choose this position for the policemen? Remember, use the storyboard to help figure out exactly what you think is going on in this story.

NEEDS SUPPORT

Students unable to identify the inaccuracies in the narrator's description of events.



In the last lesson, we talked about the idea that the old man is dead while the narrator hears the heart beating. If the old man is dead, is his heart beating? (*No.*) So, does the narrator hear a heartbeat, or is something else going on?



SUBSTANTIAL

WRITING PROMPT:

4. Launch the Tell-Tale Art app, and make storyboards of paragraphs 17 and 18 from your perspective as a reader.



ELL DEV



MODERATE

WRITING PROMPT:

Directions

Reread paragraphs 17 and 18 carefully.

Answer the question for each highlighted passage. A "no" answer means that you disagree with the narrator's perspective in that place.

WRITING PROMPT:

4. Launch the Tell-Tale Art app, and make storyboards of paragraphs 17 and 18 from your perspective as a reader.



LIGHT





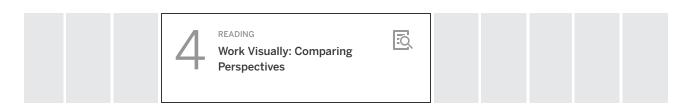
CORE CHALLENGE

WRITING PROMPT:

Directions

- 1. Reread paragraphs 17 and 18 carefully and highlight any places in the text where, as a reader, you don't believe the narrator's description of what is happening.
- 2. Launch the Tell-Tale Art app and make storyboards of paragraphs 17 and 18 from your perspective as a reader.





Work Visually: Comparing Perspectives



Students compare their storyboards to identify how the reader's perspective differs from the narrator's perspective, then the class shares the differences they identified.

Card 1 Instructional Guide

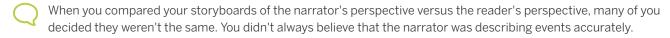
- 1. Activity on Card INDIVIDUAL
- 2. Share Storyboard Differences: Collaborate and Refine WHOLE CLASS

Call on 2 or 3 students to share their storyboards.

For each student who shares, do the following:

- 1. Project the storyboard.
- 2. Ask the student to discuss one way his or her narrator storyboard is the same or different from his or her reader storyboard and explain why. Help students through the 3-step discussion process as they share the differences they identified.
 - Identify 1–3 ways in which each of the storyboards is different.
 - Go back to the text and use 2 details to explain why the student created that difference (e.g., "When the narrator says _____, I _____.").
- 3. Ask other students to point out one place where they agree or disagree with the way the student presented the reader's perspective.

3. Introduce Unreliable Narrator - WHOLE CLASS



7D: Poetry & Poe

Lesson Guides

Lesson 3 Activity 4



You could figure out a version of what must have *really* happened because you learned to see the narrator as unreliable—you knew that when he said certain things, you should infer other things were probably true.



This is called "an unreliable narrator." It's an important idea to pay attention to when you read. An unreliable narrator doesn't just present the facts. An unreliable narrator may try to conceal something, or might lie, or may not understand what is happening, or may have a bizarre interpretation of what is happening. If the narrator describes something that's happening, but the reader suspects it isn't really happening that way, then that is an unreliable narrator.

WRITING PROMPT:

Directions

- 1. This is a link to the Tell-Tale Art app, which will open in a new browser window.
- 2. Compare your storyboard of the narrator's perspective to your storyboard of the reader's perspective. Identify 1–3 differences between the two versions.
- 3. Mark the differences on the storyboards by clicking to add a red dot.
- 4. In those places where your reader's storyboard differs from the narrator's understanding of events, be prepared to explain why those sections differ from each other.





Write: Agree or Disagree with Narrator?



Students compare their perspective of events with the narrator's, using details from the text to support their claims.

Card 1 Instructional Guide

Card 1: Students complete Warm-Up to make sure every student has language with which to start writing. Card 2: Students write for at least 10 minutes, producing at least 100 words in order to provide a basis for formative assessment.

Warm-Up - WHOLE CLASS



You just looked back over your 2 storyboards and reviewed the similarities and differences between them:

- Raise your hand if you find that the narrator's description of what was happening is largely reliable—your storyboard pretty much matched his version of events.
- Raise your hand if you find his version of events unreliable—you could find a few details where your storyboard shows a different perspective of what is happening than the narrator's description.



CORE

WRITING PROMPT:

Do you agree or disagree with the narrator's description of what is happening? Use details from the text to explain your reason and support your claim.





CHALLENGE

WRITING PROMPT:

Do you agree or disagree with the narrator's description of what is happening? What would be a counterclaim to your perspective? Use details from the text to explain your answers.



ELL DEV



SUBSTANTIAL

WRITING PROMPT:

3. Do you agree or disagree with the narrator? Use details from the text to explain your reasons and support your claim.

Choose one or two of these sentence starters to help you get started writing:

- The narrator describes _____.
- When I read _____, I thought _____.
- I agree/disagree with the narrator because _____



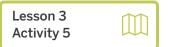
MODERATE

WRITING PROMPT:

Do you agree or disagree with the narrator's description of what is happening? Use details from the text to explain your reasons and support your claim.

Choose one or two of these sentence starters to help you get started writing:

- The narrator describes _____.
- When I read _____, I thought _____.
- I agree/disagree with the narrator because _____.



7D: Poetry & PoeLesson Guides



LIGHT

WRITING PROMPT:

Do you agree or disagree with the narrator's description of what is happening? Why would an author create an unreliable narrator? What does that suggest about the author's position and how it is different from others? Use details from the text to explain your reasons and support your claim.

Choose one or two of these sentence starters to help you get started writing:

- The narrator _____.
- I think _____.
- I agree/disagree _____.
- An author might create an unreliable narrator because ______.



Wrap-Up: Poll



Students state whether they consider the narrator sane or insane before studying a legal definition of those terms in the Solo.

Card 1 Instructional Guide

- 1. Activity on Card INDIVIDUAL
- 2. Project Poll Results WHOLE CLASS
- 3. Transition to Solo WHOLE CLASS



In your Solo, you'll look at how a court decides whether a person is *legally* sane or insane.





Exit Ticket



Students analyze how the author distinguishes the other characters' points of view from the narrator's.

Card 1 Instructional Guide

Solutions

(B) And still the men chatted pleasantly, and smiled.



Solo





Card 1 Instructional Guide



SUBSTANTIAL

WRITING PROMPT:

Solo Overview

- 1. Read the assigned text.
- 2. Paraphrase the two conditions needed to prove legal insanity.
- 3. Answer the questions.



WRITING PROMPT:

Read this passage from the M'Naghten Rule, which outlines a legal definition of insanity.





LIGHT





CORE CHALLENGE

WRITING PROMPT:

Read this passage from the M'Naghten Rule, which outlines a legal definition of insanity.



Challenge Writing



Students independently read a new text and complete one of two challenge prompts.

Card 1 Instructional Guide

- 1. Read New Text INDIVIDUAL
- 2. Select Prompt WHOLE CLASS

Assign students one of the writing prompts or allow them to choose.

- Prompt 1: Argumentative prompt in response to one text
- Prompt 2: Argumentative prompt synthesizing two texts
- 3. Activity on Card INDIVIDUAL

WRITING PROMPT:

Writing Prompt 1 (Argumentative): Argue for or against the narrator's description of what is happening to her in "The Yellow Wallpaper." Use evidence from the text to support your claim.

Writing Prompt 2 (Argumentative): Compare and contrast the narrator in "The Tell-Tale Heart" with the narrator in "The Yellow Wallpaper." Stake a claim about which of the narrators seems more reliable. Use evidence from both texts to support your argument.



Lesson Guides



Lesson 4

Comparing the Narrator's and Reader's Perspectives



Overview

The storyboard activity is challenging for many students, particularly the instruction to distinguish the narrator's perspective from their own. For this reason, many students may need additional time with this activity; they can also benefit from the chance to revise the Writing Prompt from Lesson 3. This lesson gives you spaces for you to provide one or both opportunities for your students, depending on your assessment of the work they've done.

The first activity allows students to access their storyboards and provides them with instructions for continuing to work on any incomplete boards. The second activity contains instructions for students to share their storyboards. Encouraging students to discuss how their storyboard is similar to or different from their peers' can allow them to arrive at a deeper understanding of the text.

In this Revision Assignment, students are asked to rework a piece of evidence they included in their writing. We recommend that you devote 10 minutes of class time to this activity, since repeated practice with revision is so valuable.

At the end of the lesson, students have an opportunity to present the claims and findings that have taken shape through the lesson's activities, providing focused descriptions, details, and examples.

You should determine how different groups of students could use this Flex Day most effectively, based on your assessment of their needs.



Lesson at a Glance

ACTIVITY

Vocabulary Activities





2

Option 1: Work Visually: Extra Storyboards Time (10 min)

Students complete their storyboards or add to their existing storyboards based on a more developed understanding of the 2 perspectives.



3

Option 2: Sharing: Additional Storyboards (12 min)

Students present their storyboards, providing descriptions, details, and examples that communicate their ideas about the text.



4

Option 3: Revision Assignment (10 min)

Students revise their writing from Lesson 3 to practice developing their evidence in support of an idea.



5

Wrap-Up (5 min)

Students present the claims and findings that have taken shape through the lesson's activities, providing focused descriptions, details, and examples.



6

Exit Ticket (4 min)

Students identify the best description of how an unreliable narrator impacts the reader.



7

Solo (15 min)

Students review the conditions outlined by the M'Naghten Rule to prepare to find evidence of these conditions in "The Tell-Tale Heart."



Preparation

This lesson requires a significant amount of preparation. Please see instructions in the Lesson Brief Overview.

Exit Ticket

In Activity 6, students identify the best description of how an unreliable narrator impacts the reader.

Skills & Standards

Focus Standards

CCSS.ELA-LITERACY.RL.7.6

Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

CCSS.ELA-Literacy.SL.7.4

Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.

WORDS TO USE

- Observe
- Contrary
- Sagacity
- Courageously

MATERIALS

The Works of Edgar Allan Poe 8 - The Tell-Tale Heart

M'Naghten Rule 1 - M'Naghten Rule

Exit Ticket Projection

Other Standards Addressed in This Lesson

CCSS.ELA-LITERACY.RL.7.5

Analyze how a drama's or poem's form or structure (e.g., soliloguy, sonnet) contributes to its meaning.

CCSS.ELA-Literacy.W.7.1.B

Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.

CCSS.ELA-Literacy.W.7.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

CCSS.ELA-Literacy.W.7.5

With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 7 here.)

CCSS.ELA-Literacy.W.7.10

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Differentiation

To implement these differentiation tips, you will need to plan for them in advance. Consider adding your own notes about how you would implement each tip with specific students in your classroom. Ensure that headphones are available to students to hear the audio of the text in order to provide accessibility.

Activity 2, Option 1: Work Visually: Extra Storyboards Time

If students are struggling to understand this text or the narrator's perspective, have them go to Option 1 to complete or revise their storyboards.

Activity 3, Option 2: Sharing Additional Storyboards

If students are shy, hesitant to share their work, or ELL students, encourage them to discuss how their storyboard is similar to or different from their peers' to help them arrive at a deeper understanding of the text.

+Activity 7, Solo

Assign students to the level of support that matches their needs.

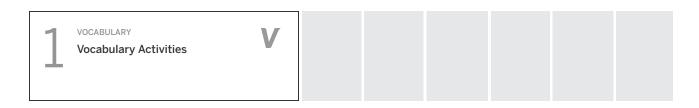
◆ Core

Students review the conditions outlined by the M'Naghten Rule to prepare to find evidence of these conditions in "The Tell-Tale Heart."

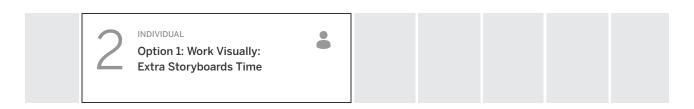
■ Substantial, ELL (Dev), Moderate

This alternate Solo helps students read and comprehend the text by providing a preview of the text.





Vocabulary Activities



Option 1: Work Visually: Extra Storyboards Time



Students complete their storyboards or add to their existing storyboards based on a more developed understanding of the 2 perspectives.

Card 1 Instructional Guide

If students were unable to complete their storyboards, use this activity to provide them with additional time to complete this work. Other students may have additional details they want to add to their storyboards.

WRITING PROMPT:

Directions

- 1. Open the Tell-Tale Art app, and add to your storyboard from the narrator's perspective or your storyboard from the reader's perspective.
- 2. Compare your storyboard of the narrator's perspective to your storyboard of the reader's perspective. Identify 1–3 differences between the two versions.
- 3. Mark the differences on the storyboards by clicking to add a red dot.







Option 2: Sharing: Additional Storyboards



Students present their storyboards, providing descriptions, details, and examples that communicate their ideas about the text.

Card 1 Instructional Guide

1. Activity on Card - WHOLE CLASS

If needed, review the process for sharing the 2 storyboards:

- 1. Identify 1–3 ways in which the student's 2 storyboards are different. (They should make sure these differences are marked on the storyboards.)
- 2. Students should be ready to point back to the text and explain why they created that difference (e.g., "When the narrator says..., I...").

2. Share Storyboard Differences: Collaborate and Refine - WHOLE CLASS

Call on students to share their storyboards.



Your storyboards really reflect the discoveries you made about the story. Describe your storyboards in detail, explaining the facts and ideas you think they connect with in the story.



As you present your ideas, practice connecting with the audience—your classmates! Be sure to make eye contact, to speak loudly enough for everyone to hear, and to pronounce all your words clearly.

For each student who shares, do the following:

- · Project the storyboard.
- Ask students to discuss one way their narrator storyboard is the same or different from their reader storyboard, and to explain why.
- Ask students to discuss 2 details they used from the text and explain the decisions they made based on those details.

7D: Poetry & Poe

Lesson Guides

Lesson 4 Activity 3

• Ask other students to point out one place where they agree or disagree with the way the student presented the reader's perspective.

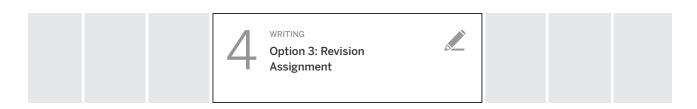
WRITING PROMPT:

Directions

Review the directions to make sure you completed each part of this activity.

- 1. Open your two storyboards in the Tell-Tale Art app.
- 2. Review how you compared your storyboard of the narrator's perspective to your storyboard of the reader's perspective.
- 3. Make sure you have identified 1–3 differences between the two versions by marking the differences with a red dot.
- 4. In those places where your reader's storyboard disagreed with the narrator's understanding of events, be prepared to explain why.





Option 3: Revision Assignment



Students revise their writing from Lesson 3 to practice developing their evidence in support of an idea.

Card 1 Instructional Guide

If needed, remind students of the Writing Prompt from Lesson 3:

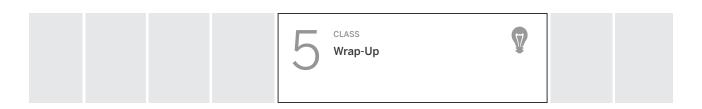
"Do you agree or disagree with the narrator's description of what is happening? Use details from the text to explain your reasons and to support your claim."

WRITING PROMPT:

Revision Assignment—Use of Evidence

- 1. Reread your writing from the previous lesson and underline a sentence(s) where you used details from the book to develop your claim. (Your teacher may have underlined a sentence for you.)
- 2. Reread the passage and identify one or two more details that connect to your claim.
- 3. Write 3–5 more sentences using those details to explain your claim. Use at least one direct quote.

Original Writing Prompt: Do you agree or disagree with the narrator's description of what is happening? Use details from the text to explain your reasons and support your claim.



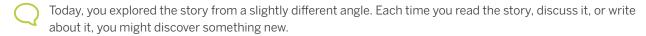
Wrap-Up



Students present the claims and findings that have taken shape through the lesson's activities, providing focused descriptions, details, and examples.

Card 1 Instructional Guide

1. Activity on Card - WHOLE CLASS



As you present your ideas, practice connecting with the audience—your classmates! Be sure to make eye contact, to speak loudly enough for everyone to hear, and to pronounce all your words clearly.





Exit Ticket

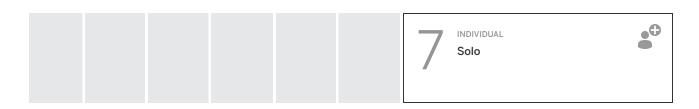


Students identify the best description of how an unreliable narrator impacts the reader.

Card 1 Instructional Guide

Solutions

C. The reader sees the narrator's perspective and can question that perspective.



Solo



Students review the conditions outlined by the M'Naghten Rule to prepare to find evidence of these conditions in "The Tell-Tale Heart."

Card 1 Instructional Guide



WRITING PROMPT:

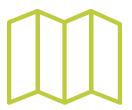
The M'Naghten rules states that one condition of legal insanity is that the accused "did not know he was doing what was wrong."



WRITING PROMPT:

The M'Naghten rules states that one condition of legal insanity is that the accused "did not know he was doing what was wrong."

Lesson Guides



Lesson 5

Debating the Narrator's Sanity, Part 1



Overview

In Lessons 5 and 6, students examine the narrator from a third perspective—the legal understanding of insanity presented in the historical M'Naghten Rule—and debate whether the narrator should be considered legally insane or whether he understands the nature of his acts, however strange his perspective may be. In Lesson 5, students will be assigned to a particular side of the argument and will work in groups to cite and prepare evidence from the text that either supports or refutes a plea of legal insanity. In Lesson 6, students will present their evidence in a debate, and identify and present a counterargument to rebut the evidence presented by the other side.

Debating can build students' ability to construct a reasoned argument. Rather than reaching a simple conclusion or inference about a piece of evidence (i.e., anyone who kills someone because of his eye is obviously insane), students must construct an argument that ties this piece of evidence to a particular definition of insanity (i.e., the narrator's explanation that the old man was kind and harmless and that he only killed this old man because of his eye shows that the narrator remained aware of the nature of what he was doing, and therefore cannot be considered legally insane). However, this level of reasoning is challenging, and a debate can also quickly devolve into a back-and-forth that relies less on reason and more on whose voice is the loudest. Therefore, students spend this whole lesson moving carefully through the process of preparing a reasoned argument: identifying evidence from the text that supports the legal conditions for sanity or insanity (not the student's own sense of whether the narrator is crazy), explaining how that evidence supports those conditions, and choosing a convincing way to present that evidence. Your goal is to guide them to explain how each piece of identified evidence illustrates one of the established conditions, particularly at moments when they want to say, "But everyone knows he's crazy!" After students work with their evidence in this way, Lesson 6 gives them the opportunity to debate.

In these two lessons, students are asked to use one of the early definitions used by courts to determine legal insanity: the M'Naghten Rule (1843). There's no evidence that Poe himself considered this definition of insanity when he penned "The Tell-Tale Heart." However, the details of the narrator's perspective—he argues for his own sanity, he details how carefully he planned and executed the murder, and yet he's prompted to confess when he thinks he hears the sound of the dead man's heartbeat—provide rich ground for students to argue both sides of the question of whether or not he would be seen as legally insane (and therefore not fully responsible for his actions) by a court of law.



Lesson at a Glance

ACTIVITY

Vocabulary Activities





2

Discuss: Narrator's Sanity (4 min)

Students identify how they think about the narrator before considering how their view may differ from the legal understanding.



3

Use the Text as Referee: Paraphrase (5 min)

Students discuss paraphrases to ensure they understand the M'Naghten Rule for the upcoming debate.



4

Debate: Prepare the Evidence (6 min)

Students will practice explaining how one section of the story might illustrate a condition for legal sanity or insanity to prepare for presenting their argument in the debate.



5

Select Text: Legally Insane (12 min)

Students will cite and prepare evidence to argue their case that the narrator should be judged legally insane based on the M'Naghten Rule conditions.



6

Select Text: Legally Sane (12 min)

Students will cite and prepare evidence to argue their case that the narrator should be judged legally sane based on the M'Naghten Rule conditions.





Write: The Opening Argument (10 min)

Each group will select its most convincing piece of evidence to use in an opening argument.



8

Wrap-Up: Review Procedures (3 min)

The class reviews the debate guidelines for the next lesson.





Exit Ticket (4 min)

Students match explanations to opposing claims that use the same evidence.





Solo (30 min)

Students write a second opening argument to prepare for the debate and answer questions about "The Tell-Tale Heart."



Preparation

- 1. Draw the insane/sane spectrum across the board, or create an "insane" and a "sane" label on opposite sides of a wall in the classroom, for use during the Narrator's Sanity activity.
- 2. Plan to put students in groups for part of this lesson and the next lesson.

Exit Ticket

In Activity 9, students use their knowledge of the M'Naghten Rule to support claims regarding the narrator's mental state.

Skills & Standards

Focus Standards

CCSS.ELA-LITERACY.RL.7.1

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-Literacy.W.7.9

Draw evidence from literary or informational texts to support analysis, reflection, and research.

CCSS.ELA-Literacy.SL.7.4

Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.

Other Standards Addressed in This Lesson

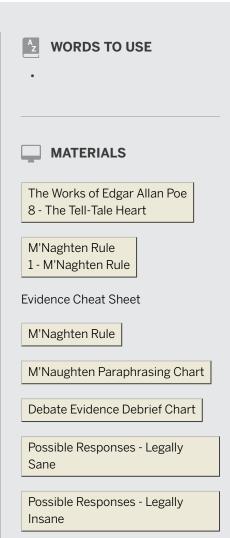
CCSS.ELA-Literacy.L.7.3

Use knowledge of language and its conventions when writing, speaking, reading, or listening.

CCSS.ELA-Literacy.SL.7.1.A

Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

CCSS.ELA-Literacy.SL.7.5



Guidelines for Debating

Exit Ticket Projection 1/2

Exit Ticket Projection 2/2

Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points

CCSS.ELA-Literacy.W.7.10

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

CCSS.ELA-LITERACY.RI.7.2

Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.

CCSS.ELA-LITERACY.RL.7.4

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

CCSS.ELA-LITERACY.RL.7.6

Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

CCSS.ELA-LITERACY.RL.7.2

Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

Differentiation

To implement these differentiation tips, you will need to plan for them in advance. Consider adding your own notes about how you would implement each tip with specific students in your classroom.

Ensure that headphones are available for students to hear the audio of the text in order to provide accessibility.

Activity 2, Discuss: Narrator's Sanity

You may choose to read the M'Naghten Rule aloud to support students' comprehension.

Activity 4, Debate: Prepare the Evidence

Plan how you will assign groups for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.

If students, especially struggling readers or ELL students, have already formed an opinion about the narrator's sanity, you may choose to let them argue that opinion instead of assigning them a side to argue.

Activities 5 & 6, Select Text: Legally Insane/Sane

Use the over-the-shoulder conference guides to support students' individual needs while they are writing.

If students are struggling to find evidence, provide 1 or 2 examples from your evidence cheat sheet to help get them started.

If students are reading above grade level, have them find evidence for both sides. This will push them to see both perspectives and begin to form counterarguments.

Activity 7, Write: The Opening Argument

Use the over-the-shoulder conference guides to support students' individual needs while they are writing.

+Activity 10, Solo

Assign students to the level of support that matches their needs.

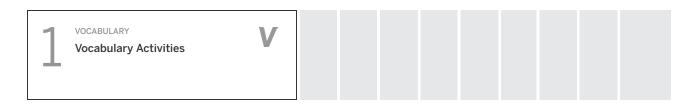
◆ Core

Students write a second opening argument to prepare for the debate and answer questions about "The Tell-Tale Heart."

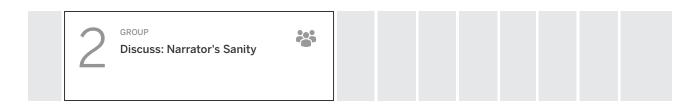
■ Substantial, ELL (Dev), Moderate

This alternate Solo helps students read and comprehend the text by providing a preview of the text, and reducing the length of the passage and the number of questions students will answer about the passage.





Vocabulary Activities



Discuss: Narrator's Sanity



Students identify how they think about the narrator before considering how their view may differ from the legal understanding.

Card 1 Instructional Guide

Card 1: Students position themselves along a spectrum to show how they think about the narrator.

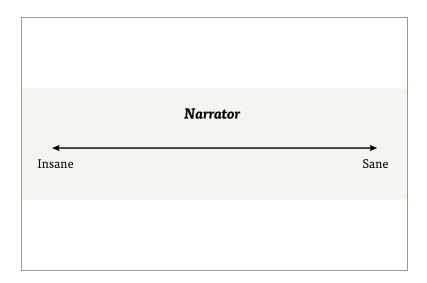
Card 2: Explain how the M'Naghten Rule is used to prepare students for debating the legal sanity/insanity of the narrator.



Facilitate Spectrum Activity: Connect and Explain - WHOLE CLASS

- Draw the insane/sane spectrum pictured below on the board if yours is wide enough (or represent it as 2 sides of the front of the classroom).
- Invite students to stand along this spectrum to show how the narrator would describe himself. Ask 2 students at different positions along the spectrum to explain why they chose to stand there.
- Invite students to stand at a new place along this spectrum to show how they would describe the narrator. Ask 2 students at different positions along the spectrum to explain why they chose to stand there.

Keep the spectrum on the board.



Card 2 Instructional Guide

Card 1: Students position themselves along a spectrum to show how they think about the narrator.

Card 2: Explain how the M'Naghten Rule is used to prepare students for debating the legal sanity/insanity of the narrator.



1. Project M'Naghten Rule - WHOLE CLASS

Ask students to sit back down.

Project the M'Naghten Rule, and briefly explain its history and significance.

"... the jurors ought to be told in all cases that every man is to be presumed to be sane, and to possess a sufficient degree of reason to be responsible for his crimes, until the contrary be proved to their satisfaction; and that to establish a defence on the ground of insanity, it must be clearly proved that, at the time of the committing of the act, the party accused was labouring under such a defect of reason, from disease of the mind, as not to know the nature and quality of the act he was doing; or, if he did know it, that he did not know he was doing what was wrong."

—M'Naghten Rule ((from Que	en v. M'Naghten)), 1843
	(o £ o.		,,

During the second part of the 1800s, the courts began to consider this question of whether someone accused of a crime was sane or insane.

2. Explain M'Naghten Rule - WHOLE CLASS

- The M'Naghten Rule that you read last night is one example of how a court might decide whether someone is legally sane or insane.
- The rule was enacted in 1843 in England.
- The thinking is that someone who is mentally ill—insane—should be treated and sentenced differently by the courts than someone who is considered sane.
- Someone who is judged to be sane might go to prison for a crime, and someone who is judged to be insane might go to an institution where his or her mental illness could be treated in some way.

3. Transition to Next Lessons - WHOLE CLASS

Your job in these next 2 lessons is to determine whether a court should find our narrator legally sane or legally insane.





Use the Text as Referee: Paraphrase



Students discuss paraphrases to ensure they understand the M'Naghten Rule for the upcoming debate.

Card 1 Instructional Guide

Card 1: Students compare their paraphrases to the original M'Naghten Rule to understand its meaning.

Card 2: Students review a summary of the 2 key conditions of the rule to be ready to analyze the story for evidence of these conditions.

1. Project Chart - WHOLE CLASS

Project the chart containing the 2 sentences from the M'Naghten Rule that outline the 2 conditions for legal insanity.

Student Paraphrase 1	Original	Student Paraphrase 2
	The party accused was laboring under such a defect of reason, from disease of the mind, as to not know the nature and quality of the act he was doing	
	or, if he did know it, that he did not know he was doing what was wrong.	



2. Post and Discuss Responses: Collaborate and Refine - WHOLE CLASS

Call on 2 volunteers to write their paraphrased sentences in the 2 blank columns.

These were conditions introduced in Poe's time to decide how a person would be sentenced. If the person was found insane according to the M'Naghten Rule, he or she might go to the psychiatric hospital instead of to prison.

Let's compare our paraphrases to help us understand these 2 conditions.

Ask the class to comment on whether the paraphrased sentences express the same ideas as the original. Ask if the paraphrases are similar to their own, or if they had something different. Discuss.

WRITING PROMPT:

Directions

Review the paraphrases you wrote in the Solo.

Card 2 Instructional Guide

Card 1: Students compare their paraphrases to the original M'Naghten Rule to understand its meaning.

Card 2: Students review a summary of the 2 key conditions of the rule to be ready to analyze the story for evidence of these conditions.

1. Activity on Card - WHOLE CLASS

2. Review Rule: Confirm Accurate Understanding - WHOLE CLASS

Make sure students understand these 2 key conditions for legal insanity.

As you read each paraphrased condition aloud, ask students to indicate with a thumbs-up or thumbs-down whether they captured these key ideas in their paraphrases.

3. Transition to Next Activities - WHOLE CLASS

Clearly, lawyers need to be very precise with their language and how they describe a piece of evidence.

After all the practice you have had working with details in your reading and writing, I'm betting you will do a great job being lawyers in our case against the narrator from "The Tell-Tale Heart."





Debate: Prepare the Evidence



Students will practice explaining how one section of the story might illustrate a condition for legal sanity or insanity to prepare for presenting their argument in the debate.

Card 1 Instructional Guide

Card 1: Teacher reviews the task of each side of debate and organizes students into groups to prepare.

Card 2: Students explain and discuss how one small section of story supports each side to practice the analysis they will do to prepare.

Card 3: Students confirm which argument they will prepare so teacher can direct them to correct activity.

1. Prepare for Debate - WHOLE CLASS



The bare facts of the case are not in dispute—the narrator has revealed he killed an old man. However, the court must determine his state of mind. Is he legally sane or legally insane?

Point to the spectrum you drew earlier on the board.



Today, you will decide—as courtroom lawyers—whether our narrator is legally sane or whether our narrator is legally insane.

2. Read Aloud - WHOLE CLASS

Read aloud the 2 legal conditions for insanity.



Half of you will be arguing that our narrator is legally insane—using evidence from his account of events to prove that he meets the legal conditions for insanity.

Read aloud the 2 legal conditions for sanity.



Half of you will be arguing that our narrator is legally sane—using evidence from the story to prove that our narrator meets the legal conditions for sanity.

3. Group Students - WHOLE CLASS

Divide the class into groups of 3 to 4 students. Assign half of the groups to argue that he was legally sane; assign the remaining half to argue that he was legally insane.

Card 2 Instructional Guide

Card 1: Teacher reviews the task of each side of debate and organizes students into groups to prepare.

Card 2: Students explain and discuss how one small section of story supports each side to practice the analysis they will do to prepare.

Card 3: Students confirm which argument they will prepare so teacher can direct them to correct activity.

1. Activity on Card - INDIVIDUAL

Allow students a few minutes to connect the highlighted evidence to one of the conditions they need to establish during the debate. Many students will not finish; the goal is to be able to collect a couple of responses at most and discuss.

2. Project Debate Evidence Chart - WHOLE CLASS

- Read aloud the piece of evidence on the chart and point to the conditions for legal insanity.
- Collect 2 students' responses about how these details could demonstrate one of the conditions for legal insanity. Write student responses in the appropriate column as a model.

Legal Insanity 1. He doesn't understand reality 2. He doesn't know what he has done is wrong	Evidence	Legal Sanity 1. He understands reality 2. He understands what he has done is wrong	
	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!		

3. Post and Discuss Responses: Connect and Explain - WHOLE CLASS

Use discussion of student responses as a model of how they will use evidence to argue whether the narrator is legally sane or insane.

7D: Poetry & PoeLesson Guides

Solutions

Legal Sanity

- He thinks dismembering a body shows that he is wise—that sounds like he doesn't know it is wrong.
- He thinks that other people will think he is smart when they hear that he dismembered a body—that indicates that he doesn't understand reality.
- He thinks dismembering a body shows that he is wise—that sounds like he doesn't know it is wrong.
- He thinks that other people will think he is smart when they hear that he dismembered a body—that indicates that he doesn't understand reality.
- Now, point to the conditions for legal sanity.
- Collect 2 students' responses about how these details could demonstrate one of the conditions for legal sanity. Write their responses in the appropriate column as a model for how they should explain their evidence.
- He is very clear about exactly what he is doing: he is not saying, for example, that he is cutting up a chicken—he understands reality.
- He is deliberately trying to get rid of the body and leave no trace of the murder—he knows that what he has done is wrong.

Card 3 Instructional Guide

Card 1: Students copy text evidence into chart and explain how evidence supports one condition for legal insanity. Card 2: Students work with the text to identify evidence that supports one of the 2 conditions for legal conditions for insanity.

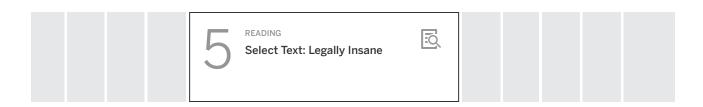
Card 3: Students confirm which argument they will prepare so you can direct them to the correct activity.

- 1. Activity on Card INDIVIDUAL
- 2. Transition to Next Activity WHOLE CLASS

Direct students to the activity that corresponds to the argument their group is developing.

If you are arguing for legal insanity, go to Activity 5.

If you are arguing for legal sanity, skip to Activity 6.



Select Text: Legally Insane



Students will cite and prepare evidence to argue their case that the narrator should be judged legally insane based on the M'Naghten Rule conditions.

Card 1 Instructional Guide

Card 1: Students copy textual evidence into the chart and explain how the evidence supports one condition for legal insanity.

Card 2: Students analyze the text to identify and draw evidence that supports one of the two conditions for legal sanity.

1. Prepare for Activity - WHOLE CLASS

Students arguing for legal insanity will use this activity; students arguing for legal sanity should navigate to the next activity, Select Text: Legally Sane.

Tell students that they will work in groups to cite and prepare their evidence, but that they should each complete the chart.

They can use evidence from anywhere in the story, but they must be able to explain how that piece of evidence demonstrates one of the conditions.

2. Activity on Card - GROUPS

Use the evidence "cheat sheet" to help you as you support students to identify and explain their evidence.



On-The-Fly Support

ON TRACK

Students explaining why evidence shows the narrator meets one condition of the M'Naghten Rule.



You explained that the narrator's claim that the policemen can hear the heartbeat shows he doesn't understand reality because the policemen's calm behavior makes it obvious they don't hear the heartbeat. Can you think of another reason why the narrator's claims about the heartbeat show that he doesn't understand reality?



NEEDS SUPPORT

Students not sure how to match their evidence to one of the conditions.



You found this piece of evidence that the narrator says he kills the old man because of his eye. That does seem pretty strange, but does it show that the narrator 1) does not understand reality or 2) does not know what he did was wrong? Once you decide, copy and paste your evidence into the correct column and write a sentence to explain.

NEEDS SUPPORT

Students not explaining why the evidence they chose meets one condition of the M'Naghten Rule.



Right here you have chosen evidence where the narrator says he can hear "the beating of his hideous heart" (18) to show that he doesn't understand what is real and what is not. Now you need to write one sentence to explain how this evidence shows the narrator doesn't understand reality.

NEEDS SUPPORT

Students having difficulty identifying evidence that matches one of the M'Naghten Rule conditions.

Direct students to focus on paragraphs 11–13.



You're trying to prove that the narrator didn't understand what he was doing was wrong. What does the narrator say or do that shows he doesn't understand it was wrong to kill the old man? I'll be back to see how you're doing.

Solutions



Some Possible Evidence for Legal Insanity				
Possible Evidence	Condition	Possible Explanation	Possible Counterargument	
"I heard all things in the heaven and in the earth. I heard many things in hell." (1)	Does not understand reality	He claims to hear the sounds coming from heaven and hell—it's not realistic.	No indication that he actually heard these nonexistent sounds before the murder.	
"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." (2)	Does not understand reality	He's so frightened by an eye with a film over it that he decides to murder someone. His paranoia shows that he does not grasp reality.	He also says here that he will "take the life of the old man," showing that he fully understands that he is about to kill another human being.	
"It grew louder, I say, louder every moment!—do you mark me well?" (11)	Does not understand reality	He claims the old man's heart beats so loudly that there is a risk the neighbors could hear it—this is not possible. This cannot be a real sound he's hearing.	He may be "seized with terror" at the last minute and be a little confused about what he is hearing. But, his description continues to indicate that he knows exactly what he is about to do.	
"He was stone dead. His eye would trouble me no more." (11)	Does not know what he did was wrong	He can only describe the murder in terms of "destroying the eye." He does not know what he did was wrong.	He recognizes that the old man is stone dead. He knows exactly what he has done.	

Card 2 Instructional Guide

Card 1: Students copy textual evidence into the chart and explain how the evidence supports one condition for legal insanity.

Card 2: Students analyze the text to identify and draw evidence that supports one of the two conditions for legal sanity.

Activity on Card - GROUPS

Use the evidence cheat sheet to help you as you support students to draw evidence and explain their analysis.

WRITING PROMPT:



Directions

- 1. Search the story for evidence that will support one of the following:
 - The narrator did not understand what he was doing; he did not understand reality.
 - The narrator did not know that what he was doing was wrong.
- 2. Copy each piece of evidence and go back to the previous card to paste the evidence into your chart.





Select Text: Legally Sane



Students will cite and prepare evidence to argue their case that the narrator should be judged legally sane based on the M'Naghten Rule conditions.

Card 1 Instructional Guide

Card 1: Students copy textual evidence into the chart and explain how the evidence supports one condition for legal sanity.

Card 2: Students analyze the text to identify and draw evidence that supports one of the two conditions for legal sanity.

1. Prepare for Activity - WHOLE CLASS

Students arguing for legal sanity will use this activity; students arguing for legal insanity should navigate to the previous activity, Select Text: Legally Insane.

Tell students that they will work in groups to cite and prepare their evidence, but that they should each complete the chart.

They can use evidence from anywhere in the story, but they must be able to explain how that piece of evidence demonstrates one of the conditions.

2. Activity on Card - GROUPS

Use the evidence "cheat sheet" to help you as you support students to identify and explain their evidence.



On-The-Fly Support

ON TRACK

Students explaining why evidence shows the narrator meets one condition of the M'Naghten Rule.



I like the way you pointed out that the narrator's explanation of what did and did not motivate him to kill the old man shows that he has a very clear understanding of reality.



NEEDS SUPPORT

Students not sure how to match their evidence to one of the conditions.



You found this piece of evidence that the narrator says he kills the old man because of his eye, not because of his money. That does seem like a clear explanation of his motive, but how does it show that the narrator 1) understands reality or 2) knows what he did was wrong? Once you decide, copy and paste your evidence into the correct column and write a sentence to explain.

NEEDS SUPPORT

Students not explaining why the evidence they chose meets one condition of the M'Naghten Rule.



Right here you have chosen evidence where the narrator says "it was his eye! yes, it was this!" to show that he understands reality. Now you need to write one sentence to explain how this evidence shows the narrator understands reality.

NEEDS SUPPORT

Students having difficulty identifying evidence that matches one of the M'Naghten Rule conditions.

Direct students to focus on paragraphs 11–14.



You're trying to prove that the narrator understands reality and knows he did something wrong. Where in the story do you think it's clear that the narrator knows that killing the old man is wrong? Find evidence that shows how he tries to cover up the murder. I'll be back to see how you're doing.

Solutions



Some Possible Evidence for Legal Sanity				
Possible Evidence	Condition	Possible Explanation	Possible Counterargument	
"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." (3)	Understands reality	He understands reality enough to know that he needs to hide what he is doing from the old man.	But, again, the examples he offers for signs of NOT being mad—going into the old man's room for eight nights and taking one hour to open the door—are not signs that normal people accept as sane.	
"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." (7)	Understands reality	He can understand and empathize with basic human emotions, such as fear. He does not misinterpret the old man's emotion in this moment.	After he says this, the narrator goes on to describe what the old man had been thinking at this moment. No one can "hear" the thoughts of others. He clearly does not understand reality.	
"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." (3)	Knows what he did was wrong	He is trying to "conceal" his plan from the old man. He knows it is wrong.	He is bragging to his listener about what he did, expecting these actions to be accepted as "wise," "cautious," and "insightful." He is unaware of how normal people think.	
"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." (15)	Knows what he did was wrong	He knows that he must lie and mislead the police, proving that he is aware of the criminality of his actions.	He is unrealistically confident of his powers. Would a normal person make sure to lead the police to the very place where he or she committed murder AND where the body lies hidden?	

Card 2 Instructional Guide

Card 1: Students copy textual evidence into the chart and explain how the evidence supports one condition for legal sanity.

Card 2: Students analyze the text to identify and draw evidence that supports one of the two conditions for legal sanity.

Activity on Card - GROUPS

Use the evidence cheat sheet to help you as you support students to draw evidence and explain their analysis.

WRITING PROMPT:



Directions

- 1. Search the story for evidence that will support one of the following:
 - The narrator understands reality.
 - The narrator knows that what he is doing is wrong.
- 2. Copy each piece of evidence and go back to the previous card to paste the evidence into your chart.



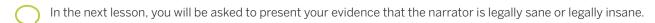
Write: The Opening Argument



Each group will select its most convincing piece of evidence to use in an opening argument.

Card 1 Instructional Guide

1. Introduce Activity - WHOLE CLASS





2. Activity on Card - GROUPS

Some students may need support or suggested criteria for selecting the "best" evidence.



On-The-Fly Support

ON TRACK

Students describing and explaining evidence in a convincing way.



It's very convincing when you keep reminding us of each detail in your piece of evidence: First, he cuts apart the body, then he pries up the floorboards, etc. I can hear how deliberately planned his actions sound when you go through them step by step.

NEEDS SUPPORT

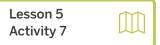
Students presenting their opinion rather than tying the evidence to the conditions of the M'Naghten Rule.



Sneaking into an old man's room for 8 nights does seem strange, but you need to explain how this action shows he is legally insane. Look back to your chart and review the explanation you wrote for this piece of evidence.

NEEDS SUPPORT

Students listing multiple pieces of evidence.





You found lots of details that seem to demonstrate the legal conditions for sanity, but point to the one piece of evidence you all agree is most convincing. Great. I want to write just about this piece of evidence and describe all the details that will really convince me that these actions demonstrate his legal sanity.

WRITING PROMPT:

Directions

- 1. As a group, determine your *most convincing* piece of evidence, based on your explanations, and write your opening argument for the debate.
- 2. You may begin your argument with the following statement or write your own:

 It is absolutely clear that the defendant was sane/insane when he committed this crime. The evidence we are about to describe will prove this beyond a doubt.



Wrap-Up: Review Procedures



The class reviews the debate guidelines for the next lesson.

Card 1 Instructional Guide

Present Debate Guidelines - WHOLE CLASS

Review the debate guidelines for the next lesson.





Exit Ticket



Students match explanations to opposing claims that use the same evidence.

Card 1 Instructional Guide

Solutions

A. he is trying to conceal his plan from the old man. [STUDENT 1]
B. he is bragging about what he did, and expecting to be seen as wise and thoughtful. [STUDENT 2]

Lesson Guides





Solo



Students write a second opening argument to prepare for the debate and answer questions about "The Tell-Tale Heart."

Card 1 Instructional Guide



SUBSTANTIAL

WRITING PROMPT:

Solo Overview

- 1. Prepare a second opening argument, using another piece of evidence.
- 2. Answer the questions.



WRITING PROMPT:

Reread paragraphs 1–6.

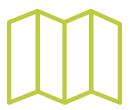




WRITING PROMPT:

Reread paragraphs 1–16.

Lesson Guides



Lesson 6

Debating the Narrator's Sanity, Part 2



Overview

In this lesson, students use the strongest evidence they've gathered to debate the narrator's sanity. Each group will present their most persuasive piece of evidence, consider the evidence presented by the opposing sides, and prepare and present a counterargument to the opposition. Students will practice evaluating not only the opposition's arguments and evidence, but their own as well as they write their closing statement. The goal is for each student to experience using evidence to try to convince a real audience and to experiment with the idea of counterargument.

For many students, this may be their first experience working with formal counterargument, a skill that they will be expected to use more frequently. Preparing the counterargument is an inversion of the work they did in Lesson 5; instead of connecting a piece of evidence to an argument, they now try to disconnect evidence from an opposing argument. Allow students to play around with this type of reasoning; they will have future opportunities to get it "right."

If your students have been sharing work regularly using the sharing routine in this curriculum (including the Response Starters), they should feel comfortable presenting their ideas in public. During the debate, allow students to engage with each other in a spirited way. The rules for debating, however, will help remind them that their role is to listen attentively when others present their arguments and respond with a thoughtful counterargument (rather than a personal attack).



Lesson at a Glance

ACTIVITY

Vocabulary Activities





2

Discuss: Prepare for Debate (8 min)

Students review guidelines and opening arguments to prepare for the debate.



3

Debate: Present Evidence (10 min)

Each group presents an opening argument to start the debate while other students take notes.



4

Debate: Counterargument (10 min)

Students prepare a counterargument that outlines the argument and evaluates the evidence presented by the opposing side.



5

Write: Closing Statements (15 min)

Students evaluate their own claims and evidence in order to prepare and present their closing statements.



6

Wrap-Up: Poll (2 min)

Students respond to a poll to show which side offered the most convincing evidence.







Exit Ticket (3 min)

Students evaluate arguments and counterarguments about the narrator's sanity.





Solo (30 min)

Students read the beginning of "The Cask of Amontillado" and answer questions to show their comprehension of the text.



Preparation

No additional prep needed today.

Exit Ticket

In Activity 7, students evaluate arguments and counterarguments about the narrator's sanity.

Skills & Standards

Focus Standards

CCSS.ELA-Literacy.SL.7.4

Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.

CCSS.ELA-Literacy.SL.7.3

Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.

CCSS.ELA-Literacy.W.7.1.E

Provide a concluding statement or section that follows from and supports the argument presented.

Other Standards Addressed in This Lesson

CCSS.ELA-Literacy.L.7.3

Use knowledge of language and its conventions when writing, speaking, reading, or listening.

CCSS.ELA-Literacy.SL.7.1.A

Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

CCSS.ELA-Literacy.SL.7.1.D

Acknowledge new information expressed by others and, when warranted, modify their own views.

WORDS TO USE

- Waned
- Premises
- Singularly
- Heightened

MATERIALS

The Works of Edgar Allan Poe 8 - The Tell-Tale Heart

M'Naghten Rule 1 - M'Naghten Rule

The Works of Edgar Allan Poe 2 - The Cask of Amontillado

Guidelines for Debating

Possible Responses - Legally Insane

Possible Responses - Legally Sane

Exit Ticket Projection 1/2

Exit Ticket Projection 2/2



CCSS.ELA-Literacy.SL.7.5

Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points

CCSS.ELA-LITERACY.W.7.1.A

Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically.

CCSS.ELA-Literacy.W.7.10

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

CCSS.ELA-LITERACY.RL.7.1

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RL.7.4

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

CCSS.ELA-LITERACY.RL.7.2

Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

Differentiation

To implement these differentiation tips, you will need to plan for them in advance. Consider adding your own notes about how you would implement each tip with specific students in your classroom. Ensure that headphones are available for students to hear the audio of the text in order to provide accessibility.

Activity 3, Debate: Present Evidence

After one group presents a piece of evidence, you may choose to have students discuss what they heard with a partner. This will assist with understanding and language acquisition, and help students search for evidence for rebuttal.

Activity 4, Debate: Counterargument

Use the over-the-shoulder conference guides to support students' individual needs.

Teacher Activity 1, OPT: Discuss More About Poe

If your class is enjoying or interested in Edgar Allan Poe, complete this optional activity, which provides a brief biography of Poe that you can share with your class.

+Activity 8, Solo

Assign students to the level of support that matches their needs.

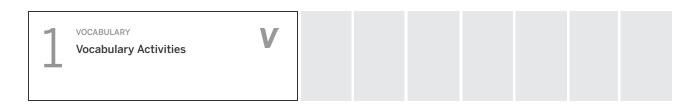
◆ Core

Students read the beginning of "The Cask of Amontillado" and answer questions to show their comprehension of the text.

■ Substantial, ELL (Dev), Moderate

This alternate Solo helps students read and comprehend the text by providing a preview of the text, and reducing the length of the passage and the number of questions students will answer about the passage.





Vocabulary Activities

2 CLASS
Discuss: Prepare for Debate



Discuss: Prepare for Debate



Students review guidelines and opening arguments to prepare for the debate.

Card 1 Instructional Guide

Card 1: Students review guidelines to prepare for the debate.

Card 2: Students evaluate opening arguments to choose the best one for the debate.

1. Prepare for Debate - WHOLE CLASS

- If possible, arrange your room so that groups arguing for legal sanity are sitting on one side and the groups arguing for legal insanity are on the other side, with the 2 sides facing each other.
- Identify the order in which groups will argue their case using one of their pieces of evidence by giving each group a number (Group 1, Group 2, and so on).

2. Review Guidelines - WHOLE CLASS

Review student roles and the Guidelines for Debating.

1. When a group is ready to present, the 'lawyer' will stand and state whether he or she is arguing for or against the narrator's sanity. The presenter will have one minute to present the opening argument. 2. The teacher chooses the next speaker from a group on the opposing side to present their opening argument. 3. When all groups have presented their opening arguments, each group will have a chance to prepare and present a counterargument that tries to disprove one of the opening arguments. 4. Groups on the opposing side can respond to the counterargument. 5. When all counterarguments have been presented, each group will have a chance to prepare and present their closing argument.

Card 2 Instructional Guide

Card 1: Students review guidelines to prepare for the debate.

Card 2: Students evaluate opening arguments to choose the best one for the debate.

Activities on Card - GROUPS

Have students share the opening argument they wrote in the Solo with their group. Each group should decide on 2 opening arguments they might use during the debate.

WRITING PROMPT:

Directions

- 1. Review the opening argument your group wrote in the previous lesson.
- 2. Listen as each group member shares his or her second opening argument from the Solo.
- 3. As a group, select the strongest opening argument and the second strongest opening argument to use during the debate. (If another group uses your favorite opening argument before you do, you may choose to use the other one.)
- 4. When your group is ready to present, click the applicable item below.

WRITING PROMPT:

Original Writing Prompt

As a group, determine your *most convincing* piece of evidence, based on your explanations, and write your opening argument for the debate.

WRITING PROMPT.

Original Writing Prompt

Prepare a second opening argument.

Navigate back to the evidence chart and find a piece of evidence that you didn't use in the opening argument you wrote in class.

Use this second piece of evidence to write another opening argument about why the narrator should be judged sane or insane.



Debate: Present Evidence



Each group presents an opening argument to start the debate while other students take notes.

Card 1 Instructional Guide

1. Facilitate Debate - WHOLE CLASS

Make sure that each group has the opportunity to present an opening argument (a piece of evidence and an explanation for how that piece of evidence demonstrates one of the conditions for sanity or insanity).

Students will need to navigate back to find their opening argument. Allow groups to reconsider which argument they will present if another group has already presented the same piece of evidence.

2. Project Guidelines for Debating - WHOLE CLASS

Lead students through rounds 1 and 2.

1. When a group is ready to present, the 'lawyer' will stand and state whether he or she is arguing for or against the narrator's sanity. The presenter will have one minute to present the opening argument. 2. The teacher chooses the next speaker from a group on the opposing side to present their opening argument. 3. When all groups have presented their opening arguments, each group will have a chance to prepare and present a counterargument that tries to disprove one of the opening arguments. 4. Groups on the opposing side can respond to the counterargument. 5. When all counterarguments have been presented, each group will have a chance to prepare and present their closing argument.



3. Post Evidence - WHOLE CLASS

Create a table on the board and keep track of the evidence and explanation presented by each side.

4. Activity on Card - GROUPS

Move through each team, alternating sides.

- Legally Sane: Call on one group to present their strongest argument and piece of evidence (1 min).
- Legally Insane: Call on one group to present their strongest arguments and piece of evidence (1 min).

Continue alternating until each team has presented one of their opening arguments.



Debate: Counterargument



Students prepare a counterargument that outlines the argument and evaluates the evidence presented by the opposing side.

Card 1 Instructional Guide

Card 1: Students write and present a counterargument to show that one piece of evidence presented by an opposing group should not be considered.

Card 2: The text of "The Tell-Tale Heart" is available for students to use.

1. Introduce Counterarguments - WHOLE CLASS

- You have each presented your evidence.
- Now your job is to restate the other group's argument and to evaluate the evidence they provided. The goal is to show the weakness in the argument or the evidence. This is called a *counterargument*.
- How can you evaluate a piece of evidence? You can ask the following questions:
 - Is the evidence directly connected to the issue?
 - Is the evidence a fact or an opinion?
 - Is the evidence accurate?
 - Does the evidence represent the whole issue, or just part of it?
 - Is the source of the evidence reliable?

Point students to the table you created to remind them of the evidence and explanations presented by each side. Tell students that they can click NEXT to find the text of "The Tell-Tale Heart."

2. Activity on Card - GROUPS

As students prepare their counterarguments, the evidence cheat sheets can help you identify ways to support them.

3. Facilitate Debate - GROUPS

When students are ready, lead them through rounds 3 and 4 according to the guidelines: Each team presents its counterargument (rebuttal) to one piece of evidence presented.

If time permits, allow the group to respond to the counterargument.



Did the counterargument miss a detail that the original group would like to remind us of?



On-The-Fly Support

ON TRACK

Students addressing some of the details of the opposition's evidence and explanation.



You repeat their explanation that "no one really hears a dead man's heartbeat" but then point out that he only begins to hear the heartbeat after the old man is dead, which shows he understood reality when he committed the murder.

NEEDS SUPPORT

Students returning to their evidence and explanation, not addressing the opposition.



You already made this argument, now you need to think of an argument against what they said. Let's look at the 3 things you wrote down when you listened to the other side. Which one does not really illustrate one of the conditions the opposition is trying to show? Write 3 sentences to describe why.

NEEDS SUPPORT

Students can only remember the evidence but not the explanation the opposition provided.



Okay, since you only have the evidence, you will have to figure out a way to explain how this piece of evidence could be used to argue for the conditions you are trying to prove. Spend 2 minutes discussing any possibilities your group can imagine, even if they might be a stretch.

Solutions



Some Possible Evidence for Legal Sanity					
Possible Evidence	Condition	Possible Explanation	Possible Counterargument		
"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." (3)	Understands reality	He understands reality enough to know that he needs to hide what he is doing from the old man.	But, again, the examples he offers for signs of NOT being mad—going into the old man's room for eight nights and taking one hour to open the door—are not signs that normal people accept as sane.		
"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 a	Understands reality	He can understand and empathize with basic human emotions, such as fear. He does not misinterpret the old man's emotion in this moment.	After he says this, the narrator goes on to describe what the old man had been thinking at this moment. No one can "hear" the thoughts of others. He clearly does not understand reality.		
"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." (3)	Knows what he did was wrong	He is trying to "conceal" his plan from the old man. He knows it is wrong.	He is bragging to his listener about what he did, expecting these actions to be accepted as "wise," "cautious," and "insightful." He is unaware of how normal people think.		
"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." (15)	Knows what he did was wrong	He knows that he must lie and mislead the police, proving that he is aware of the criminality of his actions.	He is unrealistically confident of his powers. Would a normal person make sure to lead the police to the very place where he or she committed murder AND where the body lies hidden?		

Possible Evidence	Condition	Possible Explanation	Possible Counterargument
"I heard all things in the heaven and in the earth. I heard many things in hell" (1).	Does not understand reality	He claims to hear the sounds coming from heaven and hell—it's not realistic.	No indication that he actually heard these non-existent sounds before the murder.
"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" (2).	Does not understand reality	He's so frightened by an eye with a film over it that he decides to murder someone. His paranoia shows that he does not grasp reality.	He also says here that he will "take th life of the old man," showing that he fully understands that he is about to kill another human being.
"It grew louder, I say, louder every moment!—do you mark me well?" (11)	Does not understand reality	He claims the old man's heart beats so loudly that there is a risk the neighbors could hear it—this is not possible. This cannot be a real sound he's hearing.	He may be "seized with terror" at the last minute and be a little confused about what he is hearing. But, his description continues to indicate tha he knows exactly what he is about to do.
"He was stone dead. His eye would trouble me no more" (11).	Does not know what he did was wrong	He can only describe the murder in terms of "destroying the eye." He does not know what he did was wrong.	He recognizes that the old man is stone dead. He knows exactly what h has done.

Card 2 Instructional Guide

Card 1: Students write and present a counterargument to show that one piece of evidence presented by an opposing group should not be considered.

Card 2: The text of "The Tell-Tale Heart" is available for students to use.

WRITING PROMPT:

Directions

Use the story to help you prepare your counterargument.



Write: Closing Statements



Students evaluate their own claims and evidence in order to prepare and present their closing statements.

Card 1 Instructional Guide

1. Introduce Activity - Whole Class

Students write a closing statement which restates their strongest piece of evidence (the piece that most clearly shows the narrator should be found legally sane or insane).

- You have one final chance to try to convince us that this narrator is legally sane and deserves the full punishment the law allows. Or, you have one final chance to try to convince us that this narrator is legally insane and should be treated in a distinct way by the law.
- When you made your counterarguments, you evaluated the claims and evidence of the other side. It is important to apply the same process of evaluation to your own arguments and evidence.
- As you prepare your closing statement, carefully evaluate your own evidence. You can use some of the same questions you asked during the counterargument:
 - Is the evidence directly connected to the issue?
 - Is the evidence fact or an opinion?
 - Is the evidence accurate?
 - Does the evidence represent the whole issue, or just part of it?
 - Is the source of the evidence reliable?

Remind students that they can navigate back to find their opening arguments or return to Lesson 5 to review the chart they created for their evidence.

- 2. Activity on Card GROUPS
- 3. Facilitate Debate GROUPS

Call on groups to present their closing statements.

WRITING PROMPT:

Directions

Your Closing Argument

- 1. Choose two of your strongest pieces of evidence (in light of the counterarguments presented in the debate).
- 2. Write a closing argument, using evidence to evaluate your claim about why the audience should be convinced by your position.



Wrap-Up: Poll





Card 1 Instructional Guide

- 1. Activity on Card INDIVIDUAL
- 2. Project Poll Results: Select and Discuss WHOLE CLASS

Ask students to explain what evidence they found most convincing.

OPTIONAL

Below is a brief biography of Poe that you might want to share with the class. Point out how difficult his life was and yet how important a writer he became.

Edgar Allan Poe and the Modern "Horror" Story-Teacher Talking Points

Born: Boston, 1809 Died: Baltimore, 1849

Background and Childhood

Poe was born in Boston in 1809, the same year as Abraham Lincoln. He endured a very challenging young life. He was orphaned before he was 3 years old, at which point he went to live with John Allan, a miserly tobacco merchant in Virginia, and his wife, Frances. That's when Edgar Poe became Edgar "Allan" Poe. When he was taken in by the Allans, Poe was separated from his two siblings.

A number of other difficult things happened to Edgar when he was just a young man. He was forced to drop out of college. He began to drink and gamble. Then, Frances Allan, who believed in young Edgar and was kind to him, died of tuberculosis. Poe and his adopted father argued repeatedly, and John Allan eventually disowned Poe. Even Poe's attempt to get himself back on track by entering the U.S. Military Academy at West Point did not work out. He was expelled when he was 20.

Publishing Career

After Edgar was expelled from West Point, he went to live in Baltimore with his aunt and her daughter, Virginia. Eventually, Poe married young Virginia, who was just 13. He was 25. Marriage seemed to bring him some stability, and during his late 20s and early 30s, he began to hit his stride. In New York City and Philadelphia in the 1830s, he became a newspaper editor, a poet, and a published short-story writer. He also became a literary critic. His most famous stories date from the 1840s, among them "The Tell-Tale Heart" (1843), "The Raven" (1845), and "The Cask of Amontillado" (1846). Tragically, in 1847, Edgar lost his wife, Virginia; her death left him bereft. Poe died in 1849. The cause of his death is still unknown.

Poe and "The Detective Story"

In 1841, before the word "detective" was commonly used, Poe published the first modern detective story, "The Murders in the Rue Morgue." Sir Arthur Conan Doyle, creator of the Sherlock Holmes mysteries, once wrote: "Where was the detective story before Poe breathed life into it?" Poe also pioneered the modern science-fiction story; Poe added imagined, but realistic, scientific details to make his stories more believable. He wrote stories in which trans-Atlantic air travel was possible; in which a man's body parts, destroyed in war, are replaced with synthetic ones; and in which hotair balloons cross the Atlantic Ocean. At the time he wrote these stories, neither air travel nor synthetic body parts were possible.

Poe and "The Horror Story"

Some of the world's greatest writers of horror (both stories and film) were probably inspired by the works of Edgar Allan Poe. Poe's enduring popular appeal rests on his so-called tales of terror. Previous "horror" tales by earlier authors focused on life inside castles or on family curses. But Poe, as in "The Tell-Tale Heart," moves the action into a home, or, as in the case of the story "William Wilson," into a school. More importantly, Poe focused intently on the psychology, or mental makeup, of his characters. In Poe's day, murders, premature deaths, and grave robberies were popular subjects for newspaper headlines; Poe embraced them as literary topics and themes. Indeed, he often borrowed the details for these stories from these real-life crimes.

Poe's Death

The cause of Poe's death is still unknown, although theories include suicide, murder, cholera, rabies, syphilis, and influenza. Others have postulated that Poe was a victim of cooping, a practice in the United States during the 19th century by which unwilling participants were forced to vote, often several times over, for a particular candidate in an election and subjected to violent attacks if they failed to comply.

Sources:

www.poets.org/poet.php/prmPID/130 www.poemuseum.org

If there is time, navigate to the Poe Collection in the Amplify Library and show students what sorts of things are in it.



Exit Ticket





Card 1 Instructional Guide

Solutions

He understands the difference between right and wrong. He knows that other people will think murdering the old man is wrong, which is why he goes to such lengths to hide it. [BLANK 1]

He doesn't understand reality. He imagines sounds and believes they are real, which is why he fears the police can hear the dead man's heartbeat. [BLANK 2]





Solo



Students read the beginning of "The Cask of Amontillado" and answer questions to show their comprehension of the text.

Card 1 Instructional Guide





WRITING PROMPT:

Solo Overview

- 1. Read the assigned text.
- 2. Highlight moments you find confusing or unclear in red.
- 3. Answer the questions.



WRITING PROMPT:

Read this passage from "The Cask of Amontillado."

Highlight confusing or unclear moments in red.







▲ LIGHT ◆ CORE ← CHALLENGE

WRITING PROMPT:

Read this passage from "The Cask of Amontillado."



Lesson Guides





Lesson 7

Flex Day 2



Overview

The redesigned Flex Days offer opportunities for students to revise an existing piece of writing, create a new piece of writing, develop reading fluency, practice close reading and discussion, or work visually with complex texts. Teachers can choose from the following activities:

Vocabulary

Invite students to warm up in the Vocabulary app just as they would in any other lesson.

Grammar Practice

Direct students to the grammar lesson in the Grammar unit that will provide practice with a needed grammar skill, or teach the grammar lesson from *Mastering Conventions* that you prepared based on the Grammar Pacing guides in your lesson materials.

· Fluency: Rate

Invite students who need substantial support to read grade-level texts to do repeated oral readings of a short passage with a partner to practice fluency. This activity can be used as part of the 5-Day Fluency Routine or on its own.

· Fluency: Expression

Invite students to practice reading aloud with expression to improve their fluency. This activity can be used as part of the 5-Day Fluency Routine or on its own for students who read with speed and accuracy but lack expression.

Revision Assignment

Invite students to improve a piece of writing they produced in a recent lesson. Assign a specific piece or invite students to select their own. Choose among three revision prompts: 1) Use of Evidence, 2) Focus, 3) Organize and Refine.

· Close Reading and Discussion

Invite students to closely read and discuss a passage from any text. In this three-card sequence, students read, write in response to a provocatively worded statement that you create, discuss with a partner, and document how their thinking has changed or stayed the same. If you like, you can follow this with a writing or work visually activity.

Write: Analyze One Text

Invite students to create a new piece of writing about a core unit text or a text that you choose. We've provided generic prompts that address Key Ideas and Details, Craft and Structure, and Integration of Knowledge and Ideas. Assign a specific prompt or invite students to select their own.

Write: Connect Two Texts

Invite students to create a new piece of writing that explores connections between two texts. We've provided generic prompts that address Key Ideas and Details, Craft and Structure, and Integration of Knowledge and Ideas. Assign a specific prompt or invite students to select their own.



Work Visually: Key Ideas and Details

Invite students to work visually with a text to gain additional practice with Key Ideas and Details. Card 1 provides a tool students can use to explore how an author supports a central idea with details. Card 2 provides a tool students can use to connect two moments in a text. You do not need to assign both cards to students, although you may choose to do so.

· Work Visually: Craft and Structure

Invite students to work visually with a text to gain additional practice with Craft and Structure. Card 1 provides a tool students can use to paraphrase key passages and compare their paraphrase to a partner's. Card 2 provides a tool students can use to analyze an author's word choices and the effects created by his or her language. You do not need to assign both cards to students, although you may choose to do so.

Work Visually: Integration of Knowledge and Ideas

Invite students to work visually with two versions of a text to gain additional practice with Integration of Knowledge and Ideas. Students can use the chart to compare and contrast two versions of a text, such as an original and a modern retelling, or an original and an audio or video recording.

Solo

Students should complete the Solo assignment just as they would in any other lesson.



Lesson at a Glance



Vocabulary Activities





2

Grammar Practice

Direct students to the grammar lesson in the Grammar Unit that will provide practice with a needed grammar skill or teach a grammar lesson from *Mastering Conventions*.





Fluency: Rate (10 min)

Students read one passage 3 times and track their rate and accuracy with a partner to improve fluency.





Fluency: Expression (10 min)

Students focus on the punctuation in a passage and assess their phrasing and expression with a partner to improve fluency.





Revision Assignment (15 min)

Students return to an earlier response to text to practice the skill of Focus, Use of Evidence, or Organize and Refine.





Close Reading and Discussion (20 min)

Students read to stake a claim based on evidence, then collaborate to refine their claim.







Write: Analyze One Text (15 min)

Students create a new piece of writing analyzing one text.





Write: Connect Two Texts (15 min)

Students create a new piece of writing connecting two texts.



9

Work Visually: Key Ideas and Details (15 min)

Students work visually to understand a passage's central idea and supporting details or to connect two moments in a text.



10

Work Visually: Craft and Structure (15 min)

Students work visually to paraphrase a passage or to analyze an author's word choices in a passage.



11

Work Visually: Knowledge and Ideas (15 min)

Students work visually to compare and contrast two versions of a text (a text plus an audio or video recording, or a text plus another text it inspired).



12

Solo

Students have time for independent reading. Let them know that this activity is not optional.



Preparation

- 1. Review each lesson activity to identify which one(s) will best support your students' skill progress.
- 2. Each activity requires distinct preparation. Review the instructional guide for each activity you will assign.
- 3. Prepare any texts, materials, or directions you may need to project or distribute.

A_Z

WORDS TO USE

- Observe
- Contrary
- Sagacity
- Courageously

Skills & Standards

CCSS.ELA-Literacy.L.7.1

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCSS.ELA-Literacy.L.7.3

Use knowledge of language and its conventions when writing, speaking, reading, or listening.

CCSS.ELA-Literacy.L.7.4

Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 7 reading and content, choosing flexibly from a range of strategies.

CCSS.ELA-LITERACY.RI.7.1

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RI.7.2

Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.

CCSS.ELA-LITERACY.RI.7.3

Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).

CCSS.ELA-LITERACY.RI.7.4

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

CCSS.ELA-LITERACY.RI.7.6

Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.

CCSS.ELA-LITERACY.RI.7.9

Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.

CCSS.ELA-LITERACY.RL.7.1

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RL.7.2

Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

CCSS.ELA-LITERACY.RL.7.3

Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

CCSS.ELA-LITERACY.RL.7.4

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

CCSS.ELA-LITERACY.RL.7.6

Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

CCSS.ELA-LITERACY.RL.7.9

Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.

CCSS.ELA-Literacy.SL.7.1

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.

MATERIALS

Flex Day Activities Guide

Grammar Pacing Guide

5 Day Fluency Routine

The Works of Edgar Allan Poe 8 - The Tell-Tale Heart

Revision Assignment — Personal Narrative: Focus and Showing

Revision Assignment — Response to Text: Focus and Use of Evidence

Revision Assignment — Grammar

Informational Writing Prompts: One Text

Informational Writing Prompts: Two Texts

Literary Writing Prompt: One Text

Literary Writing Prompts: Two Texts

Peer Discussion Guidelines



CCSS.ELA-Literacy.W.7.1

Write arguments to support claims with clear reasons and relevant evidence.

CCSS.ELA-LITERACY.W.7.1.A

Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically.

CCSS.ELA-Literacy.W.7.1.B

Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.

CCSS.ELA-Literacy.W.7.2

Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

CCSS.ELA-Literacy.W.7.2.A

Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.

CCSS.ELA-Literacy.W.7.2.B

Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.

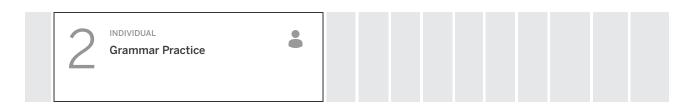
CCSS.ELA-Literacy.W.7.5

With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 7 here.)



Vocabulary Activities





Grammar Practice

Direct students to the grammar lesson in the Grammar Unit that will provide practice with a needed grammar skill or teach a grammar lesson from *Mastering Conventions*.

Card 1 Instructional Guide

Present today's grammar lesson plan.

- Direct your students to the grammar lesson from the Grammar Unit they will complete. Navigate to that lesson to remind students how to complete the self-guided activities.
 OR
- Distribute the lesson materials you have prepared from *Mastering Conventions*.

WRITING PROMPT:

Directions

Complete the grammar lesson your teacher assigns you.



Fluency: Rate



Students read one passage 3 times and track their rate and accuracy with a partner to improve fluency.

Card 1 Instructional Guide

Card 1: Students are introduced to appropriate reading rate (speed) and identify tricky words to practice.

Cards 2–4: Students read aloud to a partner, who tracks their rate and accuracy.

Card 5: Students compare their own data to see their progress in reading fluently.

Card 6: Students reflect on how their rate and accuracy changed after 3 readings.

Activities on Card - PAIRS

WRITING PROMPT:

Directions

- 1. Listen to the audio and follow along in the passage.
- 2. Highlight words that are new to you.
- 3. Read aloud the words you highlighted. Listen to the audio if you need to hear them again.

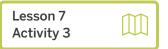
Card 2 Instructional Guide

Card 1: Students are introduced to appropriate reading rate (speed) and identify tricky words to practice.

Cards 2-4: Students read aloud to a partner, who tracks their rate and accuracy.

Card 5: Students compare their own data to see their progress in reading fluently.

Card 6: Students reflect on how their rate and accuracy changed after 3 readings.



Activities on Card - PAIRS

Both partners should read the passage aloud before they move on to the next card.

WRITING PROMPT:

1st Reading

- 1. Partner A: Read aloud.
 - Partner B: Complete the activities below to track your partner's reading.
- 2. Partner B: Read aloud.
 - Partner A: Complete the activities below to track your partner's reading.

Card 3 Instructional Guide

Card 1: Students are introduced to appropriate reading rate (speed) and identify tricky words to practice.

Cards 2-4: Students read aloud to a partner, who tracks their rate and accuracy.

- Card 5: Students compare their own data to see their progress in reading fluently.
- Card 6: Students reflect on how their rate and accuracy changed after 3 readings.

Activities on Card - PAIRS

Both partners should read the passage aloud before they move on to the next card.

WRITING PROMPT:

2nd Reading

- 1. Partner A: Read aloud.
 - Partner B: Complete the activities below to track your partner's reading.
- 2. Partner B: Read aloud.
 - Partner A: Complete the activities below to track your partner's reading.

Card 4 Instructional Guide

Card 1: Students are introduced to appropriate reading rate (speed) and identify tricky words to practice.

Cards 2-4: Students read aloud to a partner, who tracks their rate and accuracy.

- Card 5: Students compare their own data to see their progress in reading fluently.
- Card 6: Students reflect on how their rate and accuracy changed after 3 readings.

Lesson 7 Activity 3



Activities on Card - PAIRS

Both partners should read the passage aloud before they move on to the next card.

WRITING PROMPT:

3rd Reading

- 1. Partner A: Read aloud.
 - Partner B: Complete the activities below to track your partner's reading.
- 2. Partner B: Read aloud.
 - Partner A: Complete the activities below to track your partner's reading

Card 5 Instructional Guide

Card 1: Students are introduced to appropriate reading rate (speed) and identify tricky words to practice.

Cards 2-4: Students read aloud to a partner, who tracks their rate and accuracy.

Card 5: Students compare their own data to see their progress in reading fluently.

Card 6: Students reflect on how their rate and accuracy changed after 3 readings.

Activities on Card - PAIRS

Students should ask their partners for and record the information from their own previous readings.

WRITING PROMPT:

Answer the questions with the information from your partner for each of your readings.

Card 6 Instructional Guide

Card 1: Students are introduced to appropriate reading rate (speed) and identify tricky words to practice.

Cards 2–4: Students read aloud to a partner, who tracks their rate and accuracy.

Card 5: Students compare their own data to see their progress in reading fluently.

Card 6: Students reflect on how their rate and accuracy changed after 3 readings.

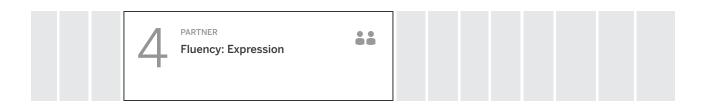
Activities on Card - INDIVIDUAL

Encourage students to consider whether they made more mistakes as their reading got faster.

7D: Poetry & PoeLesson Guides



Fluent reading happens at a normal speed, like how you would talk to a friend. We want the time it takes to read a passage and the number of mistakes to go down.



Fluency: Expression



Students focus on the punctuation in a passage and assess their phrasing and expression with a partner to improve fluency.

Card 1 Instructional Guide

Card 1: Students are introduced to appropriate phrasing, and select phrases as they listen to audio.

Card 2: Students are introduced to appropriate expression, and read aloud with a focus on the punctuation.

Card 3: Students select important words to emphasize, and read aloud to practice their expression.

Card 4: Students read the rubric to prepare to score their partner's reading.

Card 5: Students read aloud and score their partner on phrasing and expression.

Activity on Card - INDIVIDUAL

This activity directs students' attention to where they should pause as they read. Selecting each phrase or sentence as they hear it requires them to follow along with the audio.

Card 2 Instructional Guide

1. Activities on Card - PAIRS

Both partners should read the passage aloud before they move on to the next card.

2. Optional: Project Poll Results: Select and Discuss - WHOLE CLASS

If you are doing whole-class or small-group instruction, project the poll results and have a student share thoughts on his or her own reading.

Card 3 Instructional Guide

1. Activities on Card - PAIRS

Both partners should read the passage aloud before they move on to the next card.

2. Optional: Project Poll Results: Select and Discuss - WHOLE CLASS

If you are doing whole-class or small-group instruction, project the poll results and have a student share thoughts on his or her own reading.

Card 4 Instructional Guide

1. Activities on Card - PAIRS

Both partners should read the passage aloud before they move on to the next card.

2. Optional: Share Responses: Select and Discuss - WHOLE CLASS

If you are doing whole-class or small-group instruction, have a student share what he or she wants to change in the next reading.

Card 5 Instructional Guide

Activities on Card - PAIRS

WRITING PROMPT:

Directions

- 1. Partner A: Read the passage aloud. Partner B: Listen and then answer the questions to rate your partner.
- 2. Partner B: Read the passage aloud. Partner A: Listen and then answer the questions to rate your partner.



Revision Assignment



Students return to an earlier response to text to practice the skill of Focus, Use of Evidence, or Organize and Refine.

Card 1 Instructional Guide

Card 1: Students who can improve the Focus in their writing complete this Revision Assignment.

Card 2: Students who can improve the Use of Evidence in their writing complete this Revision Assignment. Card 3: Students who can better Organize and Refine an argument they have written complete this Revision Assignment.

1. Direct Students to the Writing Assignment They Will Revise - WHOLE CLASS

Assign all students to revise the same response to text writing from a recent lesson OR assign each student a distinct piece of writing to revise (you can use the commenting feature in the Gradebook). All students go to My Work to find the writing.

Note: The displayed text is the last passage the student wrote about. If students are revising a different passage, they should open the text in the Library.

2. Direct Students to Appropriate Revision Assignment

Determine what kind of practice your students need. Assign students to Card 1 for Focus, to Card 2 for Use of Evidence, or to Card 3 for Organize and Refine.

3. Activity on Card - INDIVIDUAL

The Revision Assignment for Focus is ideal for students whose writing moves from one moment or idea to the next without demonstrating an understanding of what is important in each.

WRITING PROMPT:

Use these directions if your teacher has assigned you to complete a **Revision Assignment for Focus.** When you are done, go to the last card and click HAND IN.

Directions

Revision Assignment: Focus (in Response to Text)

- 1. Go to My Work and find a recent writing activity (or your teacher will identify one for you).
- 2. Copy and paste your writing below.
- 3. Find a place in your writing where you focus on one moment in the reading but could add more details or explanation about what you noticed.
- 4. Write 3–5 additional sentences to that place in your writing, describing what you noticed and explaining your idea about this moment.

Card 2 Instructional Guide

Card 1: Students who can improve the Focus in their writing complete this Revision Assignment.

Card 2: Students who can improve the Use of Evidence in their writing complete this Revision Assignment.

Card 3: Students who can better Organize and Refine an argument they have written complete this Revision Assignment.

1. Direct Students to the Writing Assignment They Will Revise - WHOLE CLASS

Assign all students to revise the same response to text writing from a recent lesson OR assign each student a distinct piece of writing to revise (you can use the commenting feature in the Gradebook). All students go to My Work to find the writing.

2. Direct Students to Appropriate Revision Assignment

Determine what kind of practice your students need. Assign students to Card 1 for Focus, to Card 2 for Use of Evidence, or to Card 3 for Organize and Refine.

3. Activity on Card - INDIVIDUAL

The Revision Assignment for Use of Evidence is for students who struggle to select appropriate evidence or use direct quotes, or for students whose writing does not adequately describe the relevant parts of the evidence or explain the significance of what they've selected.

WRITING PROMPT:

Use these directions if your teacher has assigned you to complete a **Revision Assignment for Use of Evidence.** When you are done, go to the last card and click HAND IN.

Directions

Revision Assignment: Use of Evidence

Lesson Guides

- 1. Go to My Work and find a recent writing activity (or your teacher will identify one for you).
- 2. Copy and paste your writing below.
- 3. In your writing, find and underline a sentence(s) where you used details from the text as evidence to develop your idea
- 4. In the text, identify two more text details that connect to your idea.
- 5. Write 3–5 more sentences using and describing those details to explain your idea. Use at least one direct quote.

Card 3 Instructional Guide

- Card 1: Students who can improve the Focus in their writing complete this Revision Assignment.
- Card 2: Students who can improve the Use of Evidence in their writing complete this Revision Assignment.

Card 3: Students who can better Organize and Refine an argument they have written complete this Revision Assignment.

1. Direct Students to the Writing Assignment They Will Revise - WHOLE CLASS

Assign all students to revise the same response to text writing from a recent lesson OR assign each student a distinct piece of writing to revise (you can use the commenting feature in the Gradebook). All students go to My Work to find the writing.

2. Direct Students to Appropriate Revision Assignment

Determine what kind of practice your students need. Assign students to Card 1 for Focus, to Card 2 for Use of Evidence, or to Card 3 for Organize and Refine.

3. Activity on Card - INDIVIDUAL

The Revision Assignment for Organize and Refine is ideal for students whose argumentative writing shows strong use of focus and evidence, but could be better organized. It also invites students to pay close attention to their claim, revising it to adequately summarize the reasons they argue.

WRITING PROMPT:

Use these directions if your teacher has assigned you to complete a **Revision Assignment for Organize and Refine.** When you are done, click HAND IN.

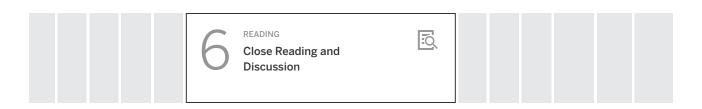
Directions

Revision Assignment: Organize and Refine

1. Go to My Work and find a recent writing activity (or your teacher will identify one for you).



- 2. Find the sentence that best serves as your claim—the main idea you're arguing. Copy and paste it into the chart.
- 3. Copy and paste each piece of your argument into the outline (you can add rows to create space for additional reasons and evidence if you need them).
- 4. Refine each piece of your argument so that it contains all of the following elements:
 - Specific textual evidence that supports the claim
 - Description of the key parts of your evidence
 - Clear explanation/reasoning of how this evidence supports the claim
- 5. Now, write a revised claim statement (1 or 2 sentences) that states your claim and summarizes your key reasons. Use this sentence starter if it is helpful.
 - _[My claim]_ because _[summary of reasons]__.



Close Reading and Discussion



Students read to stake a claim based on evidence, then collaborate to refine their claim.

Card 1 Instructional Guide

Card 1: Students read the text and select details to respond to the teacher's posted statement, then explain their reasoning.

Card 2: Paired students compare answers and use text to try to convince each other of their answer.

Card 3: Partners identify the outcome of their discussion and explain why they did/did not revise their thinking.

1. First Read - WHOLE CLASS

Provide students the passage they will use for the activity. Read the passage as a class.

2. Post the Statement - WHOLE CLASS or GROUP

Project or pass around the statement you have created for this activity. Make sure the statement can solicit a range of responses and text-based discussions. Make sure the question can be answered using the continuum provided (from strongly agree to strongly disagree).

Example Statements:

- The writer wants us to feel sympathy for the character.
- Based on our understanding of brain development, teens should not be allowed to drive.
- Physical capacity is more important than intellectual capacity for Frederick Douglass's understanding of himself as a man.

3. Activity on Card - INDIVIDUAL

4. Pair Students - WHOLE CLASS

Students should find a partner with a different response (it is fine if some students need to partner with a classmate with the same response).



WRITING PROMPT:

Directions

Find and read the passage your teacher assigns.

Highlight 3 or 4 pieces of evidence that help you respond to the statement your teacher provides.

Answer the poll and explain your response.

Card 2 Instructional Guide

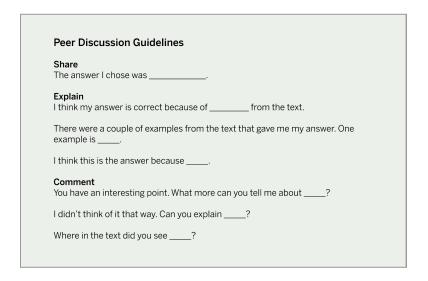
Card 1: Students read the text and select details to respond to the teacher's posted question, then explain their reasoning.

Card 2: Paired or grouped students compare answers and use text to try to convince partner of their answer.

Card 3: Partners identify the outcome of their discussion and refine their answer or explain their reason for disagreeing.

1. Activity on Card - PAIRS

If you think it will help students during pair discussion, project the Peer Discussion Guidelines to provide sentence frames that will support peer conversation.



WRITING PROMPT:

Directions

- 1. Explain to your partner why you chose the answer you did.
- 2. Using textual evidence, try to convince your partner that you are correct. Refer to the text passage and what you wrote when you chose your answer. Take turns sharing arguments and evidence with your partner.



Card 3 Instructional Guide

Card 1: Students read the text and select details to respond to the teacher's posted question, then explain their reasoning.

Card 2: Paired or grouped students compare answers and use text to try to convince partner of their answer.

Card 3: Partners identify the outcome of their discussion and refine their answer or explain their reason for disagreeing.

1. Activity on Card - PAIRS

2. Project and Discuss Poll Results (Optional) - WHOLE CLASS or GROUP

- Display both polls (before and after partner work).
- Discuss whether students changed their answers as a result of comparing answers with partners.
- Project the text (if possible) and discuss student responses. Push students to be precise about the evidence used to support their answers.

WRITING PROMPT:

Reread the statement provided by your teacher and answer the poll again. Then, choose whether to answer #1 or #2. When you are done, click HAND IN.





Write: Analyze One Text





Card 1 Instructional Guide

Card 1: Students respond to a Writing Prompt about a single text.

Card 2: The core text is available here if students are writing about it.

1. Activity on Card - INDIVIDUAL

Invite students to create a new piece of writing in response to a text. You can assign students to write about the core text or you can have them write about an outside text of your choice.

Project the prompts for the type of text your students are reading (literary or informational). Prompts are organized into 3 categories: Key Ideas and Details, Craft and Structure, and Integration of Knowledge and Ideas. Assign a specific prompt or invite students to select their own.

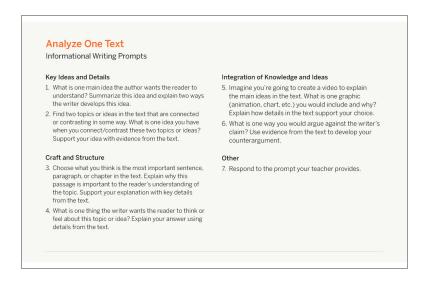
Have students indicate which prompt they are responding to in the box provided.



Analyze One Text: Literary Writing Prompts

Analyze One Text Literary Writing Prompts Integration of Knowledge and Ideas 1. What is something a character says or does that reveals 5. Imagine you're going to film a specific scene from who they are? Describe the character trait revealed in the text. Either choose one character and describe the text. Etter choose one character and describe the key directions you would give to an actor to show what the character is thinking, feeling, or acting in this moment. OR, choose one setting and describe the type of location you would choose to film it. this moment and support your answer with evidence from the text. 2. Choose two moments in the text that are connected or contrasting in some way. Use details from both moments to explain one idea or understanding you have Identify the scene and explain how details in the text when you put these two moments together. support your choices. 6. Rewrite this passage in a different format: as a play, poem, song, or social media posting. Experiment with Craft and Structure 3. Choose what you think is the most important or the language, but keep the main ideas and details the interesting sentence, paragraph, or stanza in the text. Explain why this passage is important or interesting. Support your explanation with key details from the text. 4. Write about a moment in the text where you had a 7. Respond to the prompt your teacher provides. different point of view than a character or narrator Explain how the details in the text support your point of

Analyze One Text: Informational Writing Prompts



WRITING PROMPT:

If you are writing about "The Tell-Tale Heart" by Edgar Allan Poe, click NEXT to view the text. If you are writing about another text, open the Library or open the text from your teacher. When you are finished writing, go to the last card and click HAND IN.



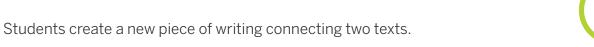
Card 2 Instructional Guide

Card 1: Students respond to a Writing Prompt about a single text.

Card 2: The core text is available here if students are writing about it.



Write: Connect Two Texts



Card 1 Instructional Guide

Card 1: Students respond to a Writing Prompt connecting two texts.

Card 2: The core text is available here if students are writing about it.

1. Activity on Card - INDIVIDUAL

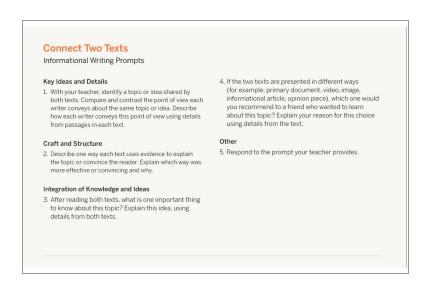
Invite students to create a new piece of writing where they make connections between two texts. You might ask students to connect the core text to a related article, story, or poem. Or, you could assign students two new texts to write about.

Project the prompts for the type of text your students are reading (literary or informational). Prompts are organized into 3 categories: Key Ideas and Details, Craft and Structure, and Integration of Knowledge and Ideas. Assign a specific prompt or invite students to select their own.

Have the student indicate which prompt he or she is responding to in the box provided.



Connect Two Texts Literary Writing Prompts Key Ideas and Details Integration of Knowledge and Ideas 1. Write about one way the main character of one text is 5. Compare and contrast one idea that each text conveys about what people are like OR what society is like OR what nature is like (your teacher can help you similar to and different from the main character of the 2. Write about one way the main setting and the feeling of the main setting is similar/different in each text. choose). Use text details to describe the idea in each text and explain how they are similar or different. 6. If one text updates or alludes to an original text (story, myth, etc.), describe one idea that the more recent Craft and Structure text emphasizes or how the text changes this idea. 3. Describe one difference in the type of language or the structure each writer chose for the text. Explain the impact of each choice. 7. Respond to the prompt your teacher provides. 4. With your teacher, identify a theme or idea shared by both texts. Compare and contrast one feeling or point of view each writer conveys about this theme or idea and describe how each writer conveys his or her point of view. Use details from both texts.



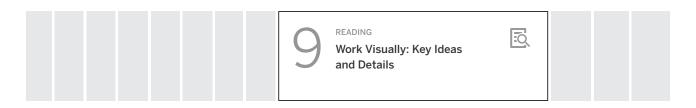
WRITING PROMPT:

Click NEXT to view "The Tell-Tale Heart" by Edgar Allan Poe. When you are finished writing, go to the last card and click HAND IN.

Card 2 Instructional Guide

Card 1: Students respond to a writing prompt connecting two texts.

Card 2: The core text is available here if students are writing about it.



Work Visually: Key Ideas and Details



Students work visually to understand a passage's central idea and supporting details or to connect two moments in a text.

Card 1 Instructional Guide

Card 1: This card provides a structure students can use to analyze the central idea and supporting details in a passage.

Card 2: This card provides a structure students can use to connect two moments in a text and make an inference.

1. Select Activity - WHOLE CLASS

If students are identifying a central idea, they complete this card.

If students are identifying a connection between two moments, they will navigate to the next card.

2. Identify Passage - WHOLE CLASS

Identify the passage students will read and help them navigate to this passage.

3. Activity on Card - PAIRS

Students often progress faster with this skill when they work in pairs. Support pairs to discuss each person's summary of the main idea before deciding on what to place in the chart.

4. Share and Discuss Results - WHOLE CLASS (optional)

Post the main idea response from 2 pairs with different responses.

Have students vote thumbs up or thumbs down which one they feel best captures the central idea of the passage. Ask students to share why they voted for a particular choice—they should use the text to explain their support.



WRITING PROMPT:

Directions

- 1. Read the passage your teacher assigns.
- 2. Highlight 3–5 sentences and phrases that help you understand the passage.
- 3. Discuss the passage with your partner. Decide what the passage is about overall, and what details are most important.
- 4. Complete the chart by summarizing the central idea and adding the key details used to develop this main idea. When you are done, go to the last card and click HAND IN.

Card 2 Instructional Guide

Card 1: This card provides a structure students can use to analyze the central idea and supporting details in a passage. Card 2: This card provides a structure students can use to connect two moments in a text and make an inference.

1. Select Activity - WHOLE CLASS

If students are identifying a central idea, they complete the previous card. If students are identifying a connection between two moments, they complete this card.

2. Identify Passage - WHOLE CLASS

Identify the passage students will read and help them navigate to this passage.

3. Activity on Cards - INDIVIDUAL

4. Share and Discuss Results - PAIRS (optional)

Allow students to share what they have with a partner, so the partner can provide additional text to support or further develop the student's idea.

WRITING PROMPT:

Directions

- 1. Read the passage your teacher assigns.
- 2. Find a moment that stands out to you. Copy a sentence from this moment and paste it into the box. Explain your thoughts about the moment in 1–2 sentences.
- 3. Reread to find another moment that feels related.

7D: Poetry & Poe

Lesson Guides

Lesson 7 Activity 9

- 4. Copy a sentence from this moment and paste it into the box. Explain your thoughts about the moment in 1–2 sentences.
- 5. In the box at the bottom, explain one idea that you have when you put these moments together. When you are done, click HAND IN.





Work Visually: Craft and Structure



Students work visually to paraphrase a passage or to analyze an author's word choices in a passage.

Card 1 Instructional Guide

Card 1: This card provides a structure students can use to paraphrase a passage and compare their work to a partner's.

Card 2: This card provides a structure students can use to analyze an author's word choices in a passage and the effects they create.

1. Select Activity - WHOLE CLASS

If students are paraphrasing a passage, they complete this card. If students are analyzing an author's word choices, they will navigate to the next card.

2. Identify Passage - WHOLE CLASS

Identify the passage students will read and help them navigate to this passage.

- 3. Activity on Card INDIVIDUAL
- 4. Compare and Discuss Paraphrases PAIRS
- 5. Share and Discuss Results WHOLE CLASS (optional)

Ask two different pairs to share their winning paraphrase. Have students vote thumbs up or thumbs down which one they feel best captures the meaning of the original passage. Ask students to share why they voted for a particular choice—they should use the text to explain their support.

WRITING PROMPT:

Lesson Guides

Lesson 7 Activity 10

Directions

- 1. Read the passage your teacher assigns.
- 2. Copy the portion your teacher asks you to paraphrase under "Original Text."
- 3. Paraphrase the passage under "Paraphrase 1."
- 4. Take turns reading your paraphrases out loud with your partner. Write your partner's paraphrase under "Paraphrase 2."
- 5. Discuss with your partner which paraphrase is closest to the original and why. Summarize your discussion at the bottom of the chart. When you are done, go to the last card and click HAND IN.

Card 2 Instructional Guide

Card 1: This card provides a structure students can use to paraphrase a passage and compare their work to a partner's. Card 2: This card provides a structure students can use to analyze an author's word choices in a passage and the effects these choices create.

1. Select Activity - WHOLE CLASS

If students are paraphrasing a passage, they complete the previous card. If students are analyzing an author's word choices, they complete this card.

2. Identify Passage - WHOLE CLASS

?Identify the passage students will read and help them navigate to this passage.

3. Activity on Card - PAIRS

Students often progress faster with this skill when they work in pairs. Support pairs to discuss specific words or phrases that reveal feelings or ideas.

4. Share and Discuss Results - WHOLE CLASS (optional)

Call on 2–3 students to share their responses with the class. Challenge students to provide feedback for their peers the way they do after writing activities.

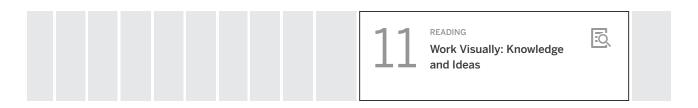
WRITING PROMPT:

Directions

- 1. Read the passage your teacher assigns.
- 2. Summarize what the writer is writing about in 1–3 sentences.



- 3. Enter 4 or 5 descriptive adjectives, strong verbs, expressions, or imagery the writer uses in the passage.
- 4. Review your list of words and write the feelings and ideas that they bring to mind.
- 5. At the bottom of the chart, explain why you think the writer used this type of language for this passage. When you are done, click HAND IN.



Work Visually: Knowledge and Ideas



Students work visually to compare and contrast two versions of a text (a text plus an audio or video recording, or a text plus another text it inspired).

Card 1 Instructional Guide

1. Identify Texts - WHOLE CLASS

Identify the texts and/or media students will use and help them navigate to these texts.

2. Activity on Card - PAIRS

Students often progress faster with this skill when they work in pairs. Support pairs to discuss specific words or phrases that reveal feelings or ideas.

3. Share and Discuss Results - WHOLE CLASS (optional)

Call on 2 or 3 students to share their responses with the class. Challenge students to make connections between their own work and the ideas they hear from their peers.

WRITING PROMPT:

Directions

- 1. Read the texts your teacher assigns.
- 2. Use the chart to note specific details that are shared by both texts, as well as specific details that are unique to each text.
- 3. At the bottom of the chart, draw a conclusion about why these similarities and differences are important.





Solo

Students have time for independent reading. Let them know that this activity is not optional.

Card 1 Instructional Guide

Help students who might be between reading selections find something that appeals to them, and let them know that this reading is required.

Note on suggested readings for each lesson:

The suggested readings connected with a particular text are distributed across all of the lessons in that sub-unit. Encourage students to click on suggested readings for many lessons to see all the options.

Note on the Amplify Library and the public library:

The Amplify Library is growing with additions every few months. Students also have a much wider selection through the free public library—which, in most cases, will allow them to borrow free digital books that they can read on their devices. Help students access this resource by searching for "public library" in their browsers.

WRITING PROMPT:

Directions

Select something to read. If you are not already in the middle of something you like, you might look here:

- Suggested reading for lessons in this sub-unit
- · Amplify Library
- Your local library

Read for 20 minutes or more. Keep track of the time beyond that if you like.

Fill in your answers, at right, and hand them in.



Sub-unit 3"The Cask of Amontillado"



Lesson Guides

Lesson 1



Lesson 1

Amontillado! Amontillado!



Overview

In this lesson, students will read carefully, paraphrase, and act out a few key passages that are essential to understanding the story as a revenge plot, happening in Italy, and involving two characters. Again, "The Cask of Amontillado" is a challenging text, and students will have opportunities to reread; for this lesson, keep students focused on the details they can identify that do allow them to understand something concrete. It's okay if students remain a bit confused about the story today. Indeed, you may want to respond to most of their questions with a "let's see whether we can figure that out as we read and reread over the next few days." In the next few lessons, they will read the story, reread the story, discuss the story, imagine a movie of the story, watch a movie of the story, write about the story, write a review of the movie, reread the story again, and write about the story again. It's okay for students to be a bit lost the first time through. Comfort with the text and comprehension will improve as students read together to prepare information and ideas based on the text, and then draw on their preparation to more closely examine character and setting in a group discussion.

You should guide your students to build some clear (if perhaps limited) understanding of the characters and their situation based on particular details revealed in the early part of the story. Make sure each student ends the lesson feeling as though they've been able to say something definitive about these elements and about Montresor in particular. The explorations of character today will be the basis for an activity in which students are movie directors who receive a video mail from two members of their movie crew—the casting director who wants to know about the actors he should seek (which requires knowing how the director thinks about the characters), and the set designer (who needs to design sets/find locations where the movie will happen).



Lesson at a Glance

ACTIVITY

Vocabulary Activities





2

Select Text: Introducing the Story (8 min)

Students listen carefully to the text to picture what is happening in the beginning of the story and learn 2 key vocabulary words.



3

Use the Text as Referee: Paraphrase 1 (5 min)

Students paraphrase the first sentence to begin to understand the significant details the narrator reveals in it.



4

Select Text: Read Like a Detective (6 min)

Students gather information about character and setting in order to prepare for discussion.



5

Discuss: Character & Setting (6 min)

Students draw on their character and setting preparation to engage in a group discussion.



6

Use the Text as Referee: Paraphrase 2 (6 min)

Students paraphrase 2 sentences to begin to understand the duplicitous nature of the narrator's (Montresor's) character.



7 St

Discuss: Determining Montresor's Character (6 min)

Students study the interaction between the 2 characters in an early scene to further their understanding of Montresor's duplicitous nature.



8

Select Text: How Montresor Manipulates Fortunato (3 min)

Students reread the same scene, using what they've learned about Montresor's motives to identify 2 ways in which Montresor manipulates Fortunato.



9

Wrap-Up: Polls on Character Traits (5 min)

Students determine what they know so far about what type of person each character really is.



10

Exit Ticket (4 min)

Students match the characters to descriptions of their behavior and intentions.



11

Solo (30 min)

Students read, ask, and answer questions about the rest of the story.



Preparation

- 1. In Activity 7, there's a live performance in which one student plays Fortunato and another plays Montresor. Assign these roles to strong readers, as it's a difficult scene to perform. Consider pulling your actors aside at the beginning of class to give them some direction that you wouldn't want the rest of the class to hear yet. For example, "Montresor is a bit of a crafty villain with a dark purpose who's using reverse psychology to trick Fortunato" and "Fortunato is admired and very proud of his wine knowledge. He might be a bully. He has had a bit to drink."
- 2. Prepare to pair up students for Activity 4. Keep in mind that you might want to instruct struggling pairs to use the scaffolded version of the pair activity.
- 3. In Activity 5, prepare to place students in groups of 4, each assigned to represent the narrator, Fortunato, or the setting. Keep in mind that Montresor is a more straightforward character for students to focus on during the group activity.
- 4. At the end of "The Cask of Amontillado" lessons, students will begin the Amplify Quest. Prepare students for this Quest at least one week in advance. Among your apps, you'll find the Quest *Who Killed Edgar Allan Poe?*, which includes a teacher guide and all student materials.
- The skit script in the Materials section contains instruction for a mock classroom interruption to support student's understanding of Montresor's power of persuasion. Review the skit to plan for this optional activity.

Exit Ticket

In Activity 10, students match the characters to descriptions of their behavior and intentions.

Before Next Lesson

Before Lesson 2, read your students' Solo submissions from this lesson and prepare 3 or 4 Spotlights of interesting questions students still have about the story.

This is a link to the Spotlight app, which will open in a new browser window.

WORDS TO USE

- Precluded
- Impunity
- · Definitively
- Retribution



The Works of Edgar Allan Poe 2 - The Cask of Amontillado

Carnival Image 1

Carnival Image 2

Optional: Skit Script

Paraphrase Chart 1

Paraphrase Chart 2

Exit Ticket Projection 1/2

Exit Ticket Projection 2/2

Skills & Standards

Focus Standards

CCSS.ELA-LITERACY.RL.7.3

Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

Other Standards Addressed in This Lesson

CCSS.ELA-Literacy.L.7.4.A

Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.

CCSS.ELA-Literacy.L.7.4.C

Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.

CCSS.ELA-Literacy.L.7.4.D

Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

CCSS.ELA-Literacy.L.7.5

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCSS.ELA-LITERACY.RL.7.1

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RL.7.6

Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

CCSS.ELA-LITERACY.RL.7.10

By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

CCSS.ELA-Literacy.SL.7.1.A

Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

Differentiation

To implement these differentiation tips, you will need to plan for them in advance. Consider adding your own notes about how you would implement each tip with specific students in your classroom.

Ensure that headphones are available for students to hear the audio of the text in order to provide accessibility.

+Activity 3, Use the Text as Referee: Paraphrase 1

If students are struggling to read this text, you may choose to allow them to work in pairs for this activity.

Assign students to the level of support that matches their needs.

◆ Core

Students paraphrase the first sentence to begin to understand the significant details the narrator reveals in it.

■ Substantial, ELL (Dev), Moderage

This alternate activity paraphrases the first part of the sentence for students. Students will complete the paraphrase of the first sentence and begin to understand the significant details the narrator reveals in it.

+Activity 4, Select Text: Read Like a Detective

Plan how to assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.

Assign students to the level of support that matches their needs.

◆ Core

Students practice close reading to gather information about the characters and setting in the early part of the story.

■ Substantial

This alternate activity reduces the amount of text on the page by providing only pre-selected quotes from the text with corresponding sentence starters to support students as they focus on character and setting in the early part of the story.

ELL (Dev)

This alternate activity provides pre-selected quotes from the text and sentence starters so students can focus on explaining what each quote shows about the character or setting.

■ Moderate

This alternate activity reduces the amount of text and provides sentence starters to support students as they focus on character and setting in the early part of the story.

► Light

This alternate activity provides sentence starters to support students as they focus on character and setting in the early part of the story.

+Activity 5, Discuss: Character & Setting

Plan how to assign groups for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level. If students are below grade level in reading or struggle to make inferences when reading, assign them to Montresor as he is a more straightforward character.

Assign students to the level of support that matches their needs.

◆ Core

Students work with a group to determine the most important details about the narrator, Fortunato, and the setting (so far), and then share their details with the class.

■ Substantial, ELL (Dev)

This alternate activity provides sentence starters to help students determine the most important details about the narrator (Montresor), Fortunato, and the setting.

+Activity 6, Use the Text as Referee: Paraphrase 2

Use the over-the-shoulder conference guides to support students' individual needs.

If students are struggling to read this text, you may choose to allow them to work in pairs for this activity.

Assign students to the level of support that matches their needs.

◆ Core

Students paraphrase 2 sentences to begin to understand the duplicitous nature of the narrator's (Montresor's) character.

■ ■ Substantial, ELL (Dev), Moderate

This alternate activity paraphrases the first part of each sentence for students. Students will complete the paraphrases to begin to understand the duplicitous nature of the narrator's (Montresor's) character.

Activity 7, Discuss: Determining Montresor's Character & Activity 8, Select Text: How

Montresor Manipulates Fortunato

If students are struggling to understand this text you may choose to create a 5 W's chart or another chart to record both concrete details and nuances of the text that explain what is happening.

+Activity 11, Solo

Assign students to the level of support that matches their needs.

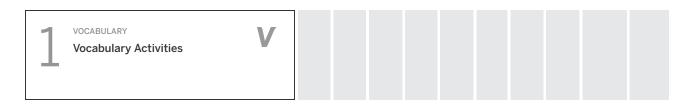
◆ Core

Students read, ask, and answer questions about the rest of the story.

■ • Substantial, ELL (Dev), Moderate

This alternate Solo helps students read and comprehend the text by providing a preview of the text and reducing the length of the passage and the number of questions students will answer about the passage.





Vocabulary Activities



2 CLASS
Select Text: Introducing the Story





Select Text: Introducing the Story

Students listen carefully to the text to picture what is happening in the beginning of the story and learn 2 key vocabulary words.

Card 1 Instructional Guide

Card 1: Students reread the passage to picture what is happening in the beginning of the story.

Card 2: Students use visuals to learn 2 key vocabulary words for the story.

1. Read Aloud - WHOLE CLASS

Play audio of text for the class.

2. Activities on Card - INDIVIDUAL

Do not clarify confusions yet; just reassure students that rereading, visualizing, and looking at the text more closely will lead to better understanding.

WRITING PROMPT:

Directions

- 1. Listen carefully to the passage from "The Cask of Amontillado" and picture what is happening.
- 2. Highlight one place where you have an idea about the relationship between the narrator and Fortunato.
- 3. Highlight one place where you have a picture of the setting.

Card 2 Instructional Guide

 ${\it Card 1: Students \ reread \ the \ passage \ to \ picture \ what \ is \ happening \ in \ the \ beginning \ of \ the \ story.}$

Card 2: Students use visuals to learn 2 key vocabulary words for the story.

Introduce Vocabulary - WHOLE CLASS

Quickly teach 2 words from the title of the story:

A "cask" is a barrel and "amontillado" is a particular type of wine.



That's all I'm giving you—the sentences in this story are challenging, but there's a lot you'll be able to figure out on your own.



Use the Text as Referee: Paraphrase 1



Students paraphrase the first sentence to begin to understand the significant details the narrator reveals in it.

Card 1 Instructional Guide

- 1. Introduce Activity WHOLE CLASS
- Now let's look at the first sentence again to figure out—precisely—what our narrator is telling us here.
- 2. Activity 1 on Card INDIVIDUAL
- 3. Project Chart WHOLE CLASS

Project the chart onto a writable surface.

Student Paraphrase 1	Original	Student Paraphrase 2
	"The thousand injuries of Fortunato I had borne as I best could; but when he ventured upon insult, I vowed revenge." (1)	



4. Post Responses: Collaborate and Refine - WHOLE CLASS

Ask 2 volunteers to write their paraphrases on either side of the chart. Ask each student to explain *why* they paraphrased *each part* of the sentence the way they did.

- 5. Activity 2 on Card INDIVIDUAL
- 6. Share and Discuss Answers WHOLE CLASS



Let's brainstorm all the details the narrator reveals in this sentence.





Select Text: Read Like a Detective



Students gather information about character and setting in order to prepare for discussion.

Card 1 Instructional Guide

Card 1: Students highlight a detail about the narrator (Montresor), Fortunato, and the setting to identify what they understand.

Card 2: Students explain what they learn based on their chosen detail to begin to build a picture of these characters and the setting.

Card 3: Students determine which gathered information about character or setting they would like to share with their classmates.

1. Group Students - WHOLE CLASS

Put students into pairs to complete this highlighting activity.

2. Activity on Card - PAIRS



SUBSTANTIAL

WRITING PROMPT:

Directions

As you reread this passage with your partner, highlight one additional detail you notice about each of the following:



- The narrator (Montresor)
- Fortunato
- The setting



ELL DEV

WRITING PROMPT:

Directions

- 1. Read the lines from the story about the narrator, Fortunato, and the setting.
- 2. Complete the sentence for each to explain what you can figure out from the lines you read.



Discuss: Character & Setting



Students draw on their character and setting preparation to engage in a group discussion.

Card 1 Instructional Guide

1. Group Students - WHOLE CLASS

Put students into groups of 4. Assign 2 groups (or more) to represent the narrator, Fortunato, or the setting.

- 2. Introduce Activity WHOLE CLASS
- Your group will be the expert on the narrator/Fortunato/the setting of this story.
- Share your information from the previous activity, then work together to agree on the 2 most important details about your character or the setting, and be prepared to teach the rest of us what you've learned.
- 3. Activity on Card GROUPS
- 4. Share Responses: and Connect and Explain WHOLE CLASS

Have each group share one detail, and why it is important with the rest of the class.



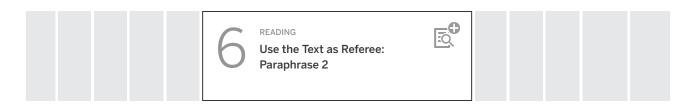
If your students do not know what Carnival is, you can project these 2 images to show them typical costumes.



These are from Venice, Italy, which is known for its Carnival celebration, including elaborate masks like the ones Poe describes in "The Cask of Amontillado."







Use the Text as Referee: Paraphrase 2



Students paraphrase 2 sentences to begin to understand the duplicitous nature of the narrator's (Montresor's) character.

Card 1 Instructional Guide

- 1. Introduce Activity WHOLE CLASS
- Now, let's focus in even more closely on the narrator's feelings about his "friend" Fortunato.
- 2. Activity on Card INDIVIDUAL
- 3. Project Chart WHOLE CLASS

Project the chart onto a writable surface, like a whiteboard.

understood, that word nor deed had I unato cause to doubt		
unato cause to doubt		
will.		
d as was my wont to		
	t	
ht of his immolation.		
ni t	ed, as was my wont, to nis face, and he did not that my smile now was a ght of his immolation.	nis face, and he did not that my smile now was at

4. Post and Discuss Responses - WHOLE CLASS

Ask 2 volunteers to write their paraphrases on either side of the chart.

Ask each student to explain why they paraphrased each part of the sentence the way they did.

Discuss what the paraphrases reveal about the narrator's behavior versus his intentions toward Fortunato.

Q	How does the narrator act toward Fortunato?
Q	Why does the narrator really smile when he sees Fortunato?
Q	Does Fortunato understand how the narrator feels?



On-The-Fly Support

ON TRACK

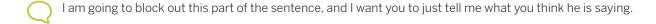
Students correctly identifying how the modifiers and negations work in their paraphrase.



NEEDS SUPPORT

Students not understanding how the modifiers and negations work in their paraphrase.

Have student focus on key part of sentence to paraphrase: for example, in sentence 1, "...neither by word nor deed had I given Fortunato cause to doubt my good will."





Discuss: Determining Montresor's Character



Students study the interaction between the 2 characters in an early scene to further their understanding of Montresor's duplications nature.

Card 1 Instructional Guide

1. Prepare for Activity - WHOLE CLASS

Choose 2 strong readers/actors to read the scene aloud at the front of the classroom. Remind students that the narrator's name is Montresor.

2. Activity on Card - INDIVIDUAL

3. Discuss Responses: Select and Discuss - WHOLE CLASS

Discuss each question in the student instructions (adding follow-up questions as needed):

- What do we know about how Montresor really feels about Fortunato?
- Does Montresor think Fortunato is a good judge of wine? (Ask students to look back to see what else he says about Fortunato and wine.)
- Do the things he says to Fortunato reflect his feelings or not?
- · Why does Montresor say he is on his way to find Luchesi?
- What does he say he wants Luchesi to tell him?
- Why does Fortunato say that they should instead go together to the vaults?
- Why does Fortunato want to help Montresor determine whether the wine is genuine, rather than letting Luchesi do this work?
- Do you think Montresor really wants help from Fortunato?
- What is the meaning of the word "pipe" when Montresor says, "...I have received a pipe of what passes for Amontillado..." (5)? (A large container used to store wine)

WRITING PROMPT:

Directions

Listen to this exchange between the narrator (Montresor) and Fortunato. As you listen, try to determine:

- What is Montresor *hiding* from Fortunato?
- Why does Montresor say he's on his way to find Luchesi?
- Why does Fortunato *suggest* going to the *vaults*?



Select Text: How Montresor Manipulates Fortunato



Students reread the same scene, using what they've learned about Montresor's motives to identify 2 ways in which Montresor manipulates Fortunato.

Card 1 Instructional Guide

1. Activity on Card - INDIVIDUAL

Have students determine 2 ways in which Montresor manipulates Fortunato in this scene.

2. Discuss Passage: Select and Discuss - WHOLE CLASS



Why might it be important that it is Fortunato who suggests going to the vaults? (Montresor doesn't want Fortunato to suspect that he's trying to get him to go down to the vaults—that way Fortunato won't be on his guard—so he tempts him with something he really wants but doesn't ask him directly.)





Wrap-Up: Polls on Character Traits



Students determine what they know so far about what type of person each character really is.

Card 1 Instructional Guide

Card 1: Students respond to a poll about Montresor's character and use text evidence to discuss results.

Card 2: Students respond to a poll about Fortunato's character and use text evidence to discuss results.

Card 3: Students respond to a poll about the characters' clothes and use text evidence to discuss results.

1. Activity on Card - INDIVIDUAL

2. Project Poll Results: Select and Discuss - WHOLE CLASS

Call on a few students to share their answer choice and to explain what part of the text led them to choose their response.

Card 2 Instructional Guide

Card 1: Students respond to a poll about Montresor's character and use text evidence to discuss results.

Card 2: Students respond to a poll about Fortunato's character and use text evidence to discuss results.

Card 3: Students respond to a poll about the characters' clothes and use text evidence to discuss results.

1. Activity on Card - INDIVIDUAL

2. Project Poll Results: Select and Discuss - WHOLE CLASS

Call on a few students to share their answer choice and to explain what part of the text led them to choose their response.

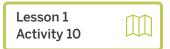
Card 3 Instructional Guide

Card 1: Students respond to a poll about Montresor's character and use text evidence to discuss results. Card 2: Students respond to a poll about Fortunato's character and use text evidence to discuss results.

Card 3: Students respond to a poll about the characters' clothes and use text evidence to discuss results.

- 1. Activity on Card INDIVIDUAL
- 2. Project Poll Results: Select and Discuss WHOLE CLASS

Call on a few students to share their answer choice and to explain what part of the text led them to choose their response.





Exit Ticket



Students match the characters to descriptions of their behavior and intentions.

Card 1 Instructional Guide

Solutions

Montresor's reaction to Fortunato: A. He greets him warmly to hide the disgust he feels.

Fortunato's reaction to Montresor: B. He greets him warmly because he's in a drunken state.

Lesson Guides





Solo

Students read, ask, and answer questions about the rest of the story.



Card 1 Instructional Guide



SUBSTANTIAL

WRITING PROMPT:

Solo Overview

- 1. Read this passage from "The Cask of Amontillado" and picture what happens.
- 2. Write two questions you still have about the story.
- 3. Answer the questions.



WRITING PROMPT:

Read this passage and pay close attention to find out why Montresor really wants Fortunato to go down in the vaults with him.





LIGHT





CORE CHALLENGE

WRITING PROMPT:

Read this passage and pay close attention to find out why Montresor really wants Fortunato to go down in the vaults with him.



Lesson 2

Your Movie Crew



Overview

In this lesson, students complete their initial reading of "The Cask of Amontillado" and begin to reread the story—a continuation of their "read like a movie director" work. Students should have fun with this work; the key for using these activities to improve their close reading skills is to make sure they keep coming back to the text in preparing their replies to their film crew.

The Spotlight discussion will allow you to clarify any student's confusion about what happens at the end of the story and to push students to consider the lingering portrait of Montresor created by this ending. Then, as students summarize their thoughts about setting and character, two videos will suddenly interrupt the conversation. These videos are "video mail messages" from movie crew members who "hire" the students to become the movie directors who will need to make detailed decisions about sets and casting. The videos are, of course, a pretext to get students to write about character and setting, so they should be able to point back to the text when explaining any directorial decisions they make.

After they've prepared their own production, students watch an interview about the making of Moonbot Studios' animated version of "The Cask of Amontillado." Moonbot produced the animation for this curriculum. These interviews reinforce the connection between close reading and "reading like a movie director" as the team focuses on how they visualized the setting and characters based on Poe's text. Students end class by discussing the similarities and differences between the decisions made by the Moonbot team and their own vision as "directors."



Lesson at a Glance

ACTIVITY

Vocabulary Activities





2

Discuss: Spotlight (2 min)

Students answer some of their peers' questions about the second half of the story and, thereby, share their understanding of it.



3

Discuss: Montresor's Revenge (10 min)

Students review the final moments of the story to solidify their understanding of what happens.



4

Discuss: Setting the Scene (5 min)

Students present their overall picture of the setting and characters to prepare for the next activity, in which they will define their ideas in more detail.



5

Work Visually: Casting & Set Forms (10 min)

Students find details from the story to "cast" the right actor to play each character and "create" a set that reflects the setting.



6

Connect Text: Character & Setting Design (5 min)

Students compare their analysis of the story to decisions made by filmmakers.





Exit Ticket (4 min)

Students identify the text details that set designers and casting directors pay attention to when creating a film adaptation of a text.



8

Solo (20 min)

Students will investigate Montresor's feelings about his revenge and then read additional texts by Poe to prepare for the Quest.



Preparation

At the end of "The Cask of Amontillado" lessons, students will begin the Amplify Quest. Prepare students for this Quest at least one week in advance. Among your apps, you'll find the *Who Killed Edgar Allan Poe?* Quest, which includes a teacher guide and all student materials.

Exit Ticket

In Activity 6, students identify the text details that set designers and casting directors pay attention to when creating a film adaptation of a text.

Skills & Standards

Focus Standards

CCSS.ELA-LITERACY.RL.7.7

Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).

Other Standards Addressed in This Lesson

CCSS.ELA-LITERACY.RL.7.1

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RL.7.3

Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

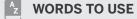
CCSS.ELA-Literacy.SL.7.1

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.

CCSS.ELA-Literacy.SL.7.1.A

Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

CCSS.ELA-LITERACY.RL.7.6



- Deed
- Accosted
- Numerous
- Surmounted



The Works of Edgar Allan Poe 2 - The Cask of Amontillado

Casting Director Video

Art Director Video

Character Design Video

Setting Video

Exit Ticket Projection

Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

CCSS.ELA-LITERACY.RL.7.4

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

Differentiation

To implement these differentiation tips, you will need to plan for them in advance. Consider adding your own notes about how you would implement each tip with specific students in your classroom.

Ensure that headphones are available for students to hear the audio of the text in order to provide accessibility.

Activity 3, Discuss: Montresor's Revenge

If students are struggling to understand the final actions and feelings of Montresor, create a 5 W's chart or another chart that visually organizes material, like a T-chart, for the class.

Activity 5, Work Visually: Casting & Set Forms

Use the over-the-shoulder conference guides to support students' individual needs.

Card 2: If students are struggling to find details in the text that describe Fortunato, have them focus on paragraphs 1–4.

Card 3: If students are struggling to describe or understand the settings, direct them to find details from paragraphs 4, 25–28, 51, 67, and 68.

+Activity 7, Solo

Assign students to the level of support that matches their needs.

◆ Core

Students will investigate Montresor's feelings about his revenge and then read additional texts by Poe to prepare for the Quest.

■ Substantial, ELL (Dev), Moderate

This alternate Solo helps students read and comprehend the text by providing a preview of the text, and reducing the length of the passage and the number of questions students will answer about the passage.



Vocabulary Activities





Discuss: Spotlight



Students answer some of their peers' questions about the second half of the story and, thereby, share their understanding of it.

Card 1 Instructional Guide

1. Launch Spotlight app - WHOLE CLASS

Project the 3 or 4 Spotlights you prepared from students' Solo responses.

2. Read Aloud - WHOLE CLASS

Ask students to read their own Spotlight aloud.

3. Discuss Story - WHOLE CLASS

Lead a discussion based on Spotlight questions and additional questions students identified in their own Solos (which they can see in their first activity):

- Montresor leads Fortunato into his vast underground vaults.
- Luchesi is a mutual friend whom Montresor keeps mentioning is an expert on Amontillado.
- Montresor leads Fortunato into an empty chamber, deep in the vaults.
- Fortunato thinks there is Amontillado in the chamber.

Make sure students have the broad outlines; they will do a closer reading of the ending in their next activity.

WRITING PROMPT:

Directions

Listen as your classmates read their Solo responses.



Discuss: Montresor's Revenge



Students review the final moments of the story to solidify their understanding of what happens.

Card 1 Instructional Guide

1. Introduce Activity - WHOLE CLASS



The ending of this story is a little confusing. I'd like us to read it again, together this time, to make sure we all really understand what's happening here.

2. Read Aloud - WHOLE CLASS

Read aloud the scene where Montresor entombs Fortunato.

It can be fun to ask 2 students to represent the 2 characters and have the class use the text to create a "tableau" of the final scene (the position of each character and what they are doing).

3. Discuss Story: Collaborate and Refine - WHOLE CLASS

- · What happens at the end of the story?
- How does Fortunato feel at the end of the story?
- How does Montresor feel? (Push students to point to details in the text that support their inferences.)
- When do you think Montresor will let Fortunato go (or will he)?
- How do you feel about the end of the story?

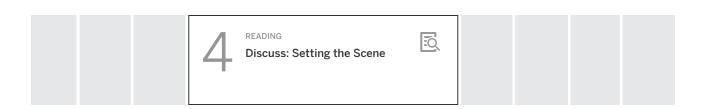
If the class "gets" what happens at the end, it may be important to talk about how this is not a "moral" story—the person who gets punished may not have done anything terrible, and the person who does something terrible doesn't get punished.

WRITING PROMPT:

Directions

As you listen to the end of the story, try to figure out the answers to these questions:

- What does Montresor do to Fortunato?
- What do you think happens to Fortunato?
- What happens to Montresor?



Discuss: Setting the Scene



Students present their overall picture of the setting and characters to prepare for the next activity, in which they will define their ideas in more detail.

Card 1 Instructional Guide

Card 1: Students gather details about the setting and characters.

Card 2: Students demonstrate their understanding of two settings in the text.

1. Discuss Setting: Select and Discuss - WHOLE CLASS



We discussed that the opening of the story is at Carnival in Venice, but then the rest of it takes place where?

Ask students to turn to a partner and describe how they picture the Carnival celebration and to compare that to how they picture Montresor's catacombs (vaults).

Allow a few pairs to share their ideas.

2. Discuss Characters: Select and Discuss - WHOLE CLASS

Allow students a minute to discuss these questions with their partners first, before discussing as a class.



What kind of character is Montresor? How do you picture him? What specific details in the text lead you to this view of Montresor?



What kind of character is Fortunato? How do you picture him? What specific details in the text lead you to this view of Fortunato?

As students present their ideas, ask them to point to the details in the text that support their ideas.

WRITING PROMPT:



Directions

Now that you've read the whole story:

- 1. How do you picture the different settings?
 - Carnival
 - · Montresor's house
 - · Montresor's catacombs
- 2. What kind of character is Montresor? How do you picture him?
- 3. What kind of character is Fortunato? How do you picture him?

Card 2 Instructional Guide

Card 1: Students gather details about the setting and characters.

Card 2: Students demonstrate their understanding of two settings in the text.

- 1. Activity on Card INDIVIDUAL
- 2. Share and Discuss WHOLE CLASS

As students present their ideas, ask them to point to the details in the text that support their ideas.

You may choose to project the passage for all students to see. As students reference different parts of the text, point to the section being referenced so that all students can connect the comment to the specific section of text.

Solutions

Carnival: Bright colors, Full of people, Outside

Catacombs: Private, Damp, Dark



Work Visually: Casting & Set Forms



Students find details from the story to "cast" the right actor to play each character and "create" a set that reflects the setting.

Card 1 Instructional Guide

Card 1: Students prepare for an activity where they will use the text to accurately "cast" actors to play the characters and "create" the set.

Card 2: Students complete a casting form to select and describe text details that help them visualize Montresor.

Card 3: Students complete a casting form to select and describe text details that help them visualize Fortunato.

Card 4: Students complete a chart to select and describe text details that help them visualize the setting.

Card 5: The text is available for students to use.

1. Introduce Video - WHOLE CLASS



I just got 2 video messages from a movie studio. It says they want *you* to be the director of a movie version of "The Cask of Amontillado." Should we watch them? The first one is from a casting director. Does anyone know what that is? (*He/she decides who will play each part in the movie.*)

2. Play Video 1 - WHOLE CLASS



3. Transition to Video 2 - WHOLE CLASS

It sounds like you will need to find the details from the story that will help you choose the right actor to play each character. But first, let's watch the second video message.

4. Introduce Video 2 - WHOLE CLASS

This one is from the film's art director. Does anyone know what that is? (He/she designs the sets, picks the places where the filming will happen.)

5. Play Video - WHOLE CLASS



7D: Poetry & Poe

Lesson Guides

Lesson 2 Activity 5

6. Discuss Video - WHOLE CLASS



It sounds like you will also need to find the details from the story that will help you create an accurate scene where this all takes place.

7. Transition to Next Activity - WHOLE CLASS

Tell students that they will either help the casting director cast one of the characters or help the art director recreate the setting. If they worked on Montresor in Lesson 1, they'll fill out the casting form for Montresor in this activity, and so on.

WRITING PROMPT:

Watch the casting and art direction videos your teacher plays.

Card 2 Instructional Guide

Card 1: Students prepare for an activity where they will use the text to accurately "cast" actors to play the characters and "create" the set.

Card 2: Students complete a casting form to select and describe text details that help them visualize Montresor.

- Card 3: Students complete a casting form to select and describe text details that help them visualize Fortunato.
- Card 4: Students complete a chart to select and describe text details that help them visualize the setting.
- Card 5: The text is available for students to use.

1. Introduce Activity - WHOLE CLASS



Now, you have the chance to tell the casting director what type of actor you think should play each character, or to tell the set director what kind of setting you envision.



Make sure you back up how you picture the characters or setting with details from the text; otherwise, you run the risk of casting the wrong person for the role, or setting the movie in the wrong location, and your movie will not be a hit!

2. Activity on Card - INDIVIDUAL

Make sure students understand that they are completing only one of these forms, depending on whether they worked on Montresor, Fortunato, or the setting in the previous lesson.





On-The-Fly Support

ON TRACK

Students using details from the text to support their vision for the actor.

Check that students are including details such as physical appearance: wearing a black silk mask and a roquelaure.

Make sure students are including details from the text that support their opinions about the character's traits:

- · Intent on getting revenge
- Planning Fortunato's "immolation"
- · Manipulating Fortunato by constantly suggesting that he'll just have Luchesi taste the Amontillado instead
- · Burying a man alive by chaining him inside his vaults and building a brick wall in front of him

NEEDS SUPPORT

Students struggling to find details in the text to support their vision.



That's an interesting physical description you've written. Poe gives very little description about Montresor's physical appearance. Was it his actions or something he said that led you to picture him this way?

NEEDS SUPPORT

Students struggling to come up with a description of the character.



What do you know about Montresor? Based on what you do know, how would you picture his physical appearance?

Stress that there is no right or wrong answer here.



I see you've described Montresor as "a man wearing a mask and a cape." That's a good start, but how do you picture the man himself?



How would you describe the type of person Montresor is? Think about what he's done to Fortunato, and how he's done it. You can write your description about him based on his actions.

Card 3 Instructional Guide

Card 1: Students prepare for an activity where they will use the text to accurately "cast" actors to play the characters and "create" the set.

Card 2: Students complete a casting form to select and describe text details that help them visualize Montresor.



Card 3: Students complete a casting form to select and describe text details that help them visualize Fortunato.

Card 4: Students complete a chart to select and describe text details that help them visualize the setting.

Card 5: The text is available for students to use.

Activity on Card - INDIVIDUAL



On-The-Fly Support

ON TRACK

Students using details from the text to support their vision for the actor.

Check that students are including details such as physical appearance:

- Wearing motley—parti-striped dress and conical cap with bells
- Has a cold/cough

Make sure students are including details from the text that support their opinions about the character's traits:

- · Repeatedly insults Luchesi
- · Anxious to taste the Amontillado
- · Drinks to excess
- · Insults Montresor and his family
- · Disregards his own health for alcohol

NEEDS SUPPORT

Students struggling to find details in the text to support their vision.



That's an interesting physical description you've written. Poe gives very little description about Fortunato's physical appearance. Was it his actions or something he said that led you to picture him this way?

NEEDS SUPPORT

Students struggling to come up with a description of the character.



What do you know about Fortunato? Based on what you do know, how would you picture his physical appearance?

(Stress that there is no right or wrong answer here.)



I see you've described Fortunato as wearing "motley" and "a conical cap with bells." That's a good start, but how do you picture the man himself?



How would you describe the type of person Fortunato is? Think about how he treats Montresor and how easily he is manipulated by Montresor. You can write your description about him based on his actions.

Card 4 Instructional Guide

Card 1: Students prepare for an activity where they will use the text to accurately "cast" actors to play the characters and "create" the set.

Card 2: Students complete a casting form to select and describe text details that help them visualize Montresor.

Card 3: Students complete a casting form to select and describe text details that help them visualize Fortunato.

Card 4: Students complete a chart to select and describe text details that help them visualize the setting.

Card 5: The text is available for students to use.

Activity on Card - INDIVIDUAL

Make sure students know they can click NEXT to see the entire text so that they can copy and paste details about the setting and atmosphere into the table.



On-The-Fly Support

ON TRACK

Students using details from the story to picture the setting.



I like how you copied the phrase "supreme madness of the carnival season" and then wrote that the atmosphere is "wild and out of control." I can see how the text gave you this idea.

NEEDS SUPPORT

Students not using details from the story to picture the setting.



You say that the catacombs are filled with dark figures lurking in the shadows. This is a creepy place, but I want you to focus on what is in the text. Highlight two details that Poe uses to describe the catacombs.

Card 5 Instructional Guide

Card 1: Students prepare for an activity where they will use the text to accurately "cast" actors to play the characters and "create" the set.

Card 2: Students complete a casting form to select and describe text details that help them visualize Montresor.

7D: Poetry & Poe

Lesson Guides

Lesson 2 Activity 5

Card 3: Students complete a casting form to select and describe text details that help them visualize Fortunato.

Card 4: Students complete a chart to select and describe text details that help them visualize the setting.

Card 5: The text is available for students to use.

Activity on Card - INDIVIDUAL

WRITING PROMPT:

Directions

Copy and paste details (from the text to the set form) that might be helpful to the art director when designing the set.





Connect Text: Character & Setting Design



Students compare their analysis of the story to decisions made by filmmakers.

Card 1 Instructional Guide

1. Introduce Video 1 - WHOLE CLASS



This is an interview with the directors of an animated version of "The Cask of Amontillado" that we'll be watching during the next lesson. Let's see how they decided to portray the characters, and why.

2. Play Video 1 - WHOLE CLASS



3. Introduce Video 2 - WHOLE CLASS



In this interview with the directors, they talk about the decisions they made about the setting and atmosphere. Pay close attention to how they decide to show us characteristics of Montresor, particularly through the setting.

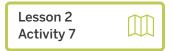
Lesson 2 Activity 6



4. Play Video 2 - WHOLE CLASS



Remind students that they should use specific details from the video and their own vision of the characters in this comparison.





Exit Ticket



Students identify the text details that set designers and casting directors pay attention to when creating a film adaptation of a text.

Card 1 Instructional Guide

Solutions

- 1. Descriptions of facial features **Casting director**
- 2. Descriptions of physical places **Set designer**
- 3. Lines of dialogue that convey personality Casting director
- 4. Descriptions that create a mood in a location **Set designer**
- 5. Details about furniture in a room **Set designer**



Solo



Students will investigate Montresor's feelings about his revenge and then read additional texts by Poe to prepare for the Quest.

Card 1 Instructional Guide



SUBSTANTIAL

WRITING PROMPT:

Solo Overview

- 1. Highlight details about revenge.
- 2. Read the assigned text.
- 3. Answer the questions.



WRITING PROMPT:

In the Quest for this unit, you will be a detective trying to solve a murder mystery. In order to solve the murder first and "win" the Quest, it will help if you have some additional information about other Poe characters.

- 1. Navigate to the Amplify Library by clicking on the Global Navigation Menu and then the Library. Find *The Works of Edgar Allan Poe*.
- 2. Read one of the short stories or poems listed below.

Poems

- "Annabel Lee" by Edgar Allan Poe
- "The Raven" by Edgar Allan Poe

Short Stories

- "The Masque of the Red Death" by Edgar Allan Poe
- "The Murders in the Rue Morgue" by Edgar Allan Poe

The more of these works you read, the sharper you will be in the Quest!



LIGHT



CORE



CHALLENGE

WRITING PROMPT:

In the Quest for this unit, you will be a detective trying to solve a murder mystery. In order to solve the murder first and "win" the Quest, it will help if you have some additional information about other Poe characters.

- 1. Navigate to the Amplify Library by clicking on the Global Navigation Menu and then the Library. Find *The Works of Edgar Allan Poe.*
- 2. Read one of the short stories or poems listed below.

Poems

- · "Annabel Lee" by Edgar Allan Poe
- "The Raven" by Edgar Allan Poe

Short Stories

- "The Masque of the Red Death" by Edgar Allan Poe
- "The Murders in the Rue Morgue" by Edgar Allan Poe

The more of these works you read, the sharper you will be in the Quest!

Lesson Guides



Lesson 3

A Director's Reading



Overview

This lesson and Lesson 4 use Moonbot Studios' animation of "The Cask of Amontillado" as a springboard to a close analysis of Poe's text.

In today's lesson, students watch the animation and track how their mental movies differed from the Moonbot animation. The Writing Prompt invites students to draw on their comparison of the filmed version of the story to what they have read; to write about one way in which the movie differed from their understanding of the text; and to decide whether they would have made a similar choice. During each stage of this reflection, your goal is to support your students to do precise comparisons, based on specific details, rather than make general observations.

Watching a film version of a story you have read closely and thought about in a solid way is a wonderful opportunity to see the story in a new way and often pushes readers back into the text to challenge particular decisions the directors made. However, only those who've read and understood the story can take advantage of this opportunity (witness the level of film discussions among students who've read and reread the Harry Potter series before watching the films). If you feel your class has read and understood the story, then they've earned a day at the movies. If you think they're still struggling with the story, then consider sticking with reading, rereading, and discussing a bit longer. The animation should not be a substitute for grasping the text. It should challenge and push students who've already grasped the text.



Lesson at a Glance

ACTIVITY

Vocabulary Activities





2

Connect Text: Compare Interpretations (10 min)

Students identify 2 ways in which Moonbot Studios' animation of "The Cask of Amontillado" differed from their own interpretation.



3

Write: Compare Moments (12 min)

Students compare their text-based interpretations of certain story elements with the portrayal of those elements in the film.



4

Share: Writing (5 min)

Students share in a round robin to get a quick sense of the variety of details the class responded to in the animation.



5

Wrap-Up: Poll (1 min)

Students are polled and discuss poll results to note the range of interpretations of the ending.



6

Exit Ticket (4 min)

Students compare a scene from the animation to a similar moment in the text.



7

Solo (30 min)

Students answer questions about "The Cask of Amontillado" and choose an additional short story or poem by Poe to read before the Quest.



Preparation

- At the end of "The Cask of Amontillado" lessons, students will begin the Amplify Quest. Prepare students for this Quest at least one week in advance. Among your apps, you'll find the Quest Who Killed Edgar Allan Poe?, which includes a teacher guide and all student materials.
- 2. Review the Solo ahead of time.

Exit Ticket

In Activity 6, students compare a moment in the text to a similar moment in the animation.

Skills & Standards

Focus Standards

CCSS.ELA-LITERACY.RL.7.7

Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).

CCSS.ELA-Literacy.W.7.9.A

Apply grade 7 Reading standards to literature (e.g., "Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history").

Other Standards Addressed in This Lesson

CCSS.ELA-Literacy.L.7.1

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCSS.ELA-Literacy.L.7.2.B

Spell correctly.

CCSS.ELA-Literacy.L.7.3

Use knowledge of language and its conventions when writing, speaking, reading, or listening.

WORDS TO USE

- Obstinate
- Subsided
- Bewildered
- Resumed



The Works of Edgar Allan Poe 2 - The Cask of Amontillado

Cask Still: Characters

Cask Still: Catacombs

Cask Still: Coat of Arms

Cask Still: Statue Above Door

Exit Ticket Projection

Cask Animation

Coming Attractions Video

CCSS.ELA-Literacy.W.7.10

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

CCSS.ELA-LITERACY.RL.7.1

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Differentiation

To implement these differentiation tips, you will need to plan for them in advance. Consider adding your own notes about how you would implement each tip with specific students in your classroom.

Ensure that headphones are available for students to hear the audio of the text in order to provide accessibility.

+Activity 3, Write: Compare Moments

Use the over-the-shoulder conference guides to support students' individual needs while they are writing.

Assign students to the level of support that matches their needs.

◆ Core

Students compare one moment in the animation to one moment in the story in order to write a focused comparison about particular details that the directors included or omitted.

■ Substantial, ELL (Dev)

This alternate prompt breaks the prompt into smaller chunks with step-by-step directions, provides three of the directors' choices for students to choose from, and provides sentence starters to help students describe one choice and then explain whether they would have done the same or not.

■ Moderate

This alternate prompt breaks the prompt into smaller chunks and provides sentence starters to help students describe one choice the directors made and explain whether they would have done the same or not.

▶ Light

This alternate prompt provides sentence starters to help students describe one choice the directors made and explain whether they would have done the same or not.

Pentagon Challenge

This alternate prompt asks students to compare and contrast choices the directors made that they agree with to choices they do not agree with.

+Activity 7, Solo

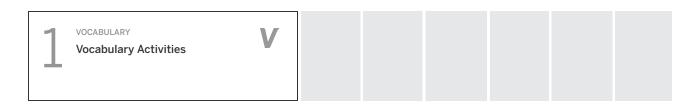
Assign students to the level of support that matches their needs.

◆ Core

Students answer questions and choose an additional short story or poem by Poe to read before the Quest.

■ • Substantial, ELL (Dev), Moderate

This alternate Solo helps students read and comprehend the text by providing a preview of the text, and reducing the length of the passage and the number of questions students will answer about the passage.



Vocabulary Activities





Connect Text: Compare Interpretations



Students identify 2 ways in which Moonbot Studios' animation of "The Cask of Amontillado" differed from their own interpretation.

Card 1 Instructional Guide

Card 1: Students watch Moonbot Studios' animation of "The Cask of Amontillado" to consider how this version of the story compares to the original and to their own visual understanding.

Card 2: Students identify 2 ways in which Moonbot Studios' animation of "The Cask of Amontillado" differed from how they envisioned Fortunato.

Card 3: Students identify 2 ways in which Moonbot Studios' animation of "The Cask of Amontillado" differed from how they envisioned Montresor.

Card 4: Students identify 2 ways in which Moonbot Studios' animation of "The Cask of Amontillado" differed from how they envisioned the setting.

1. Introduce Videos - WHOLE CLASS



We're going to begin class by watching an animated version of "The Cask of Amontillado," but first, similar to a movie theater, here is a preview of coming attractions.



2. Play Video 1 - WHOLE CLASS



3. Introduce Video 2 - WHOLE CLASS

Let students know that the animation of "The Cask of Amontillado" that they are about to watch does not match Poe's version word for word. This will help them look for differences, which they will be writing about after watching the animation.

4. Play Video 2 - WHOLE CLASS



WRITING PROMPT:

Watch the videos your teacher plays.

Card 2 Instructional Guide

Card 1: Students watch Moonbot Studios' animation of "The Cask of Amontillado" to consider how this version of the story compares to the original and to their own visual understanding.

Card 2: Students identify 2 ways in which Moonbot Studios' animation of "The Cask of Amontillado" differed from how they envisioned Fortunato.

Card 3: Students identify 2 ways in which Moonbot Studios' animation of "The Cask of Amontillado" differed from how they envisioned Montresor.

Card 4: Students identify 2 ways in which Moonbot Studios' animation of "The Cask of Amontillado" differed from how they envisioned the setting.

1. Prepare for Activity - WHOLE CLASS



If you want to look again at a few images from the animation, you can find them in your Materials section.

2. Activity on Card - INDIVIDUAL

3. Share Responses: Select and Discuss - WHOLE CLASS

When 2 or 3 students share their noted differences, ask students to find the corresponding section of the story to reread that moment, so the class can also note the difference.

Students may note the following details (and others) as being different than their own visualization, based solely on the text:

- · Fortunato is particularly tall and a bit goofy.
- Fortunato is wearing a costume that looks like that of a clown or jester.

Card 3 Instructional Guide

Card 1: Students watch Moonbot Studios' animation of "The Cask of Amontillado" to consider how this version of the story compares to the original and to their own visual understanding.

Card 2: Students identify 2 ways in which Moonbot Studios' animation of "The Cask of Amontillado" differed from how they envisioned Fortunato.

Card 3: Students identify 2 ways in which Moonbot Studios' animation of "The Cask of Amontillado" differed from how they envisioned Montresor.

Card 4: Students identify 2 ways in which Moonbot Studios' animation of "The Cask of Amontillado" differed from how they envisioned the setting.



1. Activity on Card - INDIVIDUAL

2. Share Responses: Select and Discuss - WHOLE CLASS

Students may note the following details (and others) as being different than their own visualization, based solely on the text:

- · Montresor is unusually short.
- Montresor is not wearing a black silk mask.

Card 4 Instructional Guide

Card 1: Students watch Moonbot Studios' animation of "The Cask of Amontillado" to consider how this version of the story compares to the original and to their own visual understanding.

Card 2: Students identify 2 ways in which Moonbot Studios' animation of "The Cask of Amontillado" differed from how they envisioned Fortunato.

Card 3: Students identify 2 ways in which Moonbot Studios' animation of "The Cask of Amontillado" differed from how they envisioned Montresor.

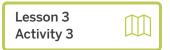
Card 4: Students identify 2 ways in which Moonbot Studios' animation of "The Cask of Amontillado" differed from how they envisioned the setting.

1. Activity on Card - INDIVIDUAL

2. Share Responses: Select and Discuss - WHOLE CLASS

Students may note the following details (and others) as being different than their own visualization, based solely on the text:

- The setting includes canals, bridges, boats, and fireworks.
- There is a plaque over the door of Montresor's house that shows one man killing another.
- The vaults have dead/decaying bodies hanging from the walls.





Write: Compare Moments



Students compare their text-based interpretations of certain story elements with the portrayal of those elements in the film.

Card 1 Instructional Guide

Card 1: Students complete Warm-Up to make sure they have language with which to start writing.

Card 2: Students write for at least 10 minutes, producing at least 100 words in order to provide a basis for formative assessment.

Warm-Up - WHOLE CLASS



Raise your hand if...

- · you pictured Fortunato as big and strong.
- you pictured Fortunato trying hard to escape the chains.
- you pictured Montresor as an old man, recounting the story many years later.
- · you pictured more bottles of wine and fewer skulls and bones.
- · you imagined that Montresor's crime would be discovered.



CORE

WRITING PROMPT:

What is one choice the director made about the characters or setting of the film?

Based on your reading of the story, would you have made the same choice or a different choice? Why?





ELL DEV



SUBSTANTIAL

WRITING PROMPT:

4. Copy and paste 1 or 2 details in the text that support your answer. Use these sentence starters to help you get started writing.

- If I were the director, I would have chosen _____.
- My choice would be the same/different because _____.



MODERATE

WRITING PROMPT:

What is one choice the directors made about the characters or setting of the film? Based on your reading of the story, would you have made the same choice, or a different choice? Why?

Use these sentence starters to help you get started writing.

- The directors _____.
- If I were the director, _____.
- I would do things the same/differently because the text says ______.



LIGHT

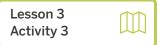
WRITING PROMPT:

What is one choice the directors made about the characters or setting of the film?

Based on your reading of the story, would you have made the same choice or a different choice? Why?

Use these sentence starters to help you get started writing.

- The directors _____.
- If I were the director, _____.



7D: Poetry & PoeLesson Guides

I would do things the same/differently because the text says ______.

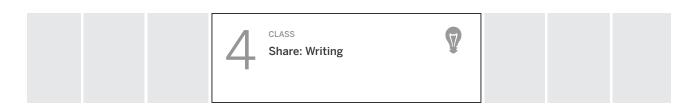


CHALLENGE

WRITING PROMPT:

What is one choice the directors made about the characters or setting of the film that you agree with? What is one choice that you disagree with?

Compare and contrast choices the directors made that you do and do not agree with. Be sure to explain why you agree or disagree with the choices.



Share: Writing



Students share in a round robin to get a quick sense of the variety of details the class responded to in the animation.

Card 1 Instructional Guide

Activity on Card - INDIVIDUAL

Call on a few students to *quickly* share what they wrote and to explain whether they would have done something similar or different. Do not have them read their entire response.

WRITING PROMPT:

Original Writing Prompt

What is one choice the directors made about the characters or setting of the film?

Would you have made the same choice or a different choice? Why?





Wrap-Up: Poll



Students are polled and discuss poll results to note the range of interpretations of the ending.

Card 1 Instructional Guide

- 1. Activity on Card INDIVIDUAL
- 2. Share Responses: Connect and Explain WHOLE CLASS



Exit Ticket



Students compare a scene from the animation to a similar moment in the text.

Card 1 Instructional Guide

Solutions

[&]quot;He had on a tight-fitting parti-striped dress." (4)

[&]quot;The man wore motley." (3)

[&]quot;His head was surmounted by the conical cap and bells." (4)





Solo



Students answer questions about "The Cask of Amontillado" and choose an additional short story or poem by Poe to read before the Quest.

Card 1 Instructional Guide



SUBSTANTIAL

WRITING PROMPT:

Solo Overview

- 1. Reread the assigned text.
- 2. Answer the questions.
- 3. Choose one of the short stories or poems listed at the end of the Solo to read before doing the Quest.



WRITING PROMPT:

1. In the Quest for this unit, you will be a detective trying to solve a murder mystery. In order to solve the murder first and win the Quest, it will help if you have some additional information about other Poe characters. Before the end of Lesson 6, read one of the short stories or poems listed below.

Poems



- "Annabel Lee" by Edgar Allan Poe
- "The Raven" by Edgar Allan Poe

Short Stories

- "The Masque of the Red Death" by Edgar Allan Poe
- "The Murders in the Rue Morgue" by Edgar Allan Poe

WRITING PROMPT:

3. Navigate to the Amplify Library by clicking on the Global Navigation and then Library. Find *The Collected Works of Edgar Allan Poe*.

The more of these works you read, the sharper you will be in the Quest!



LIGHT



CORE



CHALLENGE

WRITING PROMPT:

1. In the Quest for this unit, you will be a detective trying to solve a murder mystery. In order to solve the murder first and win the Quest, it will help if you have some additional information about other Poe characters. Before the end of Lesson 6, read one of the short stories or poems listed below.

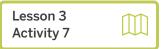
Poems

- "Annabel Lee" by Edgar Allan Poe
- "The Raven" by Edgar Allan Poe

Short Stories

- "The Masque of the Red Death" by Edgar Allan Poe
- "The Murders in the Rue Morgue" by Edgar Allan Poe

WRITING PROMPT:



7D: Poetry & PoeLesson Guides

3. Navigate to the Amplify Library by clicking on the Global Navigation Menu and then Library. Find *The Works of Edgar Allan Poe*.

The more of these works you read, the sharper you will be in the Quest!

Lesson Guides





Lesson 4

Read Like a Movie Reviewer



Overview

This lesson continues the work students began in Lesson 3, comparing a film version to Poe's text of "The Cask of Amontillado" in ways that lead to a deeper understanding of the text.

Today, students become movie reviewers, taking a critical eye to the Moonbot Studios animation of "The Cask of Amontillado." The activities prompt students to be specific about the way the animation follows or departs from the text. Keep students focused on providing evidence from the original text and from the animation. But you should also allow students to give their personal opinions about what they liked and didn't like.

Once students have done this type of precise comparison, they will write their complete movie reviews. Although this is a movie review and not an essay, students should be reminded to provide evidence from the original text and from the animation. They still have to make their case in an evidence-based way.

One useful prop for this lesson is a review for a movie that is popular with students at the time that you are teaching the lesson. You can point out the ways in which it cites evidence, describes characters, and—if it does—has pull quotes like the one we ask students to write in this lesson.

Connections to Other Lessons:

The comparison work that students do in this lesson began in Lesson 3.



Lesson at a Glance

ACTIVITY

Vocabulary Activities





2

Connect Text: A Movie Review (27 min)

Students rewatch the video, then prepare to write a movie review while analyzing specific choices made by the filmmakers adapting the actual text.



3

Write a Movie Review (14 min)

Students pull together the details they analyzed in the lesson to write a complete movie review of the animation of "The Cask of Amontillado."



4

Wrap-Up: Poll (3 min)

Students decide whether they think the film or the text provided a better experience of the story.



5

Exit Ticket (3 min)

Students match details in an image to phrases from the story.



6

Solo (20 min)

Students reread "The Cask of Amontillado" and answer questions about the text.



Preparation

- 1. At the end of these lessons on "The Cask of Amontillado," students will begin the Amplify Quest. Begin to prepare for this Quest at least one week in advance. Find among your apps the Quest *Who Killed Edgar Allan Poe?*, which includes a teacher guide and all student materials.
- 2. Optional: Find a review for a movie that is popular with students at the time that you are teaching this lesson.

Exit Ticket

In Activity 5, students compare an image from the film to the text.

Before Next Lesson

Consider using the Spotlight app to select a few student movie reviews from the Solo to showcase at the beginning of the next lesson.

This is a link to the Spotlight app, which will open in a new browser window.

Skills & Standards

Focus Standards

CCSS.ELA-LITERACY.RL.7.7

Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).

Other Standards Addressed in This Lesson

CCSS.ELA-LITERACY.RL.7.3

Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

CCSS.ELA-Literacy.W.7.10

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.



- Partially
- Succession
- Surpassed
- Clamoured



The Works of Edgar Allan Poe 2 - The Cask of Amontillado

Cask Animation

Cask Still: Catacombs

Exit Ticket Projection

CCSS.ELA-LITERACY.RL.7.1

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Differentiation

To implement these differentiation tips, you will need to plan for them in advance. Consider adding your own notes about how you would implement each tip with specific students in your classroom.

Ensure that headphones are available for students to hear the audio of the text in order to provide accessibility.

+Activity 2, Connect Text: A Movie Review

Use the over-the-shoulder conference guides to support students' individual needs while they are writing.

Cards 1–4: Students who are below grade level in writing can write a list or phrases, instead of complete sentences, for the short answers, to reduce the amount of writing before they start the movie review.

You may choose to have ELL students work in groups for the activity. ELL students should be assigned to work with non-FLL students or FLL students at a different level.

Assign students to the level of support that matches their needs.

◆ Core

Students prepare to write a movie review while analyzing specific choices made by the filmmakers who adapted the actual text.

■ Substantial, ELL (Dev), Moderate

This alternate activity breaks the task into smaller chunks and provides sentence starters to help students prepare to write a movie review.

+Activity 6, Solo

Assign students to the level of support that matches their needs.

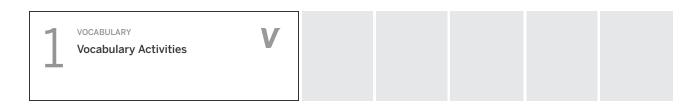
◆ Core

Students reread "The Cask of Amontillado" and answer questions about the text.

■ ■ Substantial, ELL (Dev), Moderate

This alternate Solo helps students read and comprehend the text by providing a preview of the text, and reducing the length of the passage and the number of questions students will answer about the passage.





Vocabulary Activities



Connect Text: A Movie Review

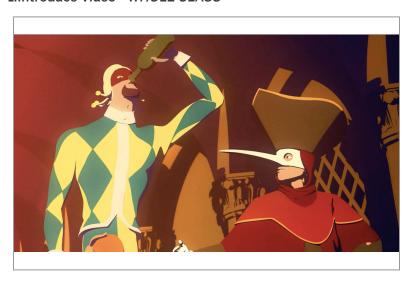


Students rewatch the video, then prepare to write a movie review while analyzing specific choices made by the filmmakers adapting the actual text.



Card 1 Instructional Guide

1.Introduce Video - WHOLE CLASS



We're going to watch the *The Cask of Amontillado* animation a second time. This time, I want you to pay attention to the ways in which it surprises you, especially the ways in which it differs from what is in the text. Remember, you're watching the animation to see how the moviemakers read the story and what the story makes them visualize. Then, we'll compare their interpretation to your own.

2. Discuss Video: Connect and Explain - WHOLE CLASS

- What differences did you notice between the text and animation?
- Why do you think the director made those choices? Can you find reasons?





WRITING PROMPT:

Directions

Watch the video your teacher will project.



Write a Movie Review



Students pull together the details they analyzed in the lesson to write a complete movie review of the animation of "The Cask of Amontillado."

Card 1 Instructional Guide

Activity on Card - INDIVIDUAL

Allow 2 or 3 students to share their movie reviews with the class.

WRITING PROMPT:

Directions

- 1. Write a complete movie review of "The Cask of Amontillado" animation. Include the following:
 - Pull quote
 - 4 or 5 sentences describing what you liked or didn't like about the animation
 - 1 or 2 sentences about whether you recommend the animation or not, and why
- 2. You can navigate back to the the previous activity and copy details from there to include in your overall review here.





Wrap-Up: Poll



Students decide whether they think the film or the text provided a better experience of the story.

Card 1 Instructional Guide

- 1. Activity on Card INDIVIDUAL
- 2. Project Poll Results: Connect and Explain WHOLE CLASS

Ask a few students to back up their choice with specifics from the text or the animation.



Exit Ticket

Students match details in an image to phrases from the story.



Card 1 Instructional Guide

Solutions

(In clock-wise order)

- B. "field azure"
- A. "huge human foot d'or"
- C. "The foot crushes a serpent rampant"
- D. "fangs are imbedded in the heel"





Solo



Students reread "The Cask of Amontillado" and answer questions about the text.

Card 1 Instructional Guide





WRITING PROMPT:

Solo Overview

- 1. Reread the assigned text.
- 2. Answer the questions.



WRITING PROMPT:

Reread "The Cask of Amontillado" and answer the questions.

Lesson Guides

Lesson 5





Lesson 5

Behind the Wall



Overview

Today's lesson looks at the story of "The Cask of Amontillado" as a whole and considers whether Montresor achieved revenge of the sort he described in the beginning of the story. The lesson uses one part of his understanding of ideal revenge—the idea that the victim must know who carried out the act of revenge—to zero in on the use of dramatic irony in the story (when the reader knows what will happen before a character does and the reader thereby sees significant moments that the character misses). Specifically, students extend their ability to work with multiple perspectives (which they honed from reading "The Tell-Tale Heart") by tracking what the different characters (including the reader) know, and by when:

- · Montresor knows what will happen from the beginning.
- The reader figures out what will happen somewhere in the middle to the end.
- Fortunato does not see what is happening until the end, when it is too late.

This tracking gives students a concrete experience of how the different perspectives create dramatic irony. First, they realize that they knew something before one of the characters. Then, when they are asked to go back and reread particular sections in light of this knowledge, they experience how this knowledge gives them an understanding of the ironic meaning implicit in much of what Montresor says. Students should be able to point to specific lines as acute instances of dramatic irony. For example: " 'Enough,' he said; 'the cough's a mere nothing; it will not kill me. I shall not die of a cough.' 'True—true,' I replied" (36–37).

The Writing Prompt is about the implications of dramatic irony, in that it asks students to analyze whether Fortunato could have picked up on Montresor's clues about his fate. In this manner, it asks students to work with the concept of dramatic irony in their analyses rather than writing about dramatic irony itself.

Note that in the Solo of this lesson, students are encouraged to read an additional short story or poem by Edgar Allan Poe in order to prepare for the *Who Killed Edgar Allan Poe?* Quest, which we suggest that you begin at the end of Lesson 6. While students can complete the Quest without this additional reading (and they will also read passages from these stories and poems as part of the Quest), becoming more familiar with Poe's characters and plots will help students to spot the clues needed to solve the Quest and increase their engagement.



Lesson at a Glance

ACTIVITY

Vocabulary Activities





2

Use the Text as Referee: Paraphrasing (5 min)

Students paraphrase Montresor's conditions for revenge as a way to think back on the events of the story.



3

Discuss: Who Knew What When (14 min)

To understand how Poe uses irony in the story, students identify and compare the points of view of narrator, character, and audience.



4

Introduce: Dramatic Irony (6 min)

Students review one scene from the animation of "The Cask of Amontillado" and consider how Poe leaves clues about Fortunato's demise.



5

Write: Clues to the Plan (10 min)

Students analyze the "clues" Montresor gives about his revenge to stake a claim about whether Fortunato should have known the plan.



6

Share: Writing (5 min)

Students give their classmates feedback about a specific place in their writing that made an impact on them.





Wrap-Up (4 min)

Students test their familiarity with Poe's style and tone by guessing which of two excerpts of poetry he wrote.



8

Exit Ticket (4 min)

Students explain how Poe creates dramatic irony in key moments in "The Cask of Amontillado."





Solo (30 min)

Students read a new Poe short story or poem and answer questions about "The Cask of Amontillado."





Challenge Writing (30 min)

Students independently read a new text and complete one of two challenge prompts.



Preparation

- 1. Use the Spotlight app to select a few student movie reviews from the Solo to showcase at the beginning of this lesson.
- 2. Begin to familiarize yourself with the *Who Killed Edgar Allan Poe?* Quest that you will lead students through between "The Cask of Amontillado" and "The Raven" lessons. Among your apps, you'll find the *Who Killed Edgar Allan Poe?* Quest, which includes a teacher guide and all student materials.

This lesson provides Challenge Writing Prompts. Review these prompts and determine if the challenge writing will be helpful for any of your students.

Exit Ticket

In Activity 8, students explain how Poe creates dramatic irony in key moments in "The Cask of Amontillado."

Skills & Standards

Focus Standards

CCSS.ELA-LITERACY.RL.7.6

Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

CCSS.ELA-Literacy.W.7.1

Write arguments to support claims with clear reasons and relevant evidence.

WORDS TO USE

- Mortal
- Colossal
- Recoiling
- Spacious

MATERIALS

The Works of Edgar Allan Poe 2 - The Cask of Amontillado

Paraphrase Discussion Chart

Dramatic Irony Still

Exit Ticket Projection 1/3

Exit Ticket Projection 2/3

Exit Ticket Projection 3/3

Other Standards Addressed in This Lesson

CCSS.ELA-Literacy.L.7.4.A

Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.

CCSS.ELA-LITERACY.RL.7.1

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-Literacy.W.7.9.A



Apply grade 7 Reading standards to literature (e.g., "Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history").

CCSS.ELA-Literacy.W.7.10

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

CCSS.ELA-LITERACY.RL.7.2

Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

Differentiation

To implement these differentiation tips, you will need to plan for them in advance. Consider adding your own notes about how you would implement each tip with specific students in your classroom.

Ensure that headphones are available for students to hear the audio of the text in order to provide accessibility.

+Activity 2, Use the Text as Referee: Paraphrasing

If students are struggling to read this text, you may choose to allow them to work in pairs for this activity. Since this activity is differentiated, students should work with someone on the same differentiation level.

Assign students to the level of support that matches their needs.

◆ Core

Students paraphrase Montresor's conditions for revenge as a way to think back on the events of the story.

■ Substantial, ELL (Dev)

This alternate activity allows students to select from 2 choices of paraphrases and asks them to explain why the one they chose is the best paraphrase.

■ ► Moderate, Light

This alternate activity allows students to select from 3 choices of paraphrases and asks them to explain why the one they chose is the best paraphrase.

+Activity 3, Discuss: Who Knew What When

If students are struggling to read this text, you may choose to play the audio or read this passage aloud while students identify parts of the text that show when Fortunato, Montresor, and the reader know what is going to happen to Fortunato.

Card 3: If students are below grade level in reading or struggling to identify when the reader knows what was going to happen to Fortunato, direct them to reread paragraphs 71–75.

Assign students to the level of support that matches their needs.

◆ Core

To understand how Poe uses irony in the story, students identify when they realized what Montresor is planning.

■ Substantial, ELL (Dev), Moderate

This alternate activity reduces the length of the passage and provides sentence starters to help students identify and explain when they realized what Montresor is planning.

+Activity 4, Introduce: Dramatic Irony

Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.

Assign students to the level of support that matches their needs.

◆ Core

Students review one scene from the animation of "The Cask of Amontillado" and consider how Poe leaves clues about Fortunato's demise.

■ Substantial, ELL (Dev)

This alternate activity provides a multiple choice question as scaffolding and the definition of dramatic irony to help students identify and describe the dramatic irony in the passage.

■ ► Moderate, Light

This alternate activity provides guiding prompts as scaffolding to help students identify and describe the dramatic irony in the passage.

+Activity 5, Write: Clues to the Plan

Use the over-the-shoulder conference guides to support students' individual needs while they are writing.

Assign students to the level of support that matches their needs.

◆ Core

Students analyze Fortunato's lack of knowledge to consider the "clues" Montresor gives about his plan of revenge.

Pentagon Challenge

This alternate Writing Prompt challenges students to analyze the "clues" Montresor gives about his plan of revenge and explain the reasons why Fortunato didn't understand what was happening.

■ Substantial, ELL (Dev)

This alternate Writing Prompt breaks the prompt into smaller chunks and provides guiding questions and sentence starters to help students describe the "clues" Montresor gives about his plan of revenge.

■ Moderate

This alternate Writing Prompt breaks the prompt into smaller chunks and provides sentence starters to help students describe the "clues" Montresor gives about his plan of revenge.

▶ Light

This alternate Writing Prompt provides sentence starters to help students analyze Fortunato's lack of knowledge and consider the "clues" Montresor gives about his plan of revenge.

+Activity 9, Solo

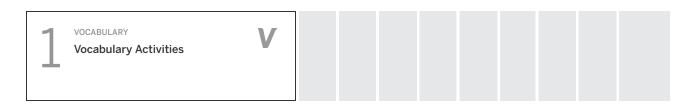
Assign students to the level of support that matches their needs.

◆ Core

Students read a new Poe short story or poem and answer questions about "The Cask of Amontillado."

■ Substantial, ELL (Dev), Moderate

This alternate Solo helps students read and comprehend the text by providing a preview of the text, and reducing the length of the passage and the number of questions students will answer about the passage.



Vocabulary Activities





Use the Text as Referee: Paraphrasing



Students paraphrase Montresor's conditions for revenge as a way to think back on the events of the story.

Card 1 Instructional Guide

Card 1: Students paraphrase and compare paraphrases of sentences 5 and 6 to focus on precise meaning. Card 2: Students summarize and discuss sentences 5 and 6 to understand Montresor's 2 conditions for revenge. Card 3: Students focus on Montresor's point of view by responding to a poll and discussing whether Montresor's revenge met his conditions.

1. Discuss Story - WHOLE CLASS

Lead a brief discussion about what students think of Montresor's act of revenge.

2. Introduce Activity - WHOLE CLASS

Now, let's investigate how Montresor feels about his act of revenge.

He actually describes what he thinks the perfect act of revenge is at the beginning of the story.

His explanation is complicated—let's try paraphrasing it.

- 3. Activity on Card INDIVIDUAL
- 4. Project Chart WHOLE CLASS

Project the chart onto a whiteboard.

Student Paraphrase 1	Original	Student Paraphrase 2
	I must not only punish, but punish with impunity. A wrong is unredressed when retribution overtakes its redresser. It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong.	

5. Post Responses: Collaborate and Refine - WHOLE CLASS

Ask 2 volunteers to write their paraphrases on either side of the chart. Ask them to explain why they paraphrased *each sentence* the way they did.



Let's brainstorm all the details the narrator reveals in these sentences.





Discuss: Who Knew What When



To understand how Poe uses irony in the story, students identify and compare the points of view of narrator, character, and audience.

Card 1 Instructional Guide

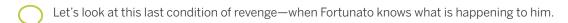
Card 1: Students identify and select text to show when Fortunato knows Montresor's plan, in order to focus on Fortunato's perspective.

Card 2: Students focus on Montresor's perspective by identifying and selecting text to show when he knows his plan.

Card 3: Students focus on the reader's perspective by identifying and selecting text to show when they know Montresor's plan.

Card 4: Students respond to and discuss a poll to establish that the reader knows Montresor's intentions before Fortunato knows.

1. Introduce Activity - WHOLE CLASS



To do this, we are going to look at the events of the story from 3 perspectives: Fortunato's, Montresor's, and yours (as the reader).

2. Activity on Card - INDIVIDUAL

3. Discuss Responses: Select and Discuss - WHOLE CLASS

Make sure students point to specific details in the text to support their responses. Students may disagree about the exact moment when Fortunato realizes Montresor's intent. It is important for them to explain the evidence that led them to this idea.





Introduce: Dramatic Irony



Students review one scene from the animation of "The Cask of Amontillado" and consider how Poe leaves clues about Fortunato's demise.

Card 1 Instructional Guide

Card 1: Present the definition of dramatic irony so that students can analyze dramatic irony in "The Cask of Amontillado."

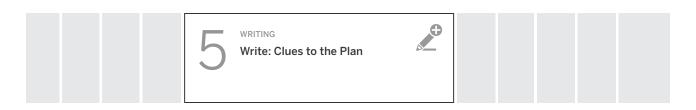
Card 2: Students analyze and discuss how particular moments in the story use dramatic irony.

Introduce Dramatic Irony - WHOLE CLASS



When you know something that a character doesn't know, it is called dramatic irony. How did we see dramatic irony play out in this story?





Write: Clues to the Plan



Students analyze the "clues" Montresor gives about his revenge to stake a claim about whether Fortunato should have known the plan.

Card 1 Instructional Guide

Card 1: Students complete Warm-Up to make sure they have language with which to start writing.

Card 2: Students write for at least 10 minutes, producing at least 100 words in order to provide a basis for formative assessment.

Warm-Up - WHOLE CLASS

- Montresor seems to have tricked us for a while and Fortunato until the end.
- Raise your hand if...
 - you think Fortunato should have figured out what was happening earlier.
 - · you think something Montresor did should have made Fortunato suspect something was up.
 - you think something Montresor said should have made Fortunato suspicious.
 - · you think there was no way Fortunato could have figured out what was happening.
 - you think that Montresor made sure that he gave no clues to Fortunato about what he was up to.
 - · you think all Montresor's ironic comments could only be understood by Montresor.



WRITING PROMPT:

3. Choose one or two of these sentence starters to help you get started writing.



Fortunato could/could not have figured out Montresor's plan because When Montresor did (soidit should.)
 When Montresor did/said, it showed Fortunato could/could not see the plan when
Fortunate could/ could not see the plan when
MODERATE
WRITING PROMPT:
2. Use your details to explain why you think Fortunato could or could not have figured out Montresor's plan before he was chained to the wall.
Choose one or two of these sentence starters to help you get started writing.
Fortunato could/could not have figured out Montresor's plan because
When Montresor did/said, it showed
Fortunato could/could not see the plan when
▲ LIGHT
WRITING PROMPT:
Could Fortunato have figured out what Montresor's plan was before he was chained to the wall? Use details from the text to explain your reasons and support your claim.
Choose one or two of these sentence starters to help you get started writing.
Fortunato could/could not have figured out Montresor's plan because
When Montresor did/said, it showed
Fortunato could/could not see the plan when
◆ CORE

WRITING PROMPT:

Could Fortunato have figured out what Montresor's plan was before he was chained to the wall? List two details from the text to explain your reasons and support your claim.



CHALLENGE

WRITING PROMPT:

Could Fortunato have figured out what Montresor's plan was before he was chained to the wall? Why didn't Fortunato understand what was happening? Use details from the text to explain your reasons and support your claim.



Share: Writing



Students give their classmates feedback about a specific place in their writing that made an impact on them.

Card 1 Instructional Guide

Card 1: All students refer to Response Starters as needed to help them comment on specific elements that had an impact on them.

Card 2: Students who are sharing use this card to find their own writing.

Share Writing - WHOLE CLASS

Call on 2 or 3 volunteers to share.

The volunteer should call on 1–3 listeners to comment.

The Response Starters are only a guide, so listeners should comment using their own words when ready.

Card 2 Instructional Guide

Card 1: All students refer to Response Starters as needed to help them comment on specific elements that had an impact on them.

Card 2: Students who are sharing use this card to find their own writing.

Activity on Card - INDIVIDUAL

WRITING PROMPT:



Original Writing Prompt

Could Fortunato have figured out what Montresor's plan was before he was chained to the wall? Use two details from the text to explain your response.



Wrap-Up



Students test their familiarity with Poe's style and tone by guessing which of two excerpts of poetry he wrote.

Card 1 Instructional Guide

1. Introduce Activity - WHOLE CLASS

Remind students that they have now read 2 Poe stories as a class: "The Tell-Tale Heart" and "The Cask of Amontillado." Individually, they have also read something else written by Poe.



Many of Poe's stories and poems have a similar style. People who have read a few of Poe's stories or poems can often recognize other things written by Poe.

2. Activity on Card - INDIVIDUAL

Ask students to select which poem they think was written by Poe.

3. Project Poll Results: Connect and Explain - WHOLE CLASS

Display the results of the poll and ask 2 or 3 students to explain why they made a particular choice.

Tell students that "Alone" is the poem Poe wrote. Ask students if they can identify any elements that remind them of Poe.

"I Wandered Lonely as a Cloud" by William Wordsworth, 1807

WRITING PROMPT:

Directions

- 1. Read the excerpts from two poems. One of these poems was written by Edgar Allan Poe.
- 2. Now that you have read some stories and poems by Edgar Allan Poe, which poem do you think Poe wrote?

[&]quot;Alone" by Edgar Allan Poe, 1829





Exit Ticket



Students explain how Poe creates dramatic irony in key moments in "The Cask of Amontillado."

Card 1 Instructional Guide

Solutions

- 1. A. more than
- 2. C. knows that Montresor is tricking Fortunato into thinking he is a friend
- 3. A. more than

WRITING PROMPT:

Use the drop-downs to explain how Poe creates dramatic irony in key moments in "The Cask of Amontillado."



Solo



Students read a new Poe short story or poem and answer questions about "The Cask of Amontillado."

Card 1 Instructional Guide



SUBSTANTIAL

WRITING PROMPT:

A dying fire casts its ghostly shadow on the floor. A persistent ticking beats beneath the boards, and a lifeless body lies staring up at you. There has been a murder at the house of Edgar Allan Poe!

1. In the Quest for this unit, you'll be a detective trying to solve a murder mystery. In order to solve the murder first and win the Quest, it will help if you have some additional information about other Poe characters—some who loved him and some who hated him. Read **one** of the short stories or poems listed below.

Poems

- "Annabel Lee" by Edgar Allan Poe
- "The Raven" by Edgar Allan Poe

Short Stories

- "The Masque of the Red Death" by Edgar Allan Poe
- "The Murders in the Rue Morgue" by Edgar Allan Poe



WRITING PROMPT:

3. Navigate to the Amplify Library by clicking the Global Navigation Menu and then Library. Find *The Works of Edgar Allan Poe*.

The more of these works you read, the sharper you will be in the Quest!



WRITING PROMPT:

Reread "The Cask of Amontillado."



WRITING PROMPT:

Reread "The Cask of Amontillado."





Challenge Writing



Students independently read a new text and complete one of two challenge prompts.

Card 1 Instructional Guide

- 1. Read New Text INDIVIDUAL
- 2. Select Prompt WHOLE CLASS

Assign students one of the writing prompts or allow them to choose.

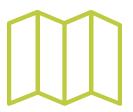
- Prompt 1: Informative prompt in response to one text
- Prompt 2: Argumentative prompt synthesizing two texts
- 3. Activity on Card INDIVIDUAL

WRITING PROMPT:

Writing Prompt 1 (Informative): What is the theme of the poem "A Poison Tree"? Use evidence from the text to support your answer.

Writing Prompt 2 (Argumentative): In "The Cask of Amontillado," the author hints at Fortunato's fate before Fortunato realizes it himself. In "A Poison Tree," the author reveals the fate of the speaker's foe at the end of the poem. Stake a claim about which text is better at building suspense. Use evidence from both texts to support your argument.





Lesson 6

Flex Day 3



Overview

The redesigned Flex Days offer opportunities for students to revise an existing piece of writing, create a new piece of writing, develop reading fluency, practice close reading and discussion, or work visually with complex texts. Teachers can choose from the following activities:

Vocabulary

Invite students to warm up in the Vocabulary app just as they would in any other lesson.

Grammar Practice

Direct students to the grammar lesson in the Grammar unit that will provide practice with a needed grammar skill, or teach the grammar lesson from *Mastering Conventions* that you prepared based on the Grammar Pacing guides in your lesson materials.

· Fluency: Rate

Invite students who need substantial support to read grade-level texts to do repeated oral readings of a short passage with a partner to practice fluency. This activity can be used as part of the 5-Day Fluency Routine or on its own.

· Fluency: Expression

Invite students to practice reading aloud with expression to improve their fluency. This activity can be used as part of the 5-Day Fluency Routine or on its own for students who read with speed and accuracy but lack expression.

Revision Assignment

Invite students to improve a piece of writing they produced in a recent lesson. Assign a specific piece or invite students to select their own. Choose among three revision prompts: 1) Use of Evidence, 2) Focus, 3) Organize and Refine.

Close Reading and Discussion

Invite students to closely read and discuss a passage from any text. In this three-card sequence, students read, write in response to a provocatively worded statement that you create, discuss with a partner, and document how their thinking has changed or stayed the same. If you like, you can follow this with a writing or work visually activity.

Write: Analyze One Text

Invite students to create a new piece of writing about a core unit text or a text that you choose. We've provided generic prompts that address Key Ideas and Details, Craft and Structure, and Integration of Knowledge and Ideas. Assign a specific prompt or invite students to select their own.

Write: Connect Two Texts

Invite students to create a new piece of writing that explores connections between two texts. We've provided generic prompts that address Key Ideas and Details, Craft and Structure, and Integration of Knowledge and Ideas. Assign a specific prompt or invite students to select their own.

Work Visually: Key Ideas and Details

Invite students to work visually with a text to gain additional practice with Key Ideas and Details. Card 1 provides a tool students can use to explore how an author supports a central idea with details. Card 2 provides a tool students can use to connect two moments in a text. You do not need to assign both cards to students, although you may choose to do so.

· Work Visually: Craft and Structure

Invite students to work visually with a text to gain additional practice with Craft and Structure. Card 1 provides a tool students can use to paraphrase key passages and compare their paraphrase to a partner's. Card 2 provides a tool students can use to analyze an author's word choices and the effects created by his or her language. You do not need to assign both cards to students, although you may choose to do so.

Work Visually: Integration of Knowledge and Ideas

Invite students to work visually with two versions of a text to gain additional practice with Integration of Knowledge and Ideas. Students can use the chart to compare and contrast two versions of a text, such as an original and a modern retelling, or an original and an audio or video recording.

Solo

Students should complete the Solo assignment just as they would in any other lesson.



Lesson at a Glance



Vocabulary Activities





2

Grammar Practice

Direct students to the grammar lesson in the Grammar Unit that will provide practice with a needed grammar skill or teach a grammar lesson from *Mastering Conventions*.





Fluency: Rate (10 min)

Students read one passage 3 times and track their rate and accuracy with a partner to improve fluency.





Fluency: Expression (10 min)

Students focus on the punctuation in a passage and assess their phrasing and expression with a partner to improve fluency.





Revision Assignment (15 min)

Students return to an earlier response to text to practice the skill of Focus, Use of Evidence, or Organize and Refine.





Close Reading and Discussion (20 min)

Students read to stake a claim based on evidence, then collaborate to refine their claim.



Lesson 6





Write: Analyze One Text (15 min)

Students create a new piece of writing analyzing one text.





Write: Connect Two Texts (15 min)

Students create a new piece of writing connecting two texts.



9

Work Visually: Key Ideas and Details (15 min)

Students work visually to understand a passage's central idea and supporting details or to connect two moments in a text.



10

Work Visually: Craft and Structure (15 min)

Students work visually to paraphrase a passage or to analyze an author's word choices in a passage.



11

Work Visually: Knowledge and Ideas (15 min)

Students work visually to compare and contrast two versions of a text (a text plus an audio or video recording, or a text plus another text it inspired).



12

Solo

Students read an additional Poe story or poem independently to prepare for the Quest.





Preparation

- 1. Review each lesson activity to identify which one(s) will best support your students' skill progress.
- 2. Each activity requires distinct preparation. Review the instructional guide for each activity you will assign.
- 3. Prepare any texts, materials, or directions you may need to project or distribute.

Skills & Standards

CCSS.ELA-Literacy.L.7.1

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCSS.ELA-Literacy.L.7.3

Use knowledge of language and its conventions when writing, speaking, reading, or listening.

CCSS.ELA-Literacy.L.7.4

Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 7 reading and content, choosing flexibly from a range of strategies.

CCSS.ELA-LITERACY.RI.7.1

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RI.7.2

Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.

CCSS.ELA-LITERACY.RI.7.3

Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).

WORDS TO USE

- Merely
- Aptly
- Stern
- Desolate

MATERIALS

Flex Day Activities Guide

Grammar Pacing Guide

5 Day Fluency Routine

The Works of Edgar Allan Poe 2 - The Cask of Amontillado

Revision Assignment: Focus and Use of Evidence

Revision Assignment: Grammar

Revision Assignment — Personal Narrative: Focus and Showing

Informational Writing Prompts: One Text

Informational Writing Prompts: Two Texts

Literary Writing Prompts: One Text

Literary Writing Prompts: Two Texts

CCSS.ELA-LITERACY.RI.7.4

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

Peer Discussion Guidelines

CCSS.ELA-LITERACY.RI.7.6

Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.

CCSS.ELA-LITERACY.RI.7.9

Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.

CCSS.ELA-LITERACY.RL.7.1

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RL.7.2

Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

CCSS.ELA-LITERACY.RL.7.3

Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

CCSS.ELA-LITERACY.RL.7.4

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

CCSS.ELA-LITERACY.RL.7.6

Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

CCSS.ELA-LITERACY.RL.7.9

Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.

CCSS.ELA-Literacy.SL.7.1

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.

CCSS.ELA-Literacy.W.7.1

Write arguments to support claims with clear reasons and relevant evidence.

CCSS.ELA-LITERACY.W.7.1.A

Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically.

CCSS.ELA-Literacy.W.7.1.B

Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.

CCSS.ELA-Literacy.W.7.2

Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

CCSS.ELA-Literacy.W.7.2.A

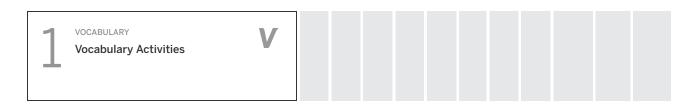
Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.

CCSS.ELA-Literacy.W.7.2.B

Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.

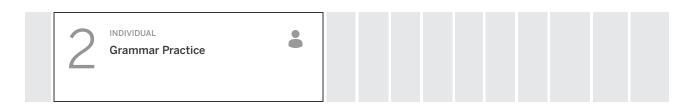
CCSS.ELA-Literacy.W.7.5

With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 7 here.)



Vocabulary Activities





Grammar Practice

Direct students to the grammar lesson in the Grammar Unit that will provide practice with a needed grammar skill or teach a grammar lesson from *Mastering Conventions*.

Card 1 Instructional Guide

Present today's grammar lesson plan.

- Direct your students to the grammar lesson from the Grammar Unit they will complete. Navigate to that lesson to remind students how to complete the self-guided activities.
 OR
- Distribute the lesson materials you have prepared from *Mastering Conventions*.

WRITING PROMPT:

Directions

Complete the grammar lesson your teacher assigns you.



Fluency: Rate



Students read one passage 3 times and track their rate and accuracy with a partner to improve fluency.

Card 1 Instructional Guide

Card 1: Students are introduced to appropriate reading rate (speed) and identify tricky words to practice.

Cards 2–4: Students read aloud to a partner, who tracks their rate and accuracy.

Card 5: Students compare their own data to see their progress in reading fluently.

Card 6: Students reflect on how their rate and accuracy changed after 3 readings.

Activities on Card - PAIRS

WRITING PROMPT:

Directions

- 1. Listen to the audio and follow along in the passage.
- 2. Highlight words that are new to you.
- 3. Read aloud the words you highlighted. Listen to the audio if you need to hear them again.

Card 2 Instructional Guide

Card 1: Students are introduced to appropriate reading rate (speed) and identify tricky words to practice.

Cards 2-4: Students read aloud to a partner, who tracks their rate and accuracy.

Card 5: Students compare their own data to see their progress in reading fluently.

Card 6: Students reflect on how their rate and accuracy changed after 3 readings.



Activities on Card - PAIRS

Both partners should read the passage aloud before they move on to the next card.

WRITING PROMPT:

1st Reading

- 1. Partner A: Read aloud.
 - Partner B: Complete the activities below to track your partner's reading.
- 2. Partner B: Read aloud.
 - Partner A: Complete the activities below to track your partner's reading.

Card 3 Instructional Guide

Card 1: Students are introduced to appropriate reading rate (speed) and identify tricky words to practice.

Cards 2-4: Students read aloud to a partner, who tracks their rate and accuracy.

- Card 5: Students compare their own data to see their progress in reading fluently.
- Card 6: Students reflect on how their rate and accuracy changed after 3 readings.

Activities on Card - PAIRS

Both partners should read the passage aloud before they move on to the next card.

WRITING PROMPT:

2nd Reading

- 1. Partner A: Read aloud.
 - Partner B: Complete the activities below to track your partner's reading.
- 2. Partner B: Read aloud.
 - Partner A: Complete the activities below to track your partner's reading.

Card 4 Instructional Guide

Card 1: Students are introduced to appropriate reading rate (speed) and identify tricky words to practice.

Cards 2-4: Students read aloud to a partner, who tracks their rate and accuracy.

- Card 5: Students compare their own data to see their progress in reading fluently.
- Card 6: Students reflect on how their rate and accuracy changed after 3 readings.

Lesson 6 Activity 3



Activities on Card - PAIRS

Both partners should read the passage aloud before they move on to the next card.

WRITING PROMPT:

3rd Reading

- 1. Partner A: Read aloud.
 - Partner B: Complete the activities below to track your partner's reading.
- 2. Partner B: Read aloud.
 - Partner A: Complete the activities below to track your partner's reading

Card 5 Instructional Guide

- Card 1: Students are introduced to appropriate reading rate (speed) and identify tricky words to practice.
- Cards 2-4: Students read aloud to a partner, who tracks their rate and accuracy.
- Card 5: Students compare their own data to see their progress in reading fluently.
- Card 6: Students reflect on how their rate and accuracy changed after 3 readings.

Activities on Card - PAIRS

Students should ask their partners for and record the information from their own previous readings.

WRITING PROMPT:

Answer the questions with the information from your partner for each of your readings.

Card 6 Instructional Guide

- Card 1: Students are introduced to appropriate reading rate (speed) and identify tricky words to practice.
- Cards 2–4: Students read aloud to a partner, who tracks their rate and accuracy.
- Card 5: Students compare their own data to see their progress in reading fluently.
- Card 6: Students reflect on how their rate and accuracy changed after 3 readings.

Activities on Card - INDIVIDUAL

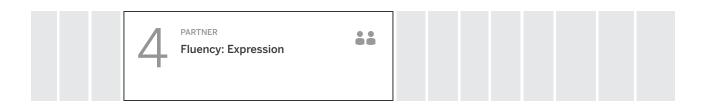
Encourage students to consider whether they made more mistakes as their reading got faster.

Lesson 6	
Activity 3	Ш

7D: Poetry & PoeLesson Guides



Fluent reading happens at a normal speed, like how you would talk to a friend. We want the time it takes to read a passage and the number of mistakes to go down.



Fluency: Expression



Students focus on the punctuation in a passage and assess their phrasing and expression with a partner to improve fluency.

Card 1 Instructional Guide

Card 1: Students are introduced to appropriate phrasing, and select phrases as they listen to audio.

- Card 2: Students are introduced to appropriate expression, and read aloud with a focus on the punctuation.
- Card 3: Students select important words to emphasize, and read aloud to practice their expression.
- Card 4: Students read the rubric to prepare to score their partner's reading.
- Card 5: Students read aloud and score their partner on phrasing and expression.

Activity on Card - INDIVIDUAL

This activity directs students' attention to where they should pause as they read. Selecting each phrase or sentence as they hear it requires them to follow along with the audio.

Card 2 Instructional Guide

1. Activities on Card - PAIRS

Both partners should read the passage aloud before they move on to the next card.

2. Optional: Project Poll Results: Select and Discuss - WHOLE CLASS

If you are doing whole-class or small-group instruction, project the poll results and have a student share thoughts on his or her own reading.

Card 3 Instructional Guide

1. Activities on Card - PAIRS

Both partners should read the passage aloud before they move on to the next card.

2. Optional: Project Poll Results: Select and Discuss - WHOLE CLASS

If you are doing whole-class or small-group instruction, project the poll results and have a student share thoughts on his or her own reading.

WRITING PROMPT:

Directions

- 1. Highlight two or three important words and phrases that you want your listener to notice.
- 2. Partner A: Read the passage aloud. Raise your voice when you read the words you highlighted.
- 3. Partner B: Read the passage aloud. Raise your voice when you read the words you highlighted.

Card 4 Instructional Guide

1. Activities on Card - PAIRS

Both partners should read the passage aloud before they move on to the next card.

2. Optional: Share Responses: Select and Discuss - WHOLE CLASS

If you are doing whole-class or small-group instruction, have a student share what he or she wants to change in the next reading.

Card 5 Instructional Guide

Activities on Card - PAIRS

WRITING PROMPT:

Directions

- 1. Partner A: Read the passage aloud. Partner B: Listen and then answer the questions to rate your partner.
- 2. Partner B: Read the passage aloud. Partner A: Listen and then answer the questions to rate your partner.



Revision Assignment



Students return to an earlier response to text to practice the skill of Focus, Use of Evidence, or Organize and Refine.

Card 1 Instructional Guide

Card 1: Students who can improve the Focus in their writing complete this Revision Assignment.

Card 2: Students who can improve the Use of Evidence in their writing complete this Revision Assignment.

Card 3: Students who can better Organize and Refine an argument they have written complete this Revision Assignment.

1. Direct Students to the Writing Assignment They Will Revise - WHOLE CLASS

Assign all students to revise the same response to text writing from a recent lesson OR assign each student a distinct piece of writing to revise (you can use the commenting feature in Classwork). All students go to My Work to find the writing.

NOTE: The displayed text is the last passage the student wrote about. If students are revising a different passage, they should open the text in the Library.

2. Direct Students to Appropriate Revision Assignment

Determine what kind of practice your students need. Assign students to Card 1 for Focus, to Card 2 for Use of Evidence, or to Card 3 for Organize and Refine.

3. Activity on Card - INDIVIDUAL

The Revision Assignment for Focus is ideal for students whose writing moves from one moment or idea to the next without demonstrating an understanding of what is important in each.

WRITING PROMPT:

Use these directions if your teacher has assigned you to complete a **Revision Assignment for Focus.** When you are done, go to the last card and click HAND IN.

Directions

Revision Assignment: Focus (in Response to Text)

- 1. Go to My Work and find a recent writing activity (or your teacher will identify one for you).
- 2. Copy and paste your writing below.
- 3. Find a place in your writing where you focus on one moment in the reading but could add more details or explanation about what you noticed.
- 4. Write 3–5 additional sentences to that place in your writing, describing what you noticed and explaining your idea about this moment.

Card 2 Instructional Guide

Card 1: Students who can improve the Focus in their writing complete this Revision Assignment.

Card 2: Students who can improve the Use of Evidence in their writing complete this Revision Assignment.

Card 3: Students who can better Organize and Refine an argument they have written complete this Revision Assignment.

1. Direct Students to the Writing Assignment They Will Revise - WHOLE CLASS

Assign all students to revise the same response to text writing from a recent lesson OR assign each student a distinct piece of writing to revise (you can use the commenting feature in the Gradebook). All students go to My Work to find the writing.

2. Direct Students to Appropriate Revision Assignment

Determine what kind of practice your students need. Assign students to Card 1 for Focus, to Card 2 for Use of Evidence, or to Card 3 for Organize and Refine.

3. Activity on Card - INDIVIDUAL

The Revision Assignment for Use of Evidence is for students who struggle to select appropriate evidence or use direct quotes, or for students whose writing does not adequately describe the relevant parts of the evidence or explain the significance of what they've selected.

WRITING PROMPT:

Use these directions if your teacher has assigned you to complete a **Revision Assignment for Use of Evidence.** When you are done, go to the last card and click HAND IN.

Directions

Revision Assignment: Use of Evidence

Lesson Guides

Lesson 6 Activity 5

- 1. Go to My Work and find a recent writing activity (or your teacher will identify one for you).
- 2. Copy and paste your writing below.
- 3. In your writing, find and underline a sentence(s) where you used details from the text as evidence to develop your idea.
- 4. In the text, identify two more text details that connect to your idea.
- 5. Write 3–5 more sentences using and describing those details to explain your idea. Use at least one direct quote.

Card 3 Instructional Guide

- Card 1: Students who can improve the Focus in their writing complete this Revision Assignment.
- Card 2: Students who can improve the Use of Evidence in their writing complete this Revision Assignment.

Card 3: Students who can better Organize and Refine an argument they have written complete this Revision Assignment.

1. Direct Students to the Writing Assignment They Will Revise - WHOLE CLASS

Assign all students to revise the same response to text writing from a recent lesson OR assign each student a distinct piece of writing to revise (you can use the commenting feature in the Gradebook). All students go to My Work to find the writing.

2. Direct Students to Appropriate Revision Assignment

Determine what kind of practice your students need. Assign students to Card 1 for Focus, to Card 2 for Use of Evidence, or to Card 3 for Organize and Refine.

3. Activity on Card - INDIVIDUAL

The Revision Assignment for Organize and Refine is ideal for students whose argumentative writing shows strong use of focus and evidence, but could be better organized. It also invites students to pay close attention to their claim, revising it to adequately summarize the reasons they argue.

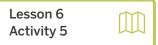
WRITING PROMPT

Use these directions if your teacher has assigned you to complete a **Revision Assignment for Organize and Refine.** When you are done, click HAND IN.

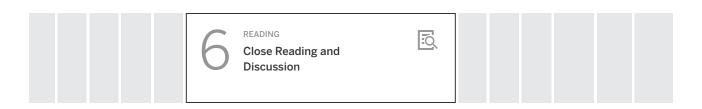
Directions

Revision Assignment: Organize and Refine

1. Go to My Work and find a recent writing activity (or your teacher will identify one for you).



- 2. Find the sentence that best serves as your claim—the main idea you're arguing. Copy and paste it into the chart.
- 3. Copy and paste each piece of your argument into the outline (you can add rows to create space for additional reasons and evidence if you need them).
- 4. Refine each piece of your argument so that it contains all of the following elements:
 - Specific textual evidence that supports the claim
 - Description of the key parts of your evidence
 - Clear explanation/reasoning of how this evidence supports the claim
- 5. Now write a revised claim statement (1–2 sentences) that states your claim and summarizes your key reasons. Use this sentence starter if it is helpful.
 - _[My claim]_ because _[summary of reasons]__.



Close Reading and Discussion



Students read to stake a claim based on evidence, then collaborate to refine their claim.

Card 1 Instructional Guide

Card 1: Students read the text and select details to respond to the teacher's posted statement, then explain their reasoning.

Card 2: Paired students compare answers and use text to try to convince each other of their answer.

Card 3: Partners identify the outcome of their discussion and explain why they did/did not revise their thinking.

1. First Read - WHOLE CLASS

Provide students the passage they will use for the activity. Read the passage as a class.

2. Post the Statement - WHOLE CLASS or GROUP

Project or pass around the statement you have created for this activity. Make sure the statement can solicit a range of responses and text-based discussions. Make sure the question can be answered using the continuum provided (from strongly agree to strongly disagree).

Example Statements:

- The writer wants us to feel sympathy for the character.
- Based on our understanding of brain development, teens should not be allowed to drive.
- Physical capacity is more important than intellectual capacity for Frederick Douglass's understanding of himself as a man.

3. Activity on Card - INDIVIDUAL

4. Pair Students - WHOLE CLASS

Students should find a partner with a different response (it is fine if some students need to partner with a classmate with the same response).



WRITING PROMPT:

Directions

Find and read the passage your teacher assigns.

Highlight 3 or 4 pieces of evidence that help you respond to the statement your teacher provides.

Answer the poll and explain your response.

Card 2 Instructional Guide

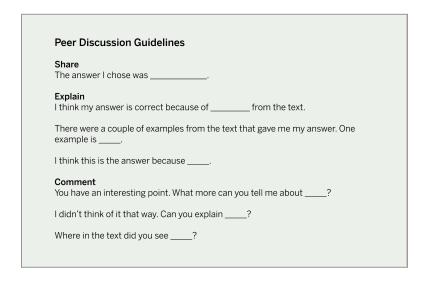
Card 1: Students read the text and select details to respond to the teacher's posted question, then explain their reasoning.

Card 2: Paired or grouped students compare answers and use text to try to convince partner of their answer.

Card 3: Partners identify the outcome of their discussion and refine their answer or explain their reason for disagreeing.

1. Activity on Card - PAIRS

If you think it will help students during pair discussion, project the Peer Discussion Guidelines to provide sentence frames that will support peer conversation.



WRITING PROMPT:

Directions

- 1. Explain to your partner why you chose the answer you did.
- 2. Using textual evidence, try to convince your partner that you are correct. Refer to the text passage and what you wrote when you chose your answer. Take turns sharing arguments and evidence with your partner.

Card 3 Instructional Guide

Card 1: Students read the text and select details to respond to the teacher's posted question, then explain their reasoning.

Card 2: Paired or grouped students compare answers and use text to try to convince partner of their answer.

Card 3: Partners identify the outcome of their discussion and refine their answer or explain their reason for disagreeing.

1. Activity on Card - PAIRS

2. Project and Discuss Poll Results (Optional) - WHOLE CLASS or GROUP

- Display both polls (before and after partner work).
- Discuss whether students changed their answers as a result of comparing answers with partners.
- Project the text (if possible) and discuss student responses. Push students to be precise about the evidence used to support their answers.

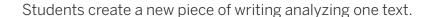
WRITING PROMPT:

Reread the statement provided by your teacher and answer the poll again. Then, choose whether to answer #1 or #2. When you are done, click HAND IN.





Write: Analyze One Text





Card 1 Instructional Guide

Card 1: Students respond to a Writing Prompt about a single text.

Card 2: The core text is available here if students are writing about it.

1. Activity on Card - INDIVIDUAL

Invite students to create a new piece of writing in response to a text. You can assign students to write about the core text or you can have them write about an outside text of your choice.

Project the prompts for the type of text your students are reading (literary or informational). Prompts are organized into 3 categories: Key Ideas and Details, Craft and Structure, and Integration of Knowledge and Ideas. Assign a specific prompt or invite students to select their own.

Have students indicate which prompt they are responding to in the box provided.

Analyze One Text Literary Writing Prompts Key Ideas and Details Integration of Knowledge and Ideas 1. What is something a character says or does that reveals 5. Imagine you're going to film a specific scene from the text. Either choose one character and describe the key directions you would give to an actor to show who they are? Describe the character trait revealed in this moment and support your answer with evidence from the text. what the character is thinking, feeling, or acting in this moment. OR, choose one setting and describe 2. Choose two moments in the text that are connected or contrasting in some way. Use details from both the type of location you would choose to film it. moments to explain one idea or understanding you have when you put these two moments together. Identify the scene and explain how details in the text support your choices. 6. Rewrite this passage in a different format: as a play, Craft and Structure poem, song, or social media posting. Experiment with the language, but keep the main ideas and details the 3. Choose what you think is the most important or interesting sentence, paragraph, or stanza in the text. Explain why this passage is important or interesting. same Other Support your explanation with key details from the text. 4. Write about a moment in the text where you had a 7. Respond to the prompt your teacher provides. different point of view than a character or narrator. Explain how the details in the text support your point of



Analyze One Text Informational Writing Prompts Key Ideas and Details Integration of Knowledge and Ideas What is one main idea the author wants the reader to understand? Summarize this idea and explain two ways 5. Imagine you're going to create a video to explain the main ideas in the text. What is one graphic (animation, chart, etc.) you would include and why? the writer develops this idea. Find two topics or ideas in the text that are connected or contrasting in some way. What is one idea you have when you connect/contrast these two topics or ideas? Explain how details in the text support your choice 6. What is one way you would argue against the writer's claim? Use evidence from the text to develop your counterargument. Support your idea with evidence from the text. Craft and Structure Other ${\it 3. \ Choose what you think is the most important sentence,}\\$ 7. Respond to the prompt your teacher provides. paragraph, or chapter in the text. Explain why this passage is important to the reader's understanding of the topic. Support your explanation with key details from the text. 4. What is one thing the writer wants the reader to think or feel about this topic or idea? Explain your answer using details from the text.

WRITING PROMPT:

If you are writing about "The Cask of Amontillado" by Edgar Allan Poe, click NEXT to view the text. If you are writing about another text, open the Library or open the text from your teacher. When you are finished writing, go to the last card and click HAND IN.

Card 2 Instructional Guide

Card 1: Students respond to a Writing Prompt about a single text.

Card 2: The core text is available here if students are writing about it.





Write: Connect Two Texts



Students create a new piece of writing connecting two texts.

Card 1 Instructional Guide

Card 1: Students respond to a Writing Prompt connecting two texts.

Card 2: The core text is available here if students are writing about it.

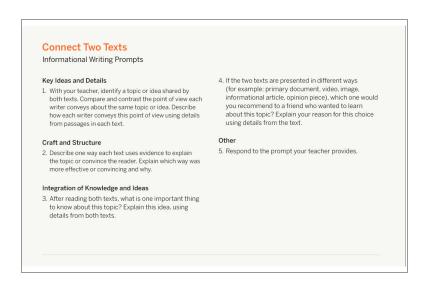
1. Activity on Card - INDIVIDUAL

Invite students to create a new piece of writing where they make connections between two texts. You might ask students to connect the core text to a related article, story, or poem. Or, you could assign students two new texts to write about.

Project the prompts for the type of text your students are reading (literary or informational). Prompts are organized into 3 categories: Key Ideas and Details, Craft and Structure, and Integration of Knowledge and Ideas. Assign a specific prompt or invite students to select their own.

Have the student indicate which prompt he or she is responding to in the box provided.

Connect Two Texts Literary Writing Prompts Key Ideas and Details Integration of Knowledge and Ideas 1. Write about one way the main character of one text is 5. Compare and contrast one idea that each text conveys about what people are like OR what society is like OR what nature is like (your teacher can help you similar to and different from the main character of the 2. Write about one way the main setting and the feeling of the main setting is similar/different in each text. choose). Use text details to describe the idea in each text and explain how they are similar or different. 6. If one text updates or alludes to an original text (story, myth, etc.), describe one idea that the more recent Craft and Structure text emphasizes or how the text changes this idea. 3. Describe one difference in the type of language or the structure each writer chose for the text. Explain the impact of each choice. 7. Respond to the prompt your teacher provides. 4. With your teacher, identify a theme or idea shared by both texts. Compare and contrast one feeling or point of view each writer conveys about this theme or idea and describe how each writer conveys his or her point of view. Use details from both texts.



WRITING PROMPT:

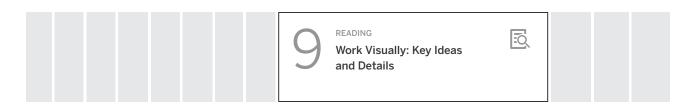
Click NEXT to view "The Cask of Amontillado" by Edgar Allan Poe. When you are finished writing, go to the last card and click HAND IN.

Card 2 Instructional Guide

Card 1: Students respond to a writing prompt connecting two texts.

Card 2: The core text is available here if students are writing about it.





Work Visually: Key Ideas and Details



Students work visually to understand a passage's central idea and supporting details or to connect two moments in a text.

Card 1 Instructional Guide

Card 1: This card provides a structure students can use to analyze the central idea and supporting details in a passage.

Card 2: This card provides a structure students can use to connect two moments in a text and make an inference.

1. Select Activity - WHOLE CLASS

If students are identifying a central idea, they complete this card.

If students are identifying a connection between two moments, they will navigate to the next card.

2. Identify Passage - WHOLE CLASS

Identify the passage students will read and help them navigate to this passage.

3. Activity on Card - PAIRS

Students often progress faster with this skill when they work in pairs. Support pairs to discuss each person's summary of the main idea before deciding on what to place in the chart.

4. Share and Discuss Results - WHOLE CLASS (optional)

Post the main idea response from 2 pairs with different responses.

Have students vote thumbs up or thumbs down which one they feel best captures the central idea of the passage. Ask students to share why they voted for a particular choice—they should use the text to explain their support.

WRITING PROMPT:

Directions

- 1. Read the passage your teacher assigns.
- 2. Highlight 3–5 sentences and phrases that help you understand the passage.
- 3. Discuss the passage with your partner. Decide what the passage is about overall, and what details are most important.
- 4. Complete the chart by summarizing the central idea and adding the key details used to develop this main idea. When you are done, go to the last card and click HAND IN.

Card 2 Instructional Guide

Card 1: This card provides a structure students can use to analyze the central idea and supporting details in a passage. Card 2: This card provides a structure students can use to connect two moments in a text and make an inference.

1. Select Activity - WHOLE CLASS

If students are identifying a central idea, they complete the previous card. If students are identifying a connection between two moments, they complete this card.

2. Identify Passage - WHOLE CLASS

Identify the passage students will read and help them navigate to this passage.

3. Activity on Cards - INDIVIDUAL

4. Share and Discuss Results - PAIRS (optional)

Allow students to share what they have with a partner, so the partner can provide additional text to support or further develop the student's idea.

WRITING PROMPT:

Directions

- 1. Read the passage your teacher assigns.
- 2. Find a moment that stands out to you. Copy a sentence from this moment and paste it into the box. Explain your thoughts about the moment in 1 or 2 sentences.
- 3. Reread to find another moment that feels related.



- 4. Copy a sentence from this moment and paste it into the box. Explain your thoughts about the moment in 1 or 2 sentences.
- 5. In the box at the bottom, explain one idea that you have when you put these moments together. When you are done, click HAND IN.



Work Visually: Craft and Structure



Students work visually to paraphrase a passage or to analyze an author's word choices in a passage.

Card 1 Instructional Guide

Card 1: This card provides a structure students can use to paraphrase a passage and compare their work to a partner's.

Card 2: This card provides a structure students can use to analyze an author's word choices in a passage and the effects they create.

1. Select Activity - WHOLE CLASS

If students are paraphrasing a passage, they complete this card. If students are analyzing an author's word choices, they will navigate to the next card.

2. Identify Passage - WHOLE CLASS

Identify the passage students will read and help them navigate to this passage.

- 3. Activity on Card INDIVIDUAL
- 4. Compare and Discuss Paraphrases PAIRS
- 5. Share and Discuss Results WHOLE CLASS (optional)

Ask two different pairs to share their winning paraphrase. Have students vote thumbs up or thumbs down which one they feel best captures the meaning of the original passage. Ask students to share why they voted for a particular choice—they should use the text to explain their support.

WRITING PROMPT:

Directions

- 1. Read the passage your teacher assigns.
- 2. Copy the portion your teacher asks you to paraphrase under "Original Text."
- 3. Paraphrase the passage under "Paraphrase 1."
- 4. Take turns reading your paraphrases out loud with your partner. Write your partner's paraphrase under "Paraphrase 2."
- 5. Discuss with your partner which paraphrase is closest to the original and why. Summarize your discussion at the bottom of the chart. When you are done, go to the last card and click HAND IN.

Card 2 Instructional Guide

Card 1: This card provides a structure students can use to paraphrase a passage and compare their work to a partner's. Card 2: This card provides a structure students can use to analyze an author's word choices in a passage and the effects these choices create.

1. Select Activity - WHOLE CLASS

If students are paraphrasing a passage, they complete the previous card. If students are analyzing an author's word choices, they complete this card.

2. Identify Passage - WHOLE CLASS

?Identify the passage students will read and help them navigate to this passage.

3. Activity on Card - PAIRS

Students often progress faster with this skill when they work in pairs. Support pairs to discuss specific words or phrases that reveal feelings or ideas.

4. Share and Discuss Results - WHOLE CLASS (optional)

Call on 2 or 3 students to share their responses with the class. Challenge students to provide feedback for their peers the way they do after writing activities.

WRITING PROMPT:

Directions

- 1. Read the passage your teacher assigns.
- 2. Summarize what the writer is writing about in 1–3 sentences.

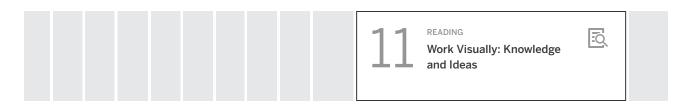
7D: Poetry & Poe

Lesson Guides



- $3. \quad \text{Enter 4 or 5 descriptive adjectives, strong verbs, expressions, or imagery the writer uses in the passage.} \\$
- 4. Review your list of words and write the feelings and ideas that they bring to mind.
- 5. At the bottom of the chart, explain why you think the writer used this type of language for this passage. When you are done, click HAND IN.





Work Visually: Knowledge and Ideas



Students work visually to compare and contrast two versions of a text (a text plus an audio or video recording, or a text plus another text it inspired).

Card 1 Instructional Guide

1. Identify Texts - WHOLE CLASS

Identify the texts and/or media students will use and help them navigate to these texts.

2. Activity on Card - PAIRS

Students often progress faster with this skill when they work in pairs. Support pairs to discuss specific words or phrases that reveal feelings or ideas.

3. Share and Discuss Results - WHOLE CLASS (optional)

Call on 2 or 3 students to share their responses with the class. Challenge students to make connections between their own work and the ideas they hear from their peers.

WRITING PROMPT:

Directions

- 1. Read the texts your teacher assigns.
- 2. Use the chart to note specific details that are shared by both texts, as well as specific details that are unique to each text.
- 3. At the bottom of the chart, draw a conclusion about why these similarities and differences are important.

7D: Poetry & Poe

Lesson Guides





Solo

Students read an additional Poe story or poem independently to prepare for the Quest.

Card 1 Instructional Guide

WRITING PROMPT:

Solo Overview

1. Read another story or poem by Edgar Allan Poe.

WRITING PROMPT:

2. Read and Investigate!

A dying fire casts its ghostly shadow on the floor. A persistent ticking beats beneath the boards, and a lifeless body lies staring up at you. There has been a murder at the house of Edgar Allan Poe!

In the Quest for this unit, you will be a detective trying to solve a murder mystery. Having information about the characters in these other works by Edgar Allan Poe will help you solve the murder first and win the Quest.

- Poems: "Annabel Lee," and "The Raven"
- Short Stories: "The Masque of the Red Death," and "The Murders in the Rue Morgue"
- 3. Click NEXT to find each short story or poem on this list. The more of these works you read, the sharper you will be in the Quest!





Sub-unit 4 "The Raven"





Lesson 1

"Ah, distinctly I remember..."



Overview

Today's lesson is all about memorization and recitation. Students will practice a few techniques for memorization, and watch and listen to a performance of the first stanzas of the poem to get an ear for the rhythm and moody spirit of its opening. Getting these words immediately into students' mouths will help them as they begin first to visualize and then analyze the poem in later lessons. Keep the class playful; you want a number of students to feel eager to perform by the end of class and all students to feel encouraged to memorize more.

It is always useful for students to memorize and recite great texts, especially those that are part of cultural literacy in English (William Shakespeare, Abraham Lincoln, Martin Luther King Jr., "The Raven," Emily Dickinson, Walt Whitman, Robert Frost, Langston Hughes, and even chestnuts like "Casey at the Bat"). The great literary scholar Helen Vendler makes a strong case for memorization and recitation in an interview on NEH.gov:

Bruce Cole: You talked about memorizing poetry. People in the past memorized long patches of poetry, right? This is not happening anymore, is it?

Vendler: There are many things that aren't happening that would make the study of poetry natural to children. First of all, poetry should be taught from the beginning with good poems, not bad poems, and it should be surrounded by a lot of related language arts—memorizing and reciting and choral recitation and choral singing and all those things that feed into the appreciation of poetry. Right now, what teachers mostly do is have the children write poems. This is distressing to me, because they don't write good poems.

Cole: They don't have many examples, right?

Vendler: No. My colleague Jorie Graham insists that her writing class memorize every week. She has added an extra hour for memory and recitation, because, as she tells them, would-be poets can't possibly write out what they haven't taken in.

Cole: I wonder if the skills of memorization have slackened. Since that is not a part of most people's mental furnishings, it's just much harder.

Vendler: It all depends on cultural values. If you can make schoolchildren in China memorize four thousand characters, you can make schoolchildren memorize anything. Indeed, they memorize on their own all kinds of baseball statistics or popular songs. It's not as though they don't have memories and that the memories can't be activated. It's just a question of will, whether we want to include that as an important part of the curriculum.

Cole: Right. And value.

Vendler: I've been told that in Japan everybody, before leaving high school, memorizes the hundred great poems in the canon. So, of course it can be done. Children's minds are enormously active and retentive.

neh.gov/about/awards/jefferson-lecture/helen-vendler-interview

7D: Poetry & Poe

Lesson Guides

Lesson 1

The first stanza of "The Raven" is famous enough that it is important to know it. Luckily, it is famous in part because its rhythms and rhymes are catchy. If you want to add to this unit by having the students memorize some Dickinson, some Federico García Lorca in Spanish, etc., please do so.

The key to this lesson is reading it in advance so that you can keep it moving quickly. No particular memorization activity in the sequence is so important that you have to make sure every student has done it just right. The idea is just to keep experiencing the stanza in multiple ways until the poem is stuck in students' heads like the first song they hear on the radio or on their phones in the morning.



Lesson at a Glance



Vocabulary Activities





2

Write: Song Lyrics (7 min)

Students write down the lyrics to a memorized song to demonstrate that they memorize regularly.





Discuss: Preparing to Memorize (10 min)

Students listen to, and discuss, 2 performances of the opening to "The Raven."





Present: Memory Training (8 min)

Students try out the first 2 memory techniques to see how much of the first stanza they can memorize in a short time.





Present: Memory Training 2 (9 min)

Students use 2 more memory techniques to help them explore the sounds, rhymes, and rhythms of the first stanza.





Present: Memory Training 3 (5 min)

Students use the final memory technique to test their recall of the final words of each phrase in the first stanza.



Lesson 1





Student Presentation: Recitation (2 min)

Students recite the first stanza as a class to see how much they were able to memorize in a short period.



8

Wrap-Up (3 min)

Students respond to a poll to consider the connection between memorizing and understanding.



9

Exit Ticket (3 min)

Students test their memory by ordering the lines of the first stanza of "The Rayen."



10

Solo (30 min)

Students continue to practice different memorization strategies and then answer questions about "The Raven."



Preparation

- 1. Make sure the equipment is working so you are prepared to show the two videos.
- 2. If you want to set the mood as students finish vocab, make the classroom dark with just a candle or flashlight. Play the audio track of Jefferson Mays's performance of the first three stanzas of "The Raven" (in Materials).
- 3. It is useful (but not essential) if you have memorized the opening stanza of "The Raven." If you are reciting from memory, it models what you expect students to be able to do.
- 4. It would be great if you could give some advance warning to otherwise struggling students so that they come to class with the first stanza already memorized and can thereby be the star who learns it first.
- 5. Be familiar with the different memory training activities. This lesson has more energy if you keep up the pace of successive activities, like a coach training an athlete through an intensive series of drills.
- 6. Plan to put students in pairs for part of this lesson.
- 7. Review the Solo in order to be prepared to remind students about practicing different memory strategies at the end of class.

Exit Ticket

In Activity 9, students test the memory training techniques they practiced throughout the lesson by ordering the lines of the first stanza of "The Raven."

Skills & Standards

Focus Standards

CCSS.ELA-LITERACY.RL.7.4

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

WORDS TO USE

- Entreating
- · Implore
- Sought
- Distinctly

MATERIALS

The Works of Edgar Allan Poe 7 - The Raven

Raven: Stanza 1

Raven Stz. 1 Rathbone Audio

Raven Video Contest Winner: Finnie

Raven Video Contest Winner:

Optional: Raven Stz. 1-3 Audio

Raven Stanza 1 Rhyme

Exit Ticket Projection

CCSS.ELA-Literacy.SL.7.6

Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

Other Standards Addressed in This Lesson

CCSS.ELA-Literacy.L.7.4.C

Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.

CCSS.ELA-Literacy.L.7.4.D

Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

CCSS.ELA-LITERACY.RL.7.10

By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

CCSS.ELA-Literacy.SL.7.1.A

Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

CCSS.ELA-LITERACY.RL.7.2

Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

CCSS.ELA-LITERACY.RL.7.1

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Differentiation

To implement these differentiation tips, you will need to plan for them in advance. Consider adding your own teacher note about how you would implement each tip with specific students in your classroom. Ensure that headphones are available for students to hear the audio of the text in order to provide accessibility.

Activity 4, Present: Memory Training

To improve fluency, provide additional opportunities for students to listen to the text by reading it aloud, having student volunteers read it aloud, or playing audio recordings.



Substantial: For some students with special needs, tracking and the ability to transfer from the computer screen to paper may be challenging. For these students, consider providing a paper copy of the first stanza and asking them to use close reading strategies to reread it.

+Activity 5, Present: Memory Training 2

Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.?

Assign students to the level of support that matches their needs.?

◆ Core

Students use 2 more memory techniques to help them explore the sounds, rhymes, and rhythms of the first stanza.

■ Substantial, ELL (Dev)

This alternate activity directs students to highlight "dreary," "lore," and "napping," listen to the audio for these words in order to identify correct pronunciation, then to identify words that rhyme.

■ Moderate

This alternate activity provides explicit instructions to highlight "dreary," "lore," and "napping," before identifying the rhyming words.

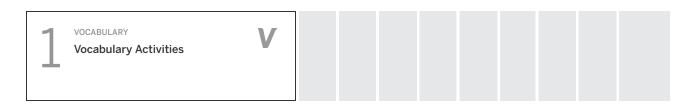
+Activity 10, Solo

◆ Core

Students continue to practice different memorization strategies and then answer questions about "The Raven."

■ Substantial, ELL (Dev), Moderate

This alternate Solo helps students read and comprehend the text by providing a preview of the text, and reducing the length of the poem and the number of questions students will answer about the poem.



Vocabulary Activities





Write: Song Lyrics



Students write down the lyrics to a memorized song to demonstrate that they memorize regularly.

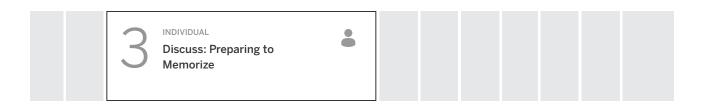
Card 1 Instructional Guide

- 1. Activity on Card INDIVIDUAL
- 2. Share Responses WHOLE CLASS

Call on a few students to recite what they've memorized.

- 3. Discuss Memorizing WHOLE CLASS
- Do you think you understand a song better when you memorize it (know it by heart)? Why is that?
- What are some things you do that make it easier to memorize lyrics?
- 4. Post Responses WHOLE CLASS

List student responses/ideas on the board for use later in the lesson.



Discuss: Preparing to Memorize



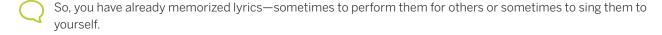
Students listen to, and discuss, 2 performances of the opening to "The Raven."

Card 1 Instructional Guide

Card 1: Students listen to 2 performances of "The Raven" stanzas 1–3 to discuss elements in the poem that aid memorization.

Card 2: Students respond to a poll to discuss what stood out to them about each performance.

1. Introduce "The Raven" - WHOLE CLASS



We're going to spend the next few days studying Poe's most memorized and performed poem "The Raven," which was sort of like a hit song in its day, before there were MP3s or radio.

As part of studying the poem, we will practice memorizing the first stanza. Many of you will end up memorizing a bigger piece of this poem.

2. Prepare to Play Videos - WHOLE CLASS

First, let's listen to 2 versions of people performing the beginning of this poem.

Introduce both videos of "The Raven":

- Video 1: An original rap version created as part of a competition sponsored by Amplify
- Video 2: An original pop version created as part of a competition sponsored by Amplify

As you listen, think about what makes this poem memorable.

Let students absorb the rhythm, the rhymes, and the tenor of each recording. No need to discuss these versions yet, just play them to set the mood and give students some inspiration about the different ways people have performed this poem.

3. Play Video 1 - WHOLE CLASS



4. Play Video 2 - WHOLE CLASS



5. Discuss Videos - WHOLE CLASS

When students have listened to both versions, discuss whether they noticed any of the elements in this poem that they listed earlier when considering how they memorize a song.



Poetry is very similar to a song in many of these ways. Continue to pay attention to these things as we learn to memorize and think about this poem.

7D: Poetry & Poe

Lesson Guides



Consider how these performances include elements listed on the board and suggest that students might use these videos to help them memorize the poem.

WRITING PROMPT:

Directions

Listen to the two versions of the first three stanzas of this poem, "The Raven."

Card 2 Instructional Guide

Card 1: Students listen to 2 performances of "The Raven" stanzas 1–3 to discuss elements in the poem that aid memorization.

Card 2: Students respond to a poll to discuss what stood out to them about each performance.

- 1. Activity on Card INDIVIDUAL
- 2. Project Poll Results: Select and Discuss WHOLE CLASS

Students should mention specific elements that led them to prefer one version.

If students strongly prefer one version, consider showing it again as the class works on memorizing the first stanza.





Present: Memory Training



Students try out the first 2 memory techniques to see how much of the first stanza they can memorize in a short time.

Card 1 Instructional Guide

Card 1: Students read stanza 1, then recite each line aloud after the teacher to practice one strategy of memorization.

Card 2: Students write out stanza 1 to practice one strategy of memorization.

1. Introduce Activities - WHOLE CLASS

- So, today everyone is going to memorize the first stanza of "The Raven." Before the end of these "Raven" lessons, you will have memorized it—and it is catchy, so it just might stay in your brain for the rest of your life.
- As soon as some of you have memorized it, we get to watch a great movie version of the poem made by the same group that made "The Cask of Amontillado." No memorization, no movie! So let's get to work.

2. Present Strategies for Memorization - WHOLE CLASS

- We're going to quickly practice the first 2 of 7 different techniques you might use to memorize a poem.
- Some of them will be the same techniques you already use to memorize a song.
- Most people practice a few techniques in order to store something permanently in their memory.

3. Activity on Card, Part 1 - INDIVIDUAL

Have students read the first stanza to themselves.

4. Activity on Card, Part 2 - WHOLE CLASS

Read the first stanza aloud like a drill sergeant, and have students repeat each line in the same manner.

7D: Poetry & Poe

Lesson Guides

Lesson 1 Activity 4



Teacher: Once upon a midnight dreary Students: Once upon a midnight dreary

Teacher: While I pondered weak and weary Students: While I pondered weak and weary

WRITING PROMPT:

Directions

- 1. Read the stanza silently to yourself.
- 2. Repeat after your teacher as each line is read aloud.

Card 2 Instructional Guide

Card 1: Students read stanza 1, then recite each line aloud after the teacher to practice one strategy of memorization. *Card 2: Students write out stanza 1 to practice one strategy of memorization.*

1. Introduce Activity - WHOLE CLASS



Many people find it helpful to type or write a text out in order to help them memorize it.

2. Activity on Card - INDIVIDUAL

If time is limited, choose either typing or writing out the stanza.



3. Project Stanza - WHOLE CLASS

Project stanza 1 for students to reference as they type and write out the stanza.





Present: Memory Training 2



Students use 2 more memory techniques to help them explore the sounds, rhymes, and rhythms of the first stanza.

Card 1 Instructional Guide

Card 1: Pairs of students identify rhyming words of stanza 1 to focus on rhyme as a support for memorization.

Card 2: Pairs of students take turns reciting from memory to practice working with a partner to support memorization.

Card 3: Students identify the percent of stanzas memorized, then review 4 memorization techniques to understand their goal and method.

1. Group Students - WHOLE CLASS

Put students in pairs.

2. Play Audio 1 - WHOLE CLASS

Play the audio reading of the first stanza of "The Raven" (performed by Jefferson Mays) while students listen and underline rhyming words.





3. Play Audio 2 - WHOLE CLASS

OPT: Play the second audio reading of the first stanza of "The Raven" (performed by Basil Rathbone) so students can listen to and note rhythm and rhyme.



- 4. Activity on Card PAIRS
- 5. Discuss Responses: Collaborate and Refine WHOLE CLASS





SUBSTANTIAL

WRITING PROMPT:

Directions

- 1. One partner should try to recite the first stanza without looking at it. The other partner can help if you're stuck.
- 2. Switch roles and repeat the recitation.



ELL DEV



SUBSTANTIAL

WRITING PROMPT:

Directions

- 1. Highlight the word "dreary."
- 2. Listen to the audio of the first stanza again. Listen carefully to how "dreary" is pronounced.
- 3. Highlight any words that rhyme with "dreary."
- 4. Highlight "lore."
- 5. Listen to the audio of the first stanza again. Listen carefully to how "lore" is pronounced.
- 6. Highlight any words that rhyme with "lore."
- 7. Highlight "napping."
- 8. Listen to the audio of the first stanza again. Listen carefully to how "napping" is pronounced.
- 9. Highlight any words that rhyme with "napping."



MODERATE



LIGHT

WRITING PROMPT:

Directions

- 1. Highlight the word "dreary."
- 2. Highlight any words that rhyme with "dreary."
- 3. Highlight "lore."
- 4. Highlight any words that rhyme with "lore."
- 5. Highlight "napping."



6. Highlight any words that rhyme with "napping."



CORE



CHALLENGE

WRITING PROMPT:

Directions

Highlight all the rhyming words you identify as you listen and read this stanza.



Present: Memory Training 3



Students use the final memory technique to test their recall of the final words of each phrase in the first stanza.

Card 1 Instructional Guide

Card 1: Students select words to complete phrases in stanza 1 to practice the fifth memorization technique. Card 2: Students try to identify missing words of phrases in stanza 1 to practice the fifth memorization technique.

1. Introduce Activities - WHOLE CLASS

Explain that students will do 2 similar activities. Each time, they will need to identify, from memory, the missing words from the stanza. The first time, they can choose from a possible list of words. The second time, they need to generate the missing word.



Try to complete these activities to see how familiar the words are, even if you don't feel that you have completely memorized them.

2. Activity on Card - PAIRS

Card 2 Instructional Guide

Card 1: Students select words to complete phrases in stanza 1 to practice the fifth memorization technique.

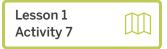
Card 2: Students try to identify missing words of phrases in stanza 1 to practice the fifth memorization technique.

- 1. Activity on Card PAIRS
- 2. Discuss Activity WHOLE CLASS

Discuss the different ways students were able to recall the words, such as rhyme, beat, etc.

Lesson 1 Activity 6 **7D: Poetry & Poe**Lesson Guides

Remind the class that they can return to any of these activities as they work on memorizing this stanza over the next few lessons.





Student Presentation: Recitation



Students recite the first stanza as a class to see how much they were able to memorize in a short period.

Card 1 Instructional Guide

Activity on Card - WHOLE CLASS

Allow your class to read in chorus using the text, if you feel they could benefit from one more practice.

Use "Eyes Up" and have the class practice reciting the first stanza together.



Does anyone want to try doing it on your own (or as a pair) for us?





Wrap-Up



Students respond to a poll to consider the connection between memorizing and understanding.

Card 1 Instructional Guide

- 1. Activity on Card INDIVIDUAL
- 2. Project and Discuss Poll Results WHOLE CLASS
- 3. Wrap Up Lesson WHOLE CLASS



Memorizing a poem is a powerful way to increase understanding:

- 1. If you memorize a poem, you'll spend more time thinking about it. Just like when a song gets stuck in your head and the more you sing it, the more you realize what it means.
- 2. Also, when something is in your memory it tends to connect with other things that are stored there. It's like that moment you realize that the song reminds you of the time in your own life when...?
- 3. You will find that you are more aware of the poem's sounds and rhythms when you know them by heart rather than just encounter them on the page. ?
- 4. Memorizing a poem will also prepare you to hear echoes of it in other things that you encounter. "Oh, that's why Baltimore's football team is called the Ravens." And if you're ever watching Simpsons reruns, you might come across the one where Bart and Homer perform "The Raven."



Tonight's Solo will give you another strategy to help you practice memorizing the poem and preparing for your performance: a fill-in-the-blank memory game.



Exit Ticket

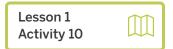




Card 1 Instructional Guide

Solutions

- A) "'Tis some visitor," I muttered, "tapping at my chamber door—
- B) Over many a quaint and curious volume of forgotten lore,
- C) Only this, and nothing more."
- D) As of some one gently rapping, rapping at my chamber door.
- E) Once upon a midnight dreary, while I pondered, weak and weary,
- F) While I nodded, nearly napping, suddenly there came a tapping,





Solo



Students continue to practice different memorization strategies and then answer questions about "The Raven."

Card 1 Instructional Guide



SUBSTANTIAL

WRITING PROMPT:

Solo Overview

- 1. Practice memory strategies for stanza 1 (lines 1–6).
- 2. Reread stanzas 1-2 (lines 1-12).
- 3. Answer the questions.
- 4. Practice reading stanza 2 (lines 7–12). (OPTIONAL)



WRITING PROMPT:

Practice memorizing the first stanza (lines 1–6).

7D: Poetry & Poe

Lesson Guides









CORE CHALLENGE

WRITING PROMPT:

To gain more practice, complete the following optional activity.

Start practicing the second stanza (lines 7–12).?

After you've memorized the first stanza and practiced the second stanza, browse the videos in your Lesson Brief Materials section to find a performance that you might listen to repeatedly to reinforce your memorization.





Lesson 2

"while I pondered..."



Overview

Today, we move from memorization to close reading. It may be worth remarking upon how much better the class is at close reading once they have memorized the text in advance.

Students should already have a sense of strangeness and moodiness just from hearing the performances and memorizing the poem's sounds and rhythms. Now, we will join that visceral sense to an understanding of the strange things that the poem says.

This lesson starts with a recitation of stanza 1 (lines 1-6), if any students have memorized it. If not, use the time for them to work on their memorization. The remaining activities are all about making sense of the opening stanzas so that the memorization is paired with understanding. The lesson uses the students' familiarity with the sounds and rhythm of the first stanza to have them dive into the language, visualize those details that stand out to them, and think about what those details suggest about the narrator's state of mind.

Recitation isn't just a way of knowing if students have done their memorization. It is also a crucial part of experiencing and enjoying poetry—saying it aloud, hearing others say it aloud, hearing yourself say it aloud. We expect you will find that students are better at reading and making sense because they have memorized.

This is not a text with one particular point of entry or main idea—and we do not expect your class discussions to go in a predictable direction. To support this type of exploration, we have provided you with a version of the text with an "annotated heat map" of where there are things worth noticing and talking about.

Connections to Other Lessons:

The Writing Prompt repeats the idea of "reading like a movie director" in that it asks students to visualize the opening and describe how they would render it in their own movie. This is crucial to making sure they "see" the poem themselves, so that they will be able to compare their visualization to Moonbot Studios' rendering of the poem in their animation, which they will view in the next lesson.



Lesson at a Glance

ACTIVITY

Vocabulary Activities





2

Student Presentation: Stanza 1 (4 min)

Students recite the first stanza.



3

Use the Text as Referee: Paraphrase (8 min)

Students define particular words and paraphrase small phrases to gain a precise understanding of what is being described and the qualities of the words.



4

Present: Rhythm and Rhyme in Stanza 2 (4 min)

Students focus on the continued patterns of rhythm and rhyme in the second stanza.



5

Connect Text: The Poem's Opening (15 min)

Students look at the poem through the distinct lenses of setting, subject, and particular word choice to build a cumulative understanding of the mood Poe is evoking.



6

Write: Details for Movie (8 min)

Students "read like a movie director" in order to shape their own vision of the poem's opening, then write about it in advance of seeing *The Raven* animation.





Wrap-Up: Poll and Discuss (1 min)
Students consider the effect of Poe's word choice.



8 Exit Ticket (4 min)
Students match word choices Poe uses to evoke mood in stanzas 1–3 (lines 1–18).

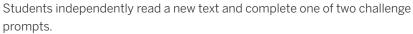


Solo (30 min) Students draw of

Students draw one of the details they wrote about, read the whole poem, answer questions, and continue memorization work.



Challenge Writing (30 min)
Students independently read a





Preparation

- 1. Place students in pairs for Activity 3 and Activity 4 (can be same partners for both activities).
- 2. Have sticky notes on hand for the rhyme hunt in Activity 4.
- 3. Optional: Prepare a "set" with a chair and a pile of books if you want students to act out what the narrator is doing at the beginning of the poem, for use in Activity 3.
- 4. Prepare the Principal (or someone) for the "Nevermore" performance at the end of the next class.
- 5. This lesson provides Challenge Writing Prompts. Review these prompts and determine if the challenge writing will be helpful for any of your students.

Exit Ticket

In Activity 8, students match word choices Poe uses to evoke mood in stanzas 1–3 (lines 1–18)

Before Next Lesson

Create 8 "Nevermore" packets:

- 1. Write "Nevermore" on each of the 8 envelopes.
- 2. Add a number to each envelope: Label 2 envelopes with a large "13," 2 with a large "14," 2 with a large "16," and 2 with a large "17."
- 3. Print 2 copies of pages 2–5 of the PDF Nevermore Packets in Lesson 3's Materials.

Az WORDS TO USE

- Quaff
- Melancholy
- Foul play
- Differ

MATERIALS

The Works of Edgar Allan Poe 7 - The Raven

"Raven" Discussion Map

Define and Paraphrase Responses

Raven Projection (Stanza 2)

Raven Stanza 2 Rhymes

Exit Ticket Projection 1/2

Exit Ticket Projection 2/2

4. Stuff each envelope with the corresponding sheet from the Nevermore Packets printout. For example, each "13" envelope should contain a copy of page 2 of the PDF.

The next lesson contains an optional skit. If you plan to do the skit, print the "Optional: Skit Script" in Lesson 3 Materials, and prepare the principal (or someone else) to play the part of the raven and give him or her the 8 packets.

If you do not plan to do the skit, place the numbered "Nevermore" packets around the room before class.



Skills & Standards

Focus Standards

CCSS.ELA-LITERACY.RL.7.4

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

CCSS.ELA-Literacy.W.7.2

Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

Other Standards Addressed in This Lesson

CCSS.ELA-Literacy.L.7.4.A

Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.

CCSS.ELA-Literacy.L.7.5.A

Interpret figures of speech (e.g., literary, biblical, and mythological allusions) in context.

CCSS.ELA-Literacy.L.7.5.C

Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., refined, respectful, polite, diplomatic, condescending).

CCSS.ELA-LITERACY.RL.7.1

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RL.7.3

Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

CCSS.ELA-Literacy.W.7.9

Draw evidence from literary or informational texts to support analysis, reflection, and research.

CCSS.ELA-Literacy.W.7.10

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

CCSS.ELA-LITERACY.RL.7.6

Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

CCSS.ELA-LITERACY.RL.7.2

Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

Differentiation

To implement these differentiation tips, you will need to plan for them in advance. Consider adding your own notes about how you would implement each tip with specific students in your classroom. Ensure that headphones are available for students to hear the audio of the text in order to provide accessibility.

This lesson reviews many literary elements such as setting, characterization, rhyme, rhythm, word choice, imagery, mood, tone. If many students are below grade level in reading you may want to create a class chart to keep track of all of the elements.

Activity 3, Use the Text as Referee: Define and Paraphrase

Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.

Activity 5, Connect Text: The Poem's Opening

If students are below grade level in writing, allow them to highlight the words in the passage instead of listing them in the answer boxes to reduce the amount of writing.?

Card 1: If students are unfamiliar with or need a reminder about the setting, explain that the setting refers to the time and the place, so students should find details that show where and when the poem takes place.

Card 2: If students are struggling to find details about Lenore, direct them to focus their attention on lines 10–12.

+Activity 6, Write: Details for Movie

Use the over-the-shoulder conference guides to support students' individual needs while they are writing.

Assign students to the level of support that matches their needs.

◆ Core

Students "read like a movie director" in order to shape their own vision of the poem's opening, then write about it in advance of seeing *The Raven* animation.

Pentagon Challenge

This alternate Writing Prompt challenges students to also explain how the setting impacts the narrator and which parts of the text led them to include each detail.

■ Substantial, ELL (Dev), Moderate

This alternate prompt provides guiding questions and sentence starters to help students describe their vision of the poem's opening, in advance of seeing *The Raven* animation.

▶ Light

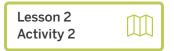
This alternate prompt provides sentence starters to help students describe their vision of the poem's opening, in advance of seeing *The Raven* animation.

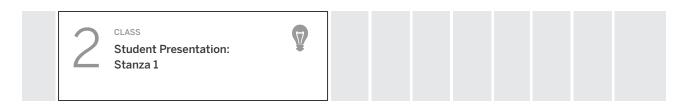
Activity 10, EXTRA: Additional Text Writing Prompt

This extra Writing Prompt asks students to read the poem "The Charge of the Light Brigade" by Alfred, Lord Tennyson and describe details they would include in a movie version. It is designed for additional practice with reading and writing skills from this lesson.



Vocabulary Activities





Student Presentation: Stanza 1

Students recite the first stanza.



Card 1 Instructional Guide

1. Discuss Performances - WHOLE CLASS

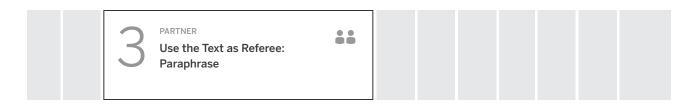
Ask if any students watched the optional videos.

If so, lead a quick discussion about the different ways students saw people performing the poem.

2. Performance - WHOLE CLASS

Ask 2 or 3 volunteers to recite the first stanza (or more). Students can recite individually or in pairs if they prefer.

Remind students to be good listeners and not correct other students who are reciting.



Use the Text as Referee: Paraphrase



Students define particular words and paraphrase small phrases to gain a precise understanding of what is being described and the qualities of the words.

Card 1 Instructional Guide

Card 1: Students paraphrase specific words and phrases in stanza 1 (lines 1–6) to develop a close understanding. Card 2: You will read each line and lead a discussion about what students visualize to make sure they are developing a visual picture.

1. Introduce Activity - WHOLE CLASS



We've started to memorize the beginning of this poem, now let's figure out what it is saying.

If needed, remind students of the idea of paraphrasing—to restate the author's precise meaning in your own words without leaving out or adding information.

2. Group Students - WHOLE CLASS

Group students into pairs. If possible, pair an ELL student with a native speaker. If possible, pair students who are reading below grade level with a student reading at grade level.

3. Activity on Card - PAIRS

Circulate and find students who are getting it right, so you can call on them when working through this activity as a class.

4. Share Responses: Collaborate and Refine - WHOLE CLASS

Collect paraphrases from 2 students. Use the text to discuss which paraphrase comes closer to the original meaning and why.

For your reference only, open the chart to see possible responses.

Define these words		Paraphrase these phrases	
Dreary	dark and gloomy	Once upon a midnight dreary	on a dark midnight
Pondered	thought hard	While I pondered weak and weary	while I thought sleepily
Quaint	old-fashioned	quaint and curious volume	strange and old book
Rapping	knocking	some one gently rapping	someone knocking softly

Card 2 Instructional Guide

Card 1: Students paraphrase specific words and phrases in stanza 1 to develop a close understanding.

Card 2: Teacher reads each line and leads discussion about what students visualize to make sure they are developing a visual picture.

1. Discuss Stanza - WHOLE CLASS

Reread each line of the stanza and ask:



So, after looking closely at these words and phrases, what's the picture you have in your head of what is happening here?

2. Activity on Card - INDIVIDUAL

3. Performance - WHOLE CLASS

If it seems useful, put a chair and a pile of books at the front of the room. Then, ask one student to act out the events in each couplet as you read the stanza aloud. Ask the class:



Are there any differences in the way you pictured the action and the way the actor performed it?

7D: Poetry & Poe

Lesson Guides

Lesson 2 Activity 3



Solutions

D. Someone banging on a door





Present: Rhythm and Rhyme in Stanza 2



Students focus on the continued patterns of rhythm and rhyme in the second stanza.

Card 1 Instructional Guide

- 1. Project Stanza 2 WHOLE CLASS
- 2. Read Aloud WHOLE CLASS

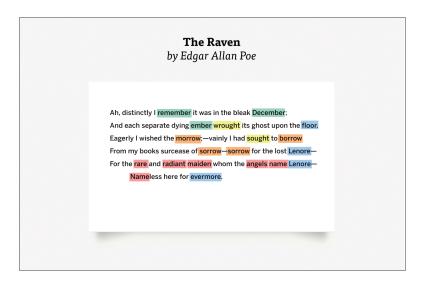
Emphasize the dramatic quality of the rhymes and rhythm.



3. Activity on Card - WHOLE CLASS

Have students come up and point out the various rhymes by circling or putting colored sticky notes on the words that rhyme in this paragraph. Red highlights indicate assonance rhyme.

For your reference only, open the chart to see possible responses.



4. Compare Stanzas: Connect and Explain - WHOLE CLASS



Do you recognize similarities and differences between the rhythm and rhyme of this stanza and the first stanza?

WRITING PROMPT:

Directions

- 1. Reread stanza 2.
- 2, Find as many different rhymes as you can. You can also look for sound repetitions.





Connect Text: The Poem's Opening



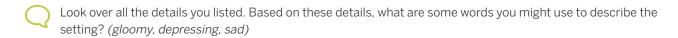
Students look at the poem through the distinct lenses of setting, subject, and particular word choice to build a cumulative understanding of the mood Poe is evoking.

Card 1 Instructional Guide

Card 1: Students select setting details to describe the mood communicated through these details.

- Card 2: Students select details about Lenore to understand the narrator's sense of loss.
- Card 3: Students select details and identify the narrator's reaction to the knock to describe the narrator's mood.
- Card 4: Class reviews elements—rhyme, rhythm, word choice, imagery, mood, tone—to analyze what they all suggest about the narrator's state of mind.
- 1. Activity on Card INDIVIDUAL
- 2. Discuss Setting: Select and Discuss WHOLE CLASS

After students answer the question, discuss:



Have students point to 1 or 2 details that gave them that impression of the setting.

What are some things that are nearly at their end? (midnight—the end of the day; dying ember—fire dying; bleak December—end of year; Lenore—she's lost...for evermore)

Lesson 2 Activity 5



Card 2 Instructional Guide

Card 1: Students select setting details to describe the mood communicated through these details.

Card 2: Students select details about Lenore to understand the narrator's sense of loss.

Card 3: Students select details and identify the narrator's reaction to the knock to describe the narrator's mood.

Card 4: Class reviews elements—rhyme, rhythm, word choice, imagery, mood, tone—to analyze what they all suggest about the narrator's state of mind.

1. Prepare for Activity - WHOLE CLASS

Make sure students know that Lenore is a woman's name.

You may want to suggest these sentence starters:

One thing I know about Lenore is...

One guess I have about what happened to Lenore is...

2. Activity on Card - INDIVIDUAL

3. Discuss Responses: Collaborate and Refine - WHOLE CLASS

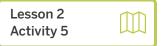
Discuss student responses to establish that Lenore was a living woman whom the narrator found "radiant," but she is now gone.



How do you think the narrator feels about her?

Solutions

- She is "lost."
- · He is hoping for "surcease of sorrow."
- He considered her "rare and radiant."
- The angels now call her "Lenore."
- She is "nameless here for evermore"—never to be called "Lenore" in this world again (she is dead).



Card 3 Instructional Guide

Card 1: Students select setting details to describe the mood communicated through these details.

Card 2: Students select details about Lenore to understand the narrator's sense of loss.

Card 3: Students select details and identify the narrator's reaction to the knock to describe the narrator's mood. Card 4: Class reviews elements—rhyme, rhythm, word choice, imagery, mood, tone—to analyze what they all suggest about the narrator's state of mind.

1. Review Stanzas 1 and 2 - WHOLE CLASS

You've already identified that the narrator is home alone; it's bleak and cold and late at night; he's nodding off to sleep; he's lost in grief over losing Lenore. Then, he hears a knocking on the door.

2. Read Aloud - WHOLE CLASS

Read stanza 3 aloud, once again emphasizing the dramatic nature of the rhyme and rhythm.

3. Activity on Card - INDIVIDUAL

4. Discuss Responses: Collaborate and Refine - WHOLE CLASS

- Why does he repeat his words "'tis some visitor..."? (He's scared. He's reassuring himself.)

 Are there any other words in this stanza that give you the sense that he's nervous/scared?

 Why do you think he's so scared by the knock on his door? (He's alone. It's very late at night. He's half asleep.)

 How scared would you be if it was the middle of the night and you weren't expecting anyone, and suddenly there
 - How scared would you be if it was the middle of the night and you weren't expecting anyone, and suddenly there was a knocking at the door of your home? How much more scared would you be if they were knocking at a door inside your home?

WRITING PROMPT:

Directions

- 1. Reread stanza 3, focusing on lines 13 and 14.
- 2. Identify 2 or 3 details that help you understand how the narrator is feeling.



Card 4 Instructional Guide

- Card 1: Students select setting details to describe the mood communicated through these details.
- Card 2: Students select details about Lenore to understand the narrator's sense of loss.
- Card 3: Students select details and identify the narrator's reaction to the knock to describe the narrator's mood.

Card 4: Class reviews opening elements—rhyme, rhythm, word choice, imagery, mood, tone—to analyze what they all suggest about the narrator's state of mind.

1. Review Poem's Opening - WHOLE CLASS



You've done some great analysis of the beginning of this poem. Let's look at all the things you've found.

- 2. Project Stanzas WHOLE CLASS
- 3. Post Responses WHOLE CLASS

Annotate what students have already noticed about the poem. They may suggest:

- The regular repetition of rhymes and rhythm (some students may think about the beating of a heart)
- · The choice of particular words that add up to a strong sense of a gloomy, lonely night setting
- The phrases that suggest the idea of things ending
- The specific situation of the narrator being nearly asleep at midnight and also being sad about someone who is gone
- · His reaction to hearing knocking in the middle of the night—fear, foreboding

The Raven by Edgar Allan Poe 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. "'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 From my books surcease of sorrow—sorrow for the lost Lenore— For the rare and radiant maiden whom the angels name Lenore-Nameless here for evermor And the silken, sad, uncertain rustling of each purple curtain Thrilled me-filled me with fantastic terrors never felt before 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.



This annotated version shows what students may point out and/or gives you suggestions to get the class discussion started.



4. Discuss Opening Words - WHOLE CLASS

End the review by asking students about Poe's opening words, "Once upon..."

- What kind of text begins with "once upon..."? (A children's story.)
- What usually comes after "once upon..."? (A time.)
- What do we have here instead? (A "midnight dreary.")
- Any idea why Poe begins with once upon, but then puts us in a midnight dreary instead of a fairy tale?

5. Discuss Cumulative Impact of Elements: Connect and Explain - WHOLE CLASS

Let's step back and look at all the little choices that Poe makes just at the beginning of this poem and think about how these choices affect the reader.

Ask students to think about the following question: What is the narrator feeling, and what type of an experience is he having?



WRITING PROMPT:

Directions

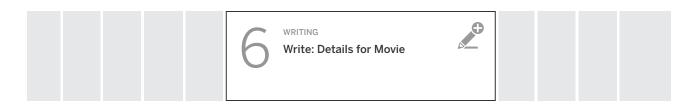
Review your highlights and notes where you thought about:

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- The regular repetition of rhymes and rhythm.
- The way the setting is described
- The narrator's feelings about the lost Lenore
- The narrator's state of mind right before and right after he hears the knocking.





Write: Details for Movie



Students "read like a movie director" in order to shape their own vision of the poem's opening, then write about it in advance of seeing *The Raven* animation.



Card 1 Instructional Guide

Card 1: Students complete a warm-up to make sure every student has language with which to start writing.

Card 2: Students write for at least 10 minutes, producing at least 100 words in order to provide basis for formative assessment.

Card 3: Students may use this card to see the text of the first 3 stanzas of the poem.

Warm-Up - WHOLE CLASS



Now, you've looked at the beginning of the poem in a number of different ways. I want you to think about the mental image you have while reading—how do you picture this?



What does Poe want you to see as you begin reading? What does he describe to give you a clear sense of how the narrator is feeling and what is happening?



Raise your hand if...

- you can picture 2 or 3 details from the poem that give you a strong sense of the setting.
- · something about the time of day or season of the year is included in your picture.
- you can see a detail about something in the narrator's room or just outside.
- you clearly see 1 or 2 details about the narrator when you picture him in these stanzas.
- you can see the type of expression he has on his face, or the way he holds his body.
- you can clearly see details described in the poem that help the reader immediately understand the feeling the narrator is having and what he is experiencing.

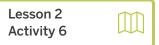


CHALLENGE

WRITING PROMPT:

Directions

- 1. You have been asked to direct a movie of "The Raven," and you want to make sure your audience gets a clear sense of what the narrator is feeling and experiencing in the first three stanzas (lines 1–18). You also want to make sure your audience understands the setting and how it impacts the narrator.
- 2. Describe three details (images, sounds, or character emotions) you would include in your movie (you may include a detail not explicitly in the poem).



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3.	Be sure	to i	include	an	additional	detail	about the	setting.

4.	Explain w	vhat part	of the	text led	vou to inc	clude ead	ch detail.

FL

ELL DEV



MODERATE



SUBSTANTIAL

WRITING PROMPT:

2. You have been asked to direct a movie of "The Raven." What details would you include to show how the narrator is feeling in the first three stanzas (lines 1–18).

Choose one or two of these sentence starters to help you get started.

- When I read the first three stanzas, it's clear that the narrator feels _____ because _____.
- I would include _____ to show how the narrator is feeling because _____.



LIGHT

WRITING PROMPT:

- 1. You have been asked to direct a movie of "The Raven," and you want to make sure your audience gets a clear sense of what the narrator is feeling and experiencing in the first three stanzas.
- 2. Reread the first three stanzas of the poem. How does the narrator feel? Find two details from the text and describe how each detail helps you understand the narrator's feelings.

Use the following sentence starter to begin your response:

- I would include _____ in my movie to show _____.
- One detail I would have in my movie is _____ because _____.



CORE

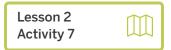
Lesson 2 Activity 6



WRITING PROMPT:

Directions

- 1. You have been asked to direct a movie of "The Raven," and you want to make sure your audience gets a clear sense of what the narrator is feeling and experiencing in the first three stanzas (lines 1–18).
- 2. Describe three details (images, sounds, or character emotions) you would include in your movie (you may include a detail not explicitly in the poem). Explain what part of the text led you to include each detail.





Wrap-Up: Poll and Discuss



Students consider the effect of Poe's word choice.

Card 1 Instructional Guide

- 1. Activity on Card INDIVIDUAL
- 2. Discuss Opening WHOLE CLASS

Discuss the effect of replacing "Once upon a time" with "Once upon a midnight dreary."

- What kind of text begins with "once upon..."? (A children's story.)
- What usually comes after "once upon..."? (A time.)
- What does Poe put after these words? (A "midnight dreary.")



Exit Ticket



Students match word choices Poe uses to evoke mood in stanzas 1–3 (lines 1–18).

Card 1 Instructional Guide

Solutions

SAD/GLOOMY

A. "dreary" (1)

C. "sorrow" (10)

D. "lost" (10)

F. "bleak" (7)

SCARED/ANXIOUS

B. "thrilled" (14)

E. "terrors" (14)

G. "suddenly" (3)

H. "eagerly" (9)





Solo



Students draw one of the details they wrote about, read the whole poem, answer questions, and continue memorization work.

Card 1 Instructional Guide



SUBSTANTIAL

WRITING PROMPT:

Solo Overview

- 1. Fill in the blanks.
- 2. Draw one of the details you wrote about.
- 3. Read the whole poem.
- 4. Answer the questions.
- 5. Continue to work on memorizing stanza 1 (lines 1–6) and/or stanza 2 (lines 7–12).



WRITING PROMPT:

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Lesson 2 **Activity 9**

To gain more practice, complete the following optional activity.

Continue to work on memorizing stanza 1 (lines 1–6). There will be more opportunities to perform it next class. If you have stanza 1 memorized, try stanza 2 (lines 7–12)!



LIGHT



CORE



CHALLENGE

WRITING PROMPT:

To gain more practice, complete the following optional activity.

Continue to work on memorizing stanza 1 (lines 1–6). There will be more opportunities to perform it next class. If you have stanza 1 memorized, try stanza 2 (lines 7–12)!





Challenge Writing



Students independently read a new text and complete one of two challenge prompts.

Card 1 Instructional Guide

- 1. Read New Text INDIVIDUAL
- 2. Select Prompt WHOLE CLASS

Assign students one of the writing prompts or allow them to choose.

- Prompt 1: Informative prompt in response to one text
- Prompt 2: Argumentative prompt synthesizing two texts
- 3. Activity on Card INDIVIDUAL

WRITING PROMPT:

Writing Prompt 1 (Informative): Imagine that you are going to create a movie version of "The Charge of the Light Brigade." Describe three details (images, sounds, or emotions) that you would include in your movie. Explain what part of the text led you to include each detail.

Writing Prompt 2 (Argumentative): The first three stanzas of "The Charge of the Light Brigade" and "The Raven" establish a tone of foreboding: a sense that something fearful is about to happen. Argue which author, Tennyson or Poe, most effectively creates this feeling of foreboding in their writing. Use evidence from both texts to support your claim.



Lesson 3

"Quoth the Raven, 'Nevermore'"



Overview

Lessons 1 and 2 emphasize a playful approach to working with "The Raven," drawing students into its performative possibilities and asking them to visualize its eerie opening scenario. Today's lesson continues this playful exploration of the poem, as students tackle the much more complicated and ambiguous central stanzas of the poem as a puzzle to be solved.

Again, begin by inviting more students to recite the stanza(s) they have memorized. Check with your struggling students to see if they are confident in their abilities to recite. If so, try to call on them before other students. It's great for otherwise struggling students to have a public win, and great for other students to see a struggling peer nail the memorization.

The center of this lesson is a jigsaw activity in which groups are each assigned to one of four different stanzas that end with "Nevermore." In order to prep students for this activity, we show the Moonbot Studios animation so students have enough experience of the poem to try to make sense of their assigned stanza. The goal is not to have all students close read the entire poem; instead, each group does a close read of one difficult stanza and comes to an interpretation of what the raven means by "Nevermore" (although, when the groups share their various interpretations, the class grasps that any one overall understanding of this word remains ambiguous). Admittedly, this is a bit of a shortcut through this long poem; these lessons focus on the opening stanzas and the famous "Nevermore." That said, we encourage you to have your class read and enjoy the whole poem.

Read the optional "Nevermore" skit in advance and—if you like this kind of playfulness—recruit a student or an adult to perform it with you.



Lesson at a Glance

ACTIVITY

Vocabulary Activities





2

Student Presentation: Stanza 1 (4 min)

Students practice reciting the first stanza.



3

Discuss: Enter the Raven (8 min)

Students discuss the raven's entrance and watch the "The Raven" animation to prepare to analyze "Nevermore." Optionally, teacher enacts the Strange Visitor skit.



4

Present: Nevermore (4 min)

Present the activity as a puzzle to which there may be various solutions, so students don't think they're trying to guess at one correct answer.



5

Discuss: Analyzing Nevermore! Stanza 13 (10 min)

Groups working on stanza 13 analyze the narrator's suppositions about the meaning of "Nevermore" to consider whether the bird carries a message or is senseless.



6

Discuss: Analyzing Nevermore! Stanza 14 (10 min)

Groups working on stanza 14 analyze the narrator's suppositions about the meaning of "Nevermore" to consider whether the bird carries a message or is senseless.





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Discuss: Analyzing Nevermore! Stanza 16 (10 min)

Groups working on stanza 16 analyze the narrator's suppositions about the meaning of "Nevermore" to consider whether the bird carries a message or is senseless.





Discuss: Analyzing Nevermore! Stanza 17 (10 min)

Groups working on stanza 17 analyze the narrator's suppositions about the meaning of "Nevermore" to consider whether the bird carries a message or is senseless.





Sharing (7 min)

Review the interactions between the raven and the narrator and begin to determine what kind of a message the raven brings.





Use the Text as Referee: Last Stanza (10 min)

Students restate the final stanza in their own words and analyze how the speaker develops a theme throughout the poem.





Wrap-Up: Poll (2 min)

Students understand that 2 different readers can arrive at different conclusions about this strange bird—even when both are reading the poem closely.



12

Exit Ticket (4 min)

Students select statements that relate to a theme and explain how one statement connects to the final image of the raven.





Solo (30 min)

Students answer questions after rereading the poem.



Preparation

- 1. Put students into eight groups of equal size. Assign two groups to each stanza (13, 14, 16, and 17) during the Discuss: Analyzing Nevermore! activity.
- 2. Create eight "Nevermore" packets: label two envelopes with a large "13," two with a large "15," two with a large "16," and two with a large "17." Put one copy of the "plain language" version (printed out from the Materials section) of each stanza inside the appropriate envelope.
- 3. Prep the principal or another faculty member for the Strange Visitor Skit activity, or set up the "Nevermore" packets around the room ahead of time.
- 4. Please do everything you can to make your classroom dark for the showing of the animation. It was created in a dark palette, so if the room is not dark or your projector is not strong, it is hard to see all the detail.

Exit Ticket

In Activity 12, students select statements that relate to a theme and explain how one statement connects to the final image of the raven.

Az WORDS TO USE

- Gaunt
- Respite
- Laden
- Divining

MATERIALS

The Works of Edgar Allan Poe 7 - The Raven

Raven Stanzas 1-8 Video

Nevermore Packets

Optional: Skit Script

Exit Ticket Projection

Skills & Standards

Focus Standards

CCSS.ELA-LITERACY.RL.7.2

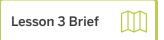
Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

Other Standards Addressed in This Lesson

CCSS.ELA-Literacy.L.7.4.A

Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.

CCSS.ELA-Literacy.L.7.5.B



Use the relationship between particular words (e.g., synonym/antonym, analogy) to better understand each of the words.

CCSS.ELA-LITERACY.RL.7.4

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

CCSS.ELA-Literacy.SL.7.1.A

Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

CCSS.ELA-LITERACY.RL.7.1

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RL.7.6

Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

Differentiation

To implement these differentiation tips, you will need to plan for them in advance. Consider adding your own notes about how you would implement each tip with specific students in your classroom.

Ensure that headphones are available for students to hear the audio of the text in order to provide accessibility.

Activity 2, Student Presentation: Stanza 1

Students will have an opportunity to perform the recitation of the first stanza in Lesson 4. Consider offering ELL students an opportunity to rehearse with you or a very small group.

Teacher Activity 1, OPT: Strange Visitor Skit

If students need more support understanding the rapping at the door portion of "The Raven," then complete this skit activity in which someone knocks on the classroom door to simulate this part of the poem.

Teacher Activity 2, Present: Nevermore Activity

Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.

If students are struggling to read and understand this poem, assign them to work on stanza 13, which is the least challenging.

If groups finish their stanzas early and are ready for a challenge, ask them to try some of the other stanzas. They can compare the different stanzas and discuss why some were easier or more difficult.

Activities 4–7, Discuss: Analyzing Nevermore! Stanzas 13, 14, 16, and 17

If students are struggling with this activity, have them work with their group to act out the stanza. One student can be the narrator, another the raven, and the remaining members of the group can direct the action of the raven. This may help students transition into the language of the poem.

Use the over-the-shoulder conference guides to support students' individual needs.

Activity 8, Use the Text as Referee: Paraphrase Last Stanza

Plan how you will assign pairs for this activity.

ELL students should be assigned to work with non-ELL students or ELL students at a different level. Students who are reading below grade level should be assigned to work with students reading at or near grade level.

+Activity 11, Solo

Assign students to the level of support that matches their needs.

◆ Core

Students answer questions after rereading the poem.

■ Substantial, ELL (Dev), Moderate

This alternate Solo helps students read and comprehend the text by providing a preview of the text passage, and reducing the length of the passage and the number of questions students will answer about the passage.





Vocabulary Activities

2 CLASS
Student Presentation:
Stanza 1





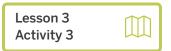
Students practice reciting the first stanza.

Card 1 Instructional Guide

Performance - WHOLE CLASS

Ask 2-3 volunteers to recite the first stanza (or more). Students can recite individually, or in a pair if they prefer.

Remind students to be good listeners and not correct other students who are reciting.





Discuss: Enter the Raven



Students discuss the raven's entrance and watch the "The Raven" animation to prepare to analyze "Nevermore." Optionally, teacher enacts the Strange Visitor skit.

Card 1 Instructional Guide

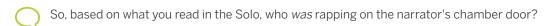
Card 1: Students follow the raven's entrance and begin to consider the strangeness of the situation.

Card 2: Students watch the beginning of "The Raven" animation to prepare for the puzzle of analyzing "Nevermore."

1. Activities on Card - INDIVIDUAL

Let's reread stanzas 7 and 8, which ends with the raven's famous "Nevermore." First, read them to yourself.

2. Discuss Raven Character: Collaborate and Refine - WHOLE CLASS



Establish the raven's position and actions. If it seems useful, ask a couple of students to come to the front and create a human storyboard of how the narrator and the raven are positioned in the room.

Tell students that the "Night's Plutonion shore" (line 47) refers to Pluto, the Roman god of the underworld—the place, according to Roman mythology, everyone goes when they die.

- What are some of the words the narrator uses to describe the raven? What kind of picture do these words give you in your mind?
- What does the raven do? (It flies into the narrator's chamber and sits upon a statue at his door, and it says "Nevermore.")
- Does it do anything else? (No.)
- So, why do you think the narrator keeps talking to it? (He thinks the raven is saying something to him. He is lonely. It's bizarre to have a bird say a word.)

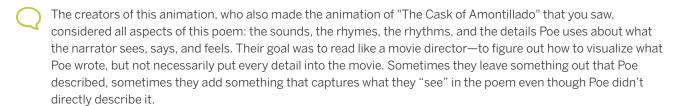
3. Project Poll Results: Select and Discuss - WHOLE CLASS

Card 2 Instructional Guide

Card 1: Students follow the raven's entrance and begin to consider the strangeness of the situation.

Card 2: Students watch the beginning of "The Raven" animation to prepare for the puzzle of analyzing "Nevermore."

1. Introduce Video - WHOLE CLASS



Pay attention to how they depict the raven and the narrator.

Establish that "Nevermore" means "never again."

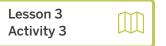
2. Play Video - WHOLE CLASS



Stanza 8 ends at 3:42.

3. Optional Skit - WHOLE CLASS

If students need more support understanding the rapping at the door portion of "The Raven," then do the Strange Visitor Skit. The script can be located in the Teacher Lesson Brief, Materials section.



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If you decide to do this skit, it should take no more than 5 minutes. Note: If you don't do the skit, be sure you set the packets up around the room ahead of time.

This skit can happen anytime from the beginning of class (during vocabulary) to this point in the lesson.

It's great if the principal or other authority figure can perform this skit. If not, anyone can do it. You might even work it out in advance with a student who's willing to perform. If so, you can insert that student's name in the line, "Is it the rare and radiant student whom the angels name _____."



Present: Nevermore



Present the activity as a puzzle to which there may be various solutions, so students don't think they're trying to guess at one correct answer.

Card 1 Instructional Guide

1. Introduce Activity - WHOLE CLASS

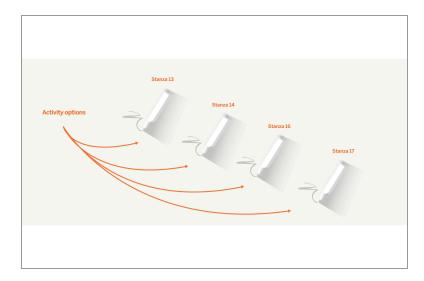
- So, the narrator decides to try to figure out if the raven is really trying to tell him something when it croaks, "Nevermore."
- Lots of readers also struggle to figure out what the raven means by "Nevermore." It's not always clear. It's like a puzzle—Poe gives us a number of clues, but people put those clues together in different ways.
- Each group will look at just one place in the poem when the raven speaks. They will read closely to figure out *what* the raven is saying "will never happen again" (or "Nevermore").
- Then, we'll put all our ideas together and decide if they add up to anything—or perhaps make no sense at all.

2. Group Students - WHOLE CLASS

Put students into 8 groups of equal size.

3. Prepare for Activity - WHOLE CLASS

Assign 2 groups to each stanza (13, 14, 16, 17) and have them go to the appropriate station. They will then navigate to the activity that corresponds to their assigned stanza.



Tell students that the packet at their station contains a "plain language" version of their stanza that they can use to help figure out the meaning if they are really struggling with the language of the poem. However, encourage them to use it only as a last resort, after they've tried to understand Poe's words on their own.



Discuss: Analyzing Nevermore! Stanza 13



Groups working on stanza 13 analyze the narrator's suppositions about the meaning of "Nevermore" to consider whether the bird carries a message or is senseless.

Card 1 Instructional Guide

1. Prepare for Activity - WHOLE CLASS

Make sure each group is working on the stanza that they have been assigned. Once the group identifies their stanza, they should navigate to the activity that corresponds to that stanza.

Point out that the narrator wonders if the bird is saying "Nevermore" as the answer to a question. For example, question: "Can I get something out of my locker?" Answer: "Nevermore." Each group is trying to figure out the question in their stanza for which the answer is: "It will never happen again."

2. Activity on Card - GROUPS



On-The-Fly Support

ON TRACK

Students understanding that the narrator connects "nevermore" to his sitting on the couch where Lenore used to sit.

Good work figuring out that "she shall press" refers to Lenore pressing her face against the cushion.

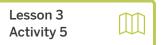
NEEDS SUPPORT

Students finding the language too complex to follow.



Where is the narrator's head? (Cushion's velvet lining.)

Highlight "velvet lining" in both lines.



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But who can nevermore press her head on the velvet lining? (She.)

Who is she? (Lenore.)

Solutions

Lenore; the pillow

ELL students who would benefit from substantial or moderate support should work with their group to act out the stanza. One student can be the narrator, another the raven, and the remaining members of the group can direct the action of the raven. This may help students easily transition into the language of the poem.





Discuss: Analyzing Nevermore! Stanza 14



Groups working on stanza 14 analyze the narrator's suppositions about the meaning of "Nevermore" to consider whether the bird carries a message or is senseless.

Card 1 Instructional Guide

1. Prepare for Activity - WHOLE CLASS

Make sure each group is working on the stanza that they have been assigned. Once the group identifies their stanza, they should navigate to the activity that corresponds to that stanza.

Point out that the narrator wonders if the bird is saying "Nevermore" as the answer to a question. For example, question: "Can I get something out of my locker?" Answer: "Nevermore." Each group is trying to figure out the question in their stanza for which the answer is: "It will never happen again."

2. Activity on Card - GROUPS



On-The-Fly Support

ON TRACK

Students understanding that the narrator wonders if drinking nepenthe will help him forget Lenore.



Good job figuring out that "by these angels he hath sent thee" means the narrator thinks the raven is bringing him a drink to forget Lenore, but then the raven says forgetting will never happen again.

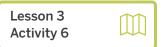
NEEDS SUPPORT

Students finding the language too complex to follow.

Use Reveal to show that "quaff" means "drink."



What does he want to happen when he drinks the "kind nepenthe" (83)? (Forget his lost love Lenore.)



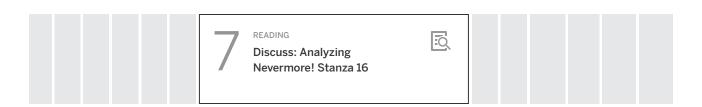
7D: Poetry & PoeLesson Guides



Does "Nevermore" mean he will be able to forget Lenore or not?

Solutions

forget; Lenore



Discuss: Analyzing Nevermore! Stanza 16



Groups working on stanza 16 analyze the narrator's suppositions about the meaning of

"Nevermore" to consider whether the bird carries a message or is senseless.

Card 1 Instructional Guide

1. Prepare for Activity - WHOLE CLASS

Make sure each group is working on the stanza that they have been assigned. Once the group identifies their stanza, they should navigate to the activity that corresponds to that stanza.

Point out that the narrator wonders if the bird is saying "Nevermore" as the answer to a question. For example, question: "Can I get something out of my locker?" Answer: "Nevermore." Each group is trying to figure out the question in their stanza for which the answer is: "It will never happen again."

2. Activity on Card - GROUPS



On-The-Fly Support

ON TRACK

Students understanding that the narrator wonders if his soul will be reunited with Lenore after death.

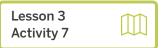


Good job figuring out that when the narrator asks if "It shall clasp a sainted maiden" (94), "it" refers to his soul and he is asking about meeting Lenore in heaven.

NEEDS SUPPORT

Students finding the language too complex to follow.

Highlight "this soul" and tell students it means the narrator's soul after he dies. Highlight "distant Aidenn" and tell students it refers to the afterlife.



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	What does the narrate	or want his soul to do	in "distant Aidenn"?
--	-----------------------	------------------------	----------------------

Does "Nevermore" mean his soul will get to do this or not?

Solutions

Lenore; heaven/the afterlife



Discuss: Analyzing Nevermore! Stanza 17



Groups working on stanza 17 analyze the narrator's suppositions about the meaning of "Nevermore" to consider whether the bird carries a message or is senseless.

Card 1 Instructional Guide

1. Prepare for Activity - WHOLE CLASS

Make sure each group is working on the stanza that they have been assigned. Once the group identifies their stanza, they should navigate to the activity that corresponds to that stanza.

Point out that the narrator wonders if the bird is saying "Nevermore" as the answer to a question. For example, question: "Can I get something out of my locker?" Answer: "Nevermore." Each group is trying to figure out the question in their stanza for which the answer is: "It will never happen again."

2. Activity on Card - GROUPS



On-The-Fly Support

ON TRACK

Students understanding that the narrator is screaming at the raven to get out.



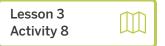
Good job figuring out that "of that lie thy soul hath spoken!" (99) means the narrator doesn't want to believe that he will never see Lenore again. You understand why he screams at the raven to leave. How does the raven reply? (Nevermore.)

NEEDS SUPPORT

Students finding the language too complex to follow.



Highlight all the verbs. (be, shrieked, upstarting, get, leave, hath, leave, quit, take, take, quoth)



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Highlight the narrator's final order, "take thy form from off my door" (101).

"Form" means "body."

What does the narrator want the raven to do with its body?

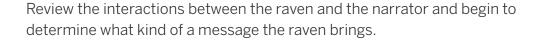
Ooes "Nevermore" mean that the raven will do what it is being told to do or not?

Solutions

no; leave him alone



Sharing





Card 1 Instructional Guide

1. Project Chart - WHOLE CLASS

Project or draw the sample "Raven's Message" chart on the board or on chart paper.

2. Share and Post Responses: Select and Discuss - WHOLE CLASS

As students share, record their answers on the chart. Leave the chart posted for future student reference.

Stanza	Narrator's Idea about the Raven's Meaning

Have each group report and lead a quick discussion about each stanza. Responses should look something like:

• Stanza 13 (lines 73–78): The narrator thinks the raven might be saying Lenore will never again use or touch the pillow.

- Stanza 14 (lines 79–84): The narrator thinks the raven might be saying he will never forget Lenore (and the pain of losing her).
- Stanza 16 (lines 91–96): The narrator thinks the raven might be saying he will never see Lenore again, not even in the afterlife.
- Stanza 17 (lines 97–102): The narrator thinks the raven might be saying that the raven will never leave.

3. Discuss Responses: Connect and Explain - WHOLE CLASS

Once all the groups have shared, ask what the raven's responses have in common, if anything.

Q	Were there any common ideas in each of the messages the narrator thinks the raven may be giving him?
Q	Does the raven change what it does with each new message? Does the narrator change what he does?
Q	Do you think the raven is trying to give the narrator all these different messages? Why or why not?
Q	In the next class, we will see how the filmmakers at Moonbot Studios interpreted the raven and its messagesbut only if you've memorized your first stanza.



Use the Text as Referee: Last Stanza



Students restate the final stanza in their own words and analyze how the speaker develops a theme throughout the poem.

Card 1 Instructional Guide

1. Group Students - WHOLE CLASS

Group students into pairs.

- 2. Activity on Card PAIRS
- 3. Share Responses: Collaborate and Refine WHOLE CLASS

Ask 2 pairs to share their paraphrases.

- 4. Discuss Stanza WHOLE CLASS
- What is the raven doing in this stanza?
- When the narrator describes the raven's eyes as having "all the seeming of a demon's that is dreaming" (line 105), what picture of the raven did that create in your mind? What kind of a bird or creature do you imagine?
- Why do you think the word "nevermore" is repeated so many times in so many different ways throughout this poem? How does Poe use this word to develop his theme?





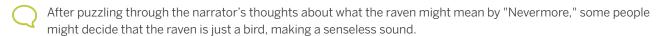
Wrap-Up: Poll



Students understand that 2 different readers can arrive at different conclusions about this strange bird—even when both are reading the poem closely.

Card 1 Instructional Guide

1. Introduce Activity - WHOLE CLASS

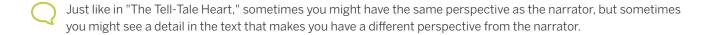


Other people might agree with the narrator's idea that the bird is a messenger from some supernatural world.

2. Activity on Card - INDIVIDUAL

3. Project Poll Results: Select and Discuss - WHOLE CLASS

Ask 2 or 3 students with different responses to point to one place in the poem that gave them their understanding of the raven.





Exit Ticket



Students select statements that relate to a theme and explain how one statement connects to the final image of the raven.

Card 1 Instructional Guide

Solutions

- 1. The speaker will never see Lenore again. **True**
- 2. The speaker will always be haunted by the raven. True
- 3. The speaker will always question whether the raven is really talking to him. False
- 4. The speaker will always have painful memories. True





Solo

Students answer questions after rereading the poem.



Card 1 Instructional Guide





WRITING PROMPT:

Solo Overview

- 1. Read the end of "The Raven."
- 2. Answer the questions.



WRITING PROMPT:

Reread the end of the "The Raven."



7D: Poetry & Poe

Lesson Guides

Lesson 3 Activity 13

WRITING PROMPT:

Reread the end of the "The Raven."





Lesson 4

A Director's Reading



Overview

We begin by inviting students to recite their memorized stanza. Students should continue to be creative with their performances; they may want to integrate other elements into their recitations, such as dance, songs, instruments, or movement.

The rest of the lesson is focused on watching the animation critically, comparing a particular scene of the animation to the stanza that inspired it. After all their work throughout this unit "reading like a movie director," students should be able to make specific observations about the visual choices a filmmaker made and how those choices do or do not connect to their own specific analysis of that moment in the text. Encourage students to notice not only things from the text that appear in the animation, but also things that the filmmaker left out of the animation or added to it.

Students may be drawn to articulating what they like and didn't like about the animation, but this time they're not writing a movie review; they're writing an analysis that compares and contrasts text and image. You are looking for students to be able to stick with both their analysis of the visual in the film *and* their analysis of the details in the text. So, keep bringing students back to the text, but help them recognize that there might have been a leap from the text to the film—the director's vision is a creative one.

The animation of "The Raven" was made in collaboration with the team from Moonbot Studios and with Heather White, a poetry professor at the University of Alabama. The team worked hard to make sure that the animation was not just a movie but a thoughtful, detailed act of reading and imagining. There is a lot to discuss about how the creators of this animation "read like movie directors."



Lesson at a Glance

ACTIVITY

Vocabulary Activities





2

Student Presentation: Practice Your Performance (4 min)

Students who have memorized stanza 1 perform it individually or in pairs.



3

Discuss: The Raven Animation (18 min)

Students discuss their observations of the animation of "The Raven," and consider the ways in which their partner's views modify or confirm their own. Teacher projects and explains each animation still and identifies which stanza from the poem matches each image.



4

Select Text: Lenore Portrait Scene (12 min)

Students who choose Lenore Portrait analyze the director's interpretation by connecting stills from the animation to the text.



5

Select Text: Lenore's Touch Scene (12 min)

Students who choose Lenore's Touch analyze the director's interpretation by connecting stills from the animation to the text.



6

Select Text: Raven From Floorboards Scene (12 min)

Students who choose Raven From Floorboards analyze the director's interpretation by connecting stills from the animation to the text.







Select Text: Narrator on the Floor Scene (12 min)

Students who choose Narrator on Floor analyze the director's interpretation by connecting stills from the animation to the text.





Discuss: Director's Visualization (4 min)

Students discuss their image analysis and log the ways in which they modified or confirmed their views.





Exit Ticket (3 min)

Students select the best description of the filmmakers' approach to adapting a moment in "The Raven."





Solo (30 min)

Student describe a moment in the animation that is similar to the text, illustrate a detail from the beginning of the poem, and answer questions.



Preparation

- 1. Check that your equipment works so that you are prepared to play today's video.
- 2. Assign pairs for The Raven animation activity.

Exit Ticket

In Activity 9, students select the best description of the filmmakers' approach to adapting a moment in "The Raven."

Skills & Standards

Focus Standards

CCSS.ELA-LITERACY.RL.7.7

Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).

CCSS.ELA-Literacy.SL.7.1.D

Acknowledge new information expressed by others and, when warranted, modify their own views.

Other Standards Addressed in This Lesson

CCSS.ELA-LITERACY.RL.7.3

Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

CCSS.ELA-Literacy.SL.7.1.A

Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

CCSS.ELA-Literacy.SL.7.1.C

Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.

WORDS TO USE

- Wretch
- Ghastly
- Countenance
- Decorum

MATERIALS

The Works of Edgar Allan Poe 7 - The Raven

Moonbot on Storyboarding Video

The Raven Animation

Raven Animation Still 1

Raven Animation Still 2

Raven Animation Still 3

Raven Animation Still 4

Exit Ticket Projection

CCSS.ELA-Literacy.SL.7.2

Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.

CCSS.ELA-LITERACY.RL.7.4

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

CCSS.ELA-LITERACY.RL.7.2

Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

Differentiation

To implement these differentiation tips, you will need to plan for them in advance. Consider adding your own notes about how you would implement each tip with specific students in your classroom.

Ensure that headphones are available for students to hear the audio of the text in order to provide accessibility.

Activity 3, Discuss: The Raven Animation

Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level. You may choose to model how you would complete the tasks for one of the still images. Project the activity and point to the parts of the image that you're describing, and then to the phrases in the stanza. Depending on how students seem after your demonstration, they can move on to one of the three remaining stills either independently or with a partner.

Activity 4, Select Text: Lenore Portrait Scene

If students are reading below grade level, you may choose to allow them to work with a partner to complete this activity.

Use the over-the-shoulder conference guides to support students' individual needs.

Activity 5, Select Text: Lenore's Touch Scene

If students are reading below grade level, you may choose to allow them to work with a partner to complete this activity.

Use the over-the-shoulder conference guides to support students' individual needs.

Activity 6, Select Text: Raven From Floorboards Scene

If students are reading below grade level, you may choose to allow them to work with a partner to complete this activity.

Use the over-the-shoulder conference guides to support students' individual needs.

Activity 7, Select Text: Narrator on the Floor Scene

If students are reading below grade level, you may choose to allow them to work with a partner to complete this activity.

Use the over-the-shoulder conference guides to support students' individual needs.

Activity 8, Discuss: Director's Visualization

Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.

+Activity 10, Solo

Assign students to the level of support that matches their needs.

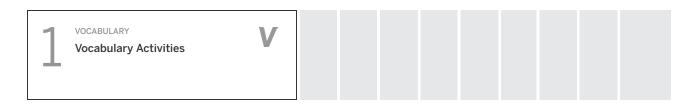
◆ Core

Students describe a moment in the animation that is similar to the text, illustrate a detail from the beginning of the poem, and answer questions.

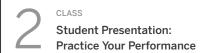
■ Substantial, ELL (Dev), Moderate

This alternate Solo helps students read and comprehend the text by providing a preview of the text, and reducing the number of questions students will answer about the poem.





Vocabulary Activities





4 MIN

Student Presentation: Practice Your Performance

Students who have memorized stanza 1 perform it individually or in pairs.

Card 1 Instructional Guide



Raise your hand to show you can recite at least stanza 1 from memory.

Facilitate Performances - WHOLE CLASS

Allow 2 or 3 individuals or pairs who have not yet recited to perform the first stanza.

Challenge students to recite from memory. Activate "Eyes Up" and have the whole class try to recite together.

Ask for 1 or 2 volunteers to come to the front of the room and recite as much of the poem as each of them has memorized.

Ask each of them to describe their main technique for memorization.





Discuss: The Raven Animation



Students discuss their observations of the animation of "The Raven," and consider the ways in which their partner's views modify or confirm their own. Teacher projects and explains each animation still and identifies which stanza from the poem matches each image.

Card 1 Instructional Guide

Card 1: Teacher plays "The Raven" animation.

Card 2: Students discuss their observations of the animation of "The Raven" and consider the ways in which their partner's views modify or confirm their own.

Card 3: Teacher projects and explains each animation still and identifies which stanza from the poem matches each image.

1. Introduce Video - WHOLE CLASS

- The creators of this animation considered all aspects of this poem: the sounds, the rhymes, the rhythms, the details Poe uses about what the narrator sees and says and feels. Their goal was to read like a movie director and figure out how to visualize what Poe wrote down.
- You will see lots of details that come right from Poe's words.
- You will also see things that Poe doesn't describe but that the directors felt were a way to visualize what the narrator says and feels, and still others inspired by the rhythms and the overall mood of the poem.
- Watch and listen carefully, and note down places in the animation that are different from what you visualize when you read the poem.

2. Play Video - WHOLE CLASS



WRITING PROMPT:

Directions

Watch the video your teacher will project.

Card 2 Instructional Guide

Card 1: Teacher plays "The Raven" animation.

Card 2: Students discuss their observations of the animation of "The Raven" and consider the ways in which their partner's views modify or confirm their own.

Card 3: Teacher projects and explains each animation still and identifies which stanza from the poem matches each image.

- 1. Activity on Card INDIVIDUAL
- 2. Group Students WHOLE CLASS

Group students into pairs.

3. Discuss Video: Select and Discuss - PAIRS

Have students discuss with a partner their reactions and observations about the animation, including how it was different from what they'd imagined when they read the poem. As much as possible, ask students to be specific about the words or details in the poem that they had imagined and how the filmmakers imagined that section differently.

4. Model Discussion - WHOLE CLASS

If necessary, model how you thought it was different. For example, you could say the following about the floorboards making a raven:



I didn't really see that in the text, but to me it was a great interpretation of how the raven is everywhere in this guy's mind—how one little bird has taken over the whole room and is about to devour him!

5. After Discussion - WHOLE CLASS

Ask students if they gained new information or modified their own views while listening to their classmates.



How did your views change through discussion with your partner? Did you notice something new that you didn't notice before? Did your discussion confirm something that you already believed?

Card 3 Instructional Guide

Card 1: Teacher plays "The Raven" animation.

Card 2: Students discuss their observations of the animation of "The Raven" and consider the ways in which their partner's views modify or confirm their own.

Card 3: Teacher projects and explains each animation still and identifies which stanza from the poem matches each image.

1. Project Stills - WHOLE CLASS

Project each of the 4 stills from the animation.

As you display the stills, remind students what is happening in the corresponding stanza:



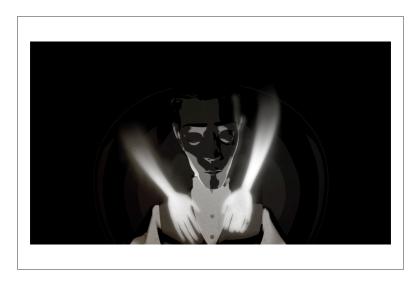
The narrator is looking out the door and hears an echo when he whispers "Lenore."

Lenore Portrait Scene



In this stanza, the narrator talks about drinking nepenthe to forget his sad memories of losing Lenore.

Lenore's Touch Scene



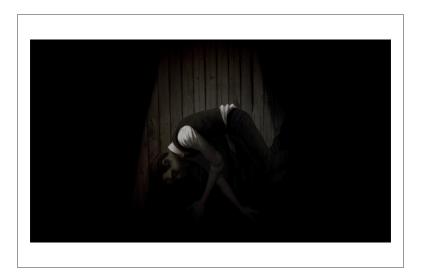
The narrator is demanding that the raven leave.

Raven From Floorboards Scene



This still goes with the last stanza.

Narrator on the Floor Scene



2. Introduce Activity - WHOLE CLASS

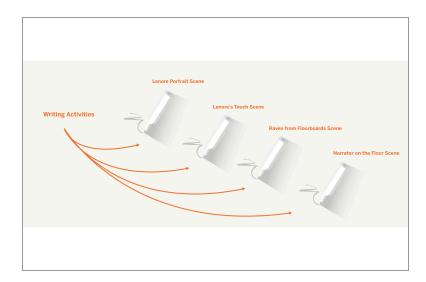
The filmmakers spent a lot of time reading and studying the poem, and considering various ways to create an animation of it before they chose and created particular images to present this poem to their audience: you.

You will choose one of these 4 stills to write about the filmmaker's interpretation of a scene.

3. Facilitate Selecting Activity - WHOLE CLASS

Each student should select one of the next 4 activities, where they will consider what in the text inspired the filmmaker's image.

Make sure students have located the correct activity for the scene they chose to study more closely.



4. Review Directions - WHOLE CLASS

Explain that students will first just describe the image and then see the words from the poem.

If it is useful, remind students that they see many instances of a filmmaker selecting images for words—specifically when they watch a music video.

Remind students that they can find the whole poem in their student materials if it is useful to review additional stanzas.





Select Text: Lenore Portrait Scene



Students who choose Lenore Portrait analyze the director's interpretation by connecting stills from the animation to the text.

Card 1 Instructional Guide

Card 1: Students study and describe the film still to observe the specific details the filmmakers used. Card 2: Students study image and text side by side to identify text elements that inspired the filmmakers' imagery.

1. Activity on Card - INDIVIDUAL

Card 2 Instructional Guide

Card 1: Students study and describe the film still to observe the specific details the filmmakers used.

Card 2: Students study image and text side by side to identify text elements that inspired the filmmakers' imagery.

Activity on Card - INDIVIDUAL

Students should look for particular phrases, images, ideas, or feelings evoked in the stanza that may have inspired the filmmakers.



On-The-Fly Support

ON TRACK

Students using both the text and images to try to determine what inspired the images.



Good thinking to connect the worms with the idea of Lenore being dead and unable to whisper back!

7D: Poetry & Poe

Lesson Guides

Lesson 4 Activity 4

ON TRACK

Students using both text and images to say there is no connection.



You describe that in the text the narrator whispers into emptiness, but that this image doesn't show that. Good job noticing that.

NEEDS SUPPORT

Students not using anything specific from the stanza.



You say the image reminds you of zombies. Copy one detail from the stanza that also gives you the idea of zombies, or something that is no longer living.





Select Text: Lenore's Touch Scene



Students who choose Lenore's Touch analyze the director's interpretation by connecting stills from the animation to the text.

Card 1 Instructional Guide

Card 1: Students study and describe the film still to observe the specific details the filmmakers used. Card 2: Students study image and text side by side to identify text elements that inspired the filmmakers' imagery.

Activity on Card - INDIVIDUAL

Card 2 Instructional Guide

Card 1: Students study and describe the film still to observe the specific details the filmmakers used. Card 2: Students study image and text side by side to identify text elements that inspired the filmmakers' imagery.

Activity on Card - INDIVIDUAL



On-The-Fly Support

ON TRACK

Students using both the text and the image to try to determine what inspired the image.



Good thinking to connect the ghostly arms to the idea of being haunted by his memories.

ON TRACK

7D: Poetry & Poe

Lesson Guides

Lesson 4 Activity 5

Students using both text and image to say there is no connection.



Great! You describe the importance of the use of the word "cried" and that this image does not reflect the angry sound of this word.

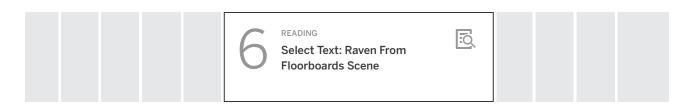
NEEDS SUPPORT

Students not using anything specific from the stanza.



You say the image is trying to show a ghost haunting the narrator. Copy one detail or phrase from the stanza that also gives you the sense that the narrator feels haunted by something.





Select Text: Raven From Floorboards Scene



Students who choose Raven From Floorboards analyze the director's interpretation by connecting stills from the animation to the text.

Card 1 Instructional Guide

Card 1: Students study and describe the film still to observe the specific details the filmmakers used. Card 2: Students study image and text side by side to identify text elements that inspired the filmmakers' imagery.

Activity on Card - INDIVIDUAL

Card 2 Instructional Guide

Card 1: Students study and describe the film still to observe the specific details the filmmakers used.

Card 2: Students study image and text side by side to identify text elements that inspired the filmmakers' imagery.

Activity on Card - INDIVIDUAL



On-The-Fly Support

ON TRACK

Students using both the text and the image to try to determine what inspired the image.



Yes, the narrator does say "take thy beak from out my heart" (101), which presents the idea of the raven attacking.

7D: Poetry & Poe

Lesson Guides

Lesson 4 Activity 6

ON TRACK

Students using both the text and the image to say there is no connection.



You describe how the narrator is threatening the raven, but that this picture shows the raven attacking the narrator.

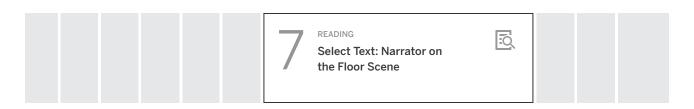
NEEDS SUPPORT

Students not using anything specific from the stanza.



You state that the bird is about to attack him in the picture. Copy one phrase or detail from the stanza that also gives you the idea that the bird is attacking.





Select Text: Narrator on the Floor Scene



Students who choose Narrator on Floor analyze the director's interpretation by connecting stills from the animation to the text.

Card 1 Instructional Guide

Card 1: Students study and describe the film still to observe the specific details the filmmakers used. Card 2: Students study image and text side by side to identify text elements that inspired the filmmakers' imagery.

Activity on Card - INDIVIDUAL

Card 2 Instructional Guide

Card 1: Students study and describe the film still to observe the specific details the filmmakers used.

Card 2: Students study image and text side by side to identify text elements that inspired the filmmakers' imagery.

Activity on Card - INDIVIDUAL



On-The-Fly Support

ON TRACK

Students using both the text and the image to try to determine what inspired the image.



Yes, the narrator does talk about not lifting his soul from the floor.

ON TRACK

7D: Poetry & Poe

Lesson Guides

Lesson 4 Activity 7

Students using both the text and the image to say there is no connection.



You describe how the image makes it look like the narrator has perhaps died but that the stanza doesn't talk about a physical collapse.

NEEDS SUPPORT

Students not using anything specific from the stanza.



You describe how you think the raven attacked the narrator and now he is on the floor. Copy a phrase or detail from the stanza that also gives you the sense that the raven has defeated the narrator.





Discuss: Director's Visualization



Students discuss their image analysis and log the ways in which they modified or confirmed their views.

Card 1 Instructional Guide

1. Group Students - WHOLE CLASS

Ask each student to pair with a classmate who chose the same image to interpret.

Sometimes when you examine a text or an image with a partner, you discover information and ideas you didn't notice on your own. By the end of this activity, you might just change your views based on your discussion.

2. Share Responses: Connect and Explain - PAIRS

Have students point out the text details they identified as critical in the director's visualization of their scene.

What did you learn about this piece through discussion with your partner?

What was one thing that your partner said that either changed your mind or confirmed your view?

WRITING PROMPT:

Directions

Navigate back to your scene to share your thoughts with a partner.

Lenore Portrait Scene: Stanza 5 (lines 25–30) Lenore's Touch Scene: Stanza 14 (lines 79-84)

Raven From Floorboards Scene: Stanza 17 (lines 97–102) Narrator on the Floor Scene: Stanza 18 (lines 103–108)



Exit Ticket



Students select the best description of the filmmakers' approach to adapting a moment in "The Raven."

Card 1 Instructional Guide

Solutions

B. They decided they would try convey the mood of the text in creative ways.





Solo



Student describe a moment in the animation that is similar to the text, illustrate a detail from the beginning of the poem, and answer questions.

Card 1 Instructional Guide





WRITING PROMPT:

Solo Overview

- 1. Watch the Moonbot on Storyboarding video, in the Materials section in the Lesson Brief.
- 2. Watch the animation of "The Raven" (in the Materials section).
- 3. Return to this activity and click NEXT to describe how one moment in the animation offers an accurate or insightful interpretation of the text.
- 4. Illustrate one detail from the first three stanzas of the poem.
- 5. Answer the questions.



WRITING PROMPT:

Complete the illustration described in the Lesson 2 Solo (if you haven't already), and make sure you have it available at the beginning of the next class.

If you have not yet illustrated a detail from the first three stanzas (lines 1–18), choose one that you think conveys the emotion of those stanzas.

On paper, make an illustration of the detail you chose.



LIGHT



CORE



CHALLENGE

WRITING PROMPT:

Complete the illustration described in the Lesson 2 Solo (if you haven't already), and make sure you have it available at the beginning of the next class.

If you have not yet illustrated a detail from the first three stanzas (lines 1–18), choose one that you think conveys the emotion of those stanzas.

On paper, make an illustration of the detail you chose.





Lesson 5

"...suddenly there came a tapping"



Overview

Pieces of language and imagery from "The Raven" get stuck in the reader's head and continue to color how he or she experiences the poem. One reader may always hear a midnight tapping whenever he or she thinks of the poem; another reader will always see the large, black shadow the raven casts over the narrator. The poem creates a powerful experience, even as it remains a mystery (nobody ever makes complete sense of "The Raven").

Over the past four lessons, your students have been "living" in this world that "The Raven" creates. In today's lesson, your students will consider all the sounds and imagery that struck them, watch the opening stanzas of the film again, and listen as the filmmakers discuss their own "visualization" process for this poem. Just as the Writing Prompt in Lesson 2 asked students to analyze those details that pulled them into the narrator's experience at the start of the poem, today's Writing Prompt will ask them to analyze the type of experience the filmmakers created through their choices in the beginning of the film.



Lesson at a Glance

ACTIVITY

Vocabulary Activities





2

Discuss: Images from Solo (5 min)

Students share their illustrations from the first 3 stanzas to see the connections and distinctions between interpretations.



3

Discuss: Visual Details (15 min)

Students re-watch the opening shots of the animation and document the visual details used to establish the narrator's emotion and experience.



4

Write: Describe Details About Narrator (12 min)

Students describe particular images created by the filmmakers and explain how those images help establish what the narrator is feeling and experiencing.



5

Share: Writing (5 min)

Students share what they wrote and notice the common and distinct ideas about the film.



6

Student Presentation: Recitation (4 min)

Students who have memorized stanzas from the poem perform them individually or in pairs.



Lesson Guides



Lesson 5

Exit Ticket (4 min)

Students compare and contrast the first stanza of the poem with its portrayal in the animated film.





Solo (30 min)

Students prepare for the essay sub-unit by reading and responding to sample texts.



Preparation

- 1. Have a place in the room for students to hang their illustrations from their Solo work.
- 2. Check your speakers so that you are prepared to play two videos.

Exit Ticket

In Activity 7, students compare and contrast the first stanza of the poem with its portrayal in the animated film.

Skills & Standards

Focus Standards

CCSS.ELA-LITERACY.RL.7.7

Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).

CCSS.ELA-Literacy.W.7.2

Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

Other Standards Addressed in This Lesson

CCSS.ELA-LITERACY.RL.7.3

Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

CCSS.ELA-Literacy.W.7.10

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

CCSS.ELA-LITERACY.RL.7.6

Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

WORDS TO USE

- Discourse
- Reclining
- Ungainly
- Placid

MATERIALS

The Works of Edgar Allan Poe 7 - The Raven

Raven Animation Still: Clock

Raven Animation Still: Sitting

Raven Animation Still: House

Raven Animation Still: Doors

Raven Animation Still: Ghost

Raven Animation Still: Shadow

Exit Ticket Projection

The Raven Animation

Raven Director's Choice Video

Interview with Narrator Video

The Works of Edgar Allan Poe 8 - The Tell-Tale Heart

CCSS.ELA-LITERACY.RL.7.1

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Differentiation

To implement these differentiation tips, you will need to plan for them in advance. Consider adding your own notes about how you would implement each tip with specific students in your classroom.

The Works of Edgar Allan Poe 2 - The Cask of Amontillado

Sample Essay: An Unexpected Fear

1 - Sample Essay: An Unexpected Fear

Ensure that headphones are available for students to hear the audio of the text in order to provide accessibility.

+Activity 4, Write: Describe Details About Narrator

Use the over-the-shoulder conference guides to support students' individual needs while they are writing.

Assign students to the level of support that matches their needs.

◆ Core

Students describe particular images created by the filmmakers and explain how those images help establish what the narrator is feeling and experiencing.

■ Substantial, ELL (Dev)

This alternate Writing Prompt provides guiding questions and sentence starters to help students describe how particular images help show what the narrator is feeling and experiencing.

■ Moderate

This alternate Writing Prompt provides explicit instructions and sentence starters to help students describe how particular images help show what the narrator is feeling and experiencing.

▶ Light

This alternate Writing Prompt provides sentence starters to help students describe how particular images help show what the narrator is feeling and experiencing.

+Activity 8, Solo

Assign students to the level of support that matches their needs.

◆ Core

Students prepare for the essay sub-unit by reading a sample essay and answering questions about Poe's narrators.

7D: Poetry & Poe

Lesson Guides

Lesson 5 Brief

■ Substantial, ELL (Dev), Moderate

This alternate Solo has students read and highlight in a sample essay.





Vocabulary Activities



Discuss: Images from Solo



Students share their illustrations from the first 3 stanzas to see the connections and distinctions between interpretations.

Card 1 Instructional Guide

1. Post Images - WHOLE CLASS

Post students' images from their Solos in Lesson 4 around the room. If possible, group them according to the detail that they've chosen to illustrate.

2. Share Images: Select and Discuss - WHOLE CLASS

Choose a few students to share their illustrations. Have them explain what feeling they think is being communicated in that part of the poem, and how the detail they illustrated led them to that feeling.

WRITING PROMPT:

Directions

- 1. Hand in the picture you drew.
- 2. Raise your hand if you would like to explain your illustration to the class, including the emotion you think the first three stanzas convey and how you tried to show it in your drawing.





Discuss: Visual Details



Students re-watch the opening shots of the animation and document the visual details used to establish the narrator's emotion and experience.

Card 1 Instructional Guide

Card 1: Students watch a brief interview with the Moonbot Studios filmmakers to consider how they read the text and tried to reflect it in their animation.

Card 2: Students re-watch the opening shots of "The Raven" animation to consider visual details that convey what the narrator is feeling and experiencing.

1. Introduce Video - WHOLE CLASS



Filmmakers go through a very similar process. They have to read the poem (or story) carefully, then determine how to recreate the sequence of events, the feeling, and the ideas of the poem using the tools a filmmaker has.



2. Play Video - WHOLE CLASS

Play the "Director's Choice" video.



3. Discuss Video: Connect and Explain - WHOLE CLASS

Discuss the connection between the words of the author, the images the filmmakers include, and the feeling the audience gets when watching.

WRITING PROMPT:

Directions

- 1. Watch the video.
- 2. Participate in a class discussion regarding the connection between the words of the author, the images in the film, and the feeling the film evokes.

Card 2 Instructional Guide

Card 1: Students watch a brief interview with the Moonbot Studios filmmakers to consider how they read the text and tried to reflect it in their animation.

Card 2: Students re-watch the opening shots of "The Raven" animation to consider visual details that convey what the narrator is feeling and experiencing.

1. Introduce Video - WHOLE CLASS



In Lesson 2, you wrote about details you would include in a movie of the first 3 stanzas of "The Raven." In today's Writing Prompt, you will have to think and write about how the filmmakers use their tools to express the narrator's perspective, especially what the narrator is feeling or experiencing.



First, we're going to watch the first 3 stanzas of "The Raven" animation again. As you watch, keep a running list of all the visual details you notice.

2. Play Video - WHOLE CLASS

Play the first three stanzas of the animated version of "The Raven." Stop the video at 1:20.



3. Activity on Card - INDIVIDUAL

4. Share and Post Responses - WHOLE CLASS

Use student responses to create a class list on the board.

5. Discuss Responses: Select and Discuss - WHOLE CLASS

This discussion will substitute for a warm-up before the writing activity. Stills of images from this section of the animation are in the Materials section for you and your students.



Look at the list of details you noticed. Highlight details that helped you get a sense of what the narrator is feeling and experiencing.

Encourage students to come up with a variety of responses.

7D: Poetry & Poe

Lesson Guides

Lesson 5 Activity 3



Solutions

(words of the poem, narrator falling asleep with book in his hand, lots of shadows, snow falling, house standing alone, clock, white ghost floating through the trees, shadow of woman standing in doorway)





Write: Describe Details About Narrator



Students describe particular images created by the filmmakers and explain how those images help establish what the narrator is feeling and experiencing.

Card 1 Instructional Guide

Card 1: Students write for at least 10 minutes, producing at least 100 words in order to provide basis for formative assessment.

Card 2: Students may use this card to see the text of the first 3 stanzas of "The Raven."

Activity on Card - INDIVIDUAL



If you want to look again at images from the start of "The Raven" animation, you can find them in your Materials section.



On-The-Fly Support

ON TRACK

Students connecting specific details from the animation to the narrator's feeling or experience.



The long shadows over the narrator's face do make his face seem dark and somber, not like a happy guy.

NEEDS SUPPORT

Students not describing how the image connects to narrator's feeling or experience.



Clear description of the figure as a "fairy ghost." What does this fairy ghost show you about the narrator's feeling or experience?

NEEDS SUPPORT

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Lesson Guides

Lesson 5 Activity 4



Students describing the feeling they had while watching, but not the narrator's feeling or film's details.



You say that you felt as though something bad was going to happen as you watched the opening. For this Writing Prompt, you need to write about how the filmmakers help you understand what the narrator feels. Look at the stills in your Materials section and find 2 details that help you picture how the narrator feels when he hears the tapping.

NEEDS SUPPORT

(ELL) Students struggling to begin writing.



Look at the movie stills and point out 2 details that show you what is happening to the narrator or what he is feeling. (*The shadows all around the narrator.*)

Describe this detail and write a sentence to explain what you notice about the narrator here. Write that here. I'll be back to see how you're doing in a few minutes.

If after you've checked in again the student is still struggling to put together his or her ideas, direct him or her to Activity 4.



MODERATE

WRITING PROMPT:

2. What do these details show you about the narrator's feelings or his experience?

Use the following sentence starters to help you begin writing.

- One detail in the film that showed me what the narrator was feeling/experiencing was ______.
- ______ showed me that the narrator was feeling/experiencing ______.



LIGHT

WRITING PROMPT:

Directions

Describe three details (images, sounds, or depictions of the characters) from the opening of the animation that give you a clear sense of what the narrator is feeling and experiencing.

You may choose to use 1 or 2 of the following sentence starters to help you begin writing.

7D: Poetry & PoeLesson Guides

One detail in the film that showed me what the narrator was feeling/experiencing was
showed me about the narrator.
Details from the opening that help me to know what the narrator is feeling are because
ELL DEV SUBSTANTIAL
WRITING PROMPT:
2. Write 4 or 5 sentences explaining what the details showed you about how the narrator is feeling or experiencing.
Use the following sentence starters to help you begin writing.
One detail in the film that showed me what the narrator was feeling/experiencing was
 showed me that the narrator was feeling/experiencing
♦ CORE

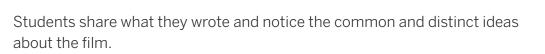
WRITING PROMPT:

Directions

Describe three details (images, sounds, or depictions of the characters) from the opening of the animation that give you a clear sense of what the narrator is feeling and experiencing.



Share: Writing





Card 1 Instructional Guide

Card 1: All students refer to Response Starters as needed to guide them to notice the impact of each other's writing.

Card 2: Students who are sharing use this card to find their own writing.

Share Writing - WHOLE CLASS

Call on 2–3 volunteers to share, and have them click NEXT to find their writing.

The reader should call on 1–3 listeners to use the Response Starters to comment.

WRITING PROMPT:

Directions

- 1. **If you'd like to share what you've written**, raise your hand. If your teacher calls on you to share, go to the next screen to find your writing.
- 2. If you'd like to respond to your classmate's writing, raise your hand.

Card 2 Instructional Guide

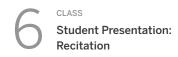
Card 1: All students refer to Response Starters as needed to guide them to notice the impact of each other's writing. *Card 2: Students who are sharing use this card to find their own writing.*

Activity on Card - INDIVIDUAL

WRITING PROMPT:

Original Writing Prompt

Describe three details (images, sounds, or depictions of the characters) from the opening of the animation that give you a clear sense of what the narrator is feeling and experiencing.





Student Presentation: Recitation



Students who have memorized stanzas from the poem perform them individually or in pairs.

Card 1 Instructional Guide

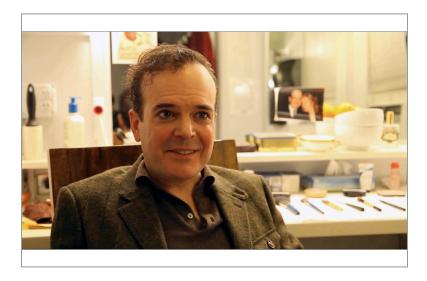
1. Facilitate Performances - WHOLE CLASS

Invite 2 or 3 volunteers to recite as much of the poem as they have memorized.

Remind students to be good listeners, and not to correct other students who are reciting.

2. OPT: Play Video of Narrator - WHOLE CLASS

Show students the interview with Jefferson Mays, the actor who plays the narrator in the animated version of "The Raven" to consider what tools he used to interpret the character.



3. Discuss Video - WHOLE CLASS

This actor portrayed 2 of Poe's characters—Fortunato in "The Cask of Amontillado" and the narrator in "The Raven."

Do you think it would be easy or difficult to portray Poe's narrators?

Do they have anything in common?

Are there important differences?



Exit Ticket



Students compare and contrast the first stanza of the poem with its portrayal in the animated film.

Card 1 Instructional Guide

Solutions

The speaker is sitting in an armchair. [Image]

The speaker appears to be tired. [Both]

The speaker is reading books late at night. [Both]

The speaker hears a sound at the door. [Text]





Solo



Students prepare for the essay sub-unit by reading and responding to sample texts.

Card 1 Instructional Guide



SUBSTANTIAL

WRITING PROMPT:

Read the sample essay, "An Unexpected Fear," about the speaker of "A narrow fellow in the grass."

Highlight the writer's claim in one color and any textual evidence from the poem that the writer includes in another color.



WRITING PROMPT:

Solo Overview

In today's Solo you will read the sample essay and highlight as instructed. This is to prepare you for the upcoming essay.

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LIGHT





CORE CHALLENGE

WRITING PROMPT:

Solo Overview

Today's Solo includes brief activities regarding several of the texts you've read in this unit. This is to prepare you for the upcoming essay.

- 1. Read the sample essay and highlight as instructed.
- 2. Answer the question about paragraph 3 of "The Tell-Tale Heart."
- 3. Answer the question about Montresor in "The Cask of Amontillado."
- 4. Answer the question about "The Raven."



Lesson 6



Lesson 6

Flex Day 4



Overview

The redesigned Flex Days offer opportunities for students to revise an existing piece of writing, create a new piece of writing, develop reading fluency, practice close reading and discussion, or work visually with complex texts. Teachers can choose from the following activities:

Vocabulary

Invite students to warm up in the Vocabulary app just as they would in any other lesson.

Grammar Practice

Direct students to the grammar lesson in the Grammar unit that will provide practice with a needed grammar skill, or teach the grammar lesson from *Mastering Conventions* that you prepared based on the Grammar Pacing guides in your lesson materials.

· Fluency: Rate

Invite students who need substantial support to read grade-level texts to do repeated oral readings of a short passage with a partner to practice fluency. This activity can be used as part of the 5-Day Fluency Routine or on its own.

· Fluency: Expression

Invite students to practice reading aloud with expression to improve their fluency. This activity can be used as part of the 5-Day Fluency Routine or on its own for students who read with speed and accuracy but lack expression.

Revision Assignment

Invite students to improve a piece of writing they produced in a recent lesson. Assign a specific piece or invite students to select their own. Choose among three revision prompts: 1) Use of Evidence, 2) Focus, 3) Organize and Refine.

Close Reading and Discussion

Invite students to closely read and discuss a passage from any text. In this three-card sequence, students read, write in response to a provocatively worded statement that you create, discuss with a partner, and document how their thinking has changed or stayed the same. If you like, you can follow this with a writing or work visually activity.

Write: Analyze One Text

Invite students to create a new piece of writing about a core unit text or a text that you choose. We've provided generic prompts that address Key Ideas and Details, Craft and Structure, and Integration of Knowledge and Ideas. Assign a specific prompt or invite students to select their own.

Write: Connect Two Texts

Invite students to create a new piece of writing that explores connections between two texts. We've provided generic prompts that address Key Ideas and Details, Craft and Structure, and Integration of Knowledge and Ideas. Assign a specific prompt or invite students to select their own.

Work Visually: Key Ideas and Details

Invite students to work visually with a text to gain additional practice with Key Ideas and Details. Card 1 provides a tool students can use to explore how an author supports a central idea with details. Card 2 provides a tool students can use to connect two moments in a text. You do not need to assign both cards to students, although you may choose to do so.

· Work Visually: Craft and Structure

Invite students to work visually with a text to gain additional practice with Craft and Structure. Card 1 provides a tool students can use to paraphrase key passages and compare their paraphrase to a partner's. Card 2 provides a tool students can use to analyze an author's word choices and the effects created by his or her language. You do not need to assign both cards to students, although you may choose to do so.

Work Visually: Integration of Knowledge and Ideas

Invite students to work visually with two versions of a text to gain additional practice with Integration of Knowledge and Ideas. Students can use the chart to compare and contrast two versions of a text, such as an original and a modern retelling, or an original and an audio or video recording.

Solo

Students should complete the Solo assignment just as they would in any other lesson.



Lesson at a Glance



Vocabulary Activities





2

Grammar Practice

Direct students to the grammar lesson in the Grammar Unit that will provide practice with a needed grammar skill or teach a grammar lesson from *Mastering Conventions*.





Fluency: Rate (10 min)

Students read one passage 3 times and track their rate and accuracy with a partner to improve fluency.





Fluency: Expression (10 min)

Students focus on the punctuation in a passage and assess their phrasing and expression with a partner to improve fluency.





Revision Assignment (15 min)

Students return to an earlier response to text to practice the skill of Focus, Use of Evidence, or Organize and Refine.





Close Reading and Discussion (20 min)

Students read to stake a claim based on evidence, then collaborate to refine their claim.







Write: Analyze One Text (15 min)

Students create a new piece of writing analyzing one text.





Write: Connect Two Texts (15 min)

Students create a new piece of writing connecting two texts.



9

Work Visually: Key Ideas and Details (15 min)

Students work visually to understand a passage's central idea and supporting details or to connect two moments in a text.



10

Work Visually: Craft and Structure (15 min)

Students work visually to paraphrase a passage or to analyze an author's word choices in a passage.



11

Work Visually: Knowledge and Ideas (15 min)

Students work visually to compare and contrast two versions of a text (a text plus an audio or video recording, or a text plus another text it inspired).



12

Solo

Students have time for independent reading. Let them know that this activity is not optional.





Preparation

- 1. Review each lesson activity to identify which one(s) will best support your students' skill progress.
- 2. Each activity requires distinct preparation. Review the instructional guide for each activity you will assign.
- 3. Prepare any texts, materials, or directions you may need to project or distribute.

Skills & Standards

CCSS.ELA-Literacy.L.7.1

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCSS.ELA-Literacy.L.7.3

Use knowledge of language and its conventions when writing, speaking, reading, or listening.

CCSS.ELA-Literacy.L.7.4

Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 7 reading and content, choosing flexibly from a range of strategies.

CCSS.ELA-LITERACY.RI.7.1

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RI.7.2

Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.

CCSS.ELA-LITERACY.RI.7.3

Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).

WORDS TO USE

- Observe
- Contrary
- Sagacity
- Courageously

MATERIALS

Flex Day Activities Guide

Grammar Pacing Guide

5 Day Fluency Routine

The Works of Edgar Allan Poe 7 - The Raven

Revision Assignment — Response to Text: Focus and Use of Evidence

Revision Assignment — Grammar

Revision Assignment — Personal Narrative: Focus and Showing

Informational Writing Prompts: One Text

Informational Writing Prompts: Two Texts

Literary Writing Prompts: One Text

Literary Writing Prompts: Two Texts

CCSS.ELA-LITERACY.RI.7.4

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

Peer Discussion Guidelines

CCSS.ELA-LITERACY.RI.7.6

Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.

CCSS.ELA-LITERACY.RI.7.9

Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.

CCSS.ELA-LITERACY.RL.7.1

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RL.7.2

Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

CCSS.ELA-LITERACY.RL.7.3

Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

CCSS.ELA-LITERACY.RL.7.4

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

CCSS.ELA-LITERACY.RL.7.6

Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

CCSS.ELA-LITERACY.RL.7.9

Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.

CCSS.ELA-Literacy.SL.7.1

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.

CCSS.ELA-Literacy.W.7.1

Write arguments to support claims with clear reasons and relevant evidence.



CCSS.ELA-LITERACY.W.7.1.A

Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically.

CCSS.ELA-Literacy.W.7.1.B

Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.

CCSS.ELA-Literacy.W.7.2

Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

CCSS.ELA-Literacy.W.7.2.A

Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.

CCSS.ELA-Literacy.W.7.2.B

Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.

CCSS.ELA-Literacy.W.7.5

With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 7 here.)



Vocabulary Activities





Grammar Practice

Direct students to the grammar lesson in the Grammar Unit that will provide practice with a needed grammar skill or teach a grammar lesson from *Mastering Conventions*.

Card 1 Instructional Guide

Present today's grammar lesson plan.

- Direct your students to the grammar lesson from the Grammar Unit they will complete. Navigate to that lesson to remind students how to complete the self-guided activities.
 OR
- Distribute the lesson materials you have prepared from *Mastering Conventions*.

WRITING PROMPT:

Directions

Complete the grammar lesson your teacher assigns you.



Fluency: Rate



Students read one passage 3 times and track their rate and accuracy with a partner to improve fluency.

Card 1 Instructional Guide

Card 1: Students are introduced to appropriate reading rate (speed) and identify tricky words to practice.

Cards 2–4: Students read aloud to a partner, who tracks their rate and accuracy.

Card 5: Students compare their own data to see their progress in reading fluently.

Card 6: Students reflect on how their rate and accuracy changed after 3 readings.

Activities on Card - PAIRS

WRITING PROMPT:

Directions

- 1. Listen to the audio and follow along in the passage.
- 2. Highlight words that are new to you.
- 3. Read aloud the words you highlighted. Listen to the audio if you need to hear them again.

Card 2 Instructional Guide

Card 1: Students are introduced to appropriate reading rate (speed) and identify tricky words to practice.

Cards 2-4: Students read aloud to a partner, who tracks their rate and accuracy.

Card 5: Students compare their own data to see their progress in reading fluently.

Card 6: Students reflect on how their rate and accuracy changed after 3 readings.

Activities on Card - PAIRS

Both partners should read the passage aloud before they move on to the next card.

WRITING PROMPT:

1st Reading

- 1. Partner A: Read aloud.
 - Partner B: Complete the activities below to track your partner's reading.
- 2. Partner B: Read aloud.
 - Partner A: Complete the activities below to track your partner's reading.

Card 3 Instructional Guide

Card 1: Students are introduced to appropriate reading rate (speed) and identify tricky words to practice.

Cards 2-4: Students read aloud to a partner, who tracks their rate and accuracy.

- Card 5: Students compare their own data to see their progress in reading fluently.
- Card 6: Students reflect on how their rate and accuracy changed after 3 readings.

Activities on Card - PAIRS

Both partners should read the passage aloud before they move on to the next card.

WRITING PROMPT:

2nd Reading

- 1. Partner A: Read aloud.
 - Partner B: Complete the activities below to track your partner's reading.
- 2. Partner B: Read aloud.
 - Partner A: Complete the activities below to track your partner's reading.

Card 4 Instructional Guide

Card 1: Students are introduced to appropriate reading rate (speed) and identify tricky words to practice.

Cards 2-4: Students read aloud to a partner, who tracks their rate and accuracy.

- Card 5: Students compare their own data to see their progress in reading fluently.
- Card 6: Students reflect on how their rate and accuracy changed after 3 readings.

Lesson 6 Activity 3



Activities on Card - PAIRS

Both partners should read the passage aloud before they move on to the next card.

WRITING PROMPT:

3rd Reading

- 1. Partner A: Read aloud.
 - Partner B: Complete the activities below to track your partner's reading.
- 2. Partner B: Read aloud.
 - Partner A: Complete the activities below to track your partner's reading.

Card 5 Instructional Guide

Card 1: Students are introduced to appropriate reading rate (speed) and identify tricky words to practice.

Cards 2-4: Students read aloud to a partner, who tracks their rate and accuracy.

Card 5: Students compare their own data to see their progress in reading fluently.

Card 6: Students reflect on how their rate and accuracy changed after 3 readings.

Activities on Card - PAIRS

Students should ask their partners for and record the information from their own previous readings.

WRITING PROMPT:

Answer the questions with the information from your partner for each of your readings.

Card 6 Instructional Guide

Card 1: Students are introduced to appropriate reading rate (speed) and identify tricky words to practice.

Cards 2–4: Students read aloud to a partner, who tracks their rate and accuracy.

Card 5: Students compare their own data to see their progress in reading fluently.

Card 6: Students reflect on how their rate and accuracy changed after 3 readings.

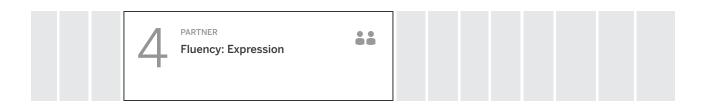
Activities on Card - INDIVIDUAL

Encourage students to consider whether they made more mistakes as their reading got faster.

7D: Poetry & PoeLesson Guides



Fluent reading happens at a normal speed, like how you would talk to a friend. We want the time it takes to read a passage and the number of mistakes to go down.



Fluency: Expression



Students focus on the punctuation in a passage and assess their phrasing and expression with a partner to improve fluency.

Card 1 Instructional Guide

Card 1: Students are introduced to appropriate phrasing, and select phrases as they listen to audio.

- Card 2: Students are introduced to appropriate expression, and read aloud with a focus on the punctuation.
- Card 3: Students select important words to emphasize, and read aloud to practice their expression.
- Card 4: Students read the rubric to prepare to score their partner's reading.
- Card 5: Students read aloud and score their partner on phrasing and expression.

Activity on Card - INDIVIDUAL

This activity directs students' attention to where they should pause as they read. Selecting each phrase or sentence as they hear it requires them to follow along with the audio.

Card 2 Instructional Guide

1. Activities on Card - PAIRS

Both partners should read the passage aloud before they move on to the next card.

2. Optional: Project Poll Results: Select and Discuss - WHOLE CLASS

If you are doing whole-class or small-group instruction, project the poll results and have a student share thoughts on his or her own reading.

Card 3 Instructional Guide

1. Activities on Card - PAIRS

Both partners should read the passage aloud before they move on to the next card.

2. Optional: Project Poll Results: Select and Discuss - WHOLE CLASS

If you are doing whole-class or small-group instruction, project the poll results and have a student share thoughts on his or her own reading.

WRITING PROMPT:

Directions

- 1. Highlight two or three important words and phrases that you want your listener to notice.
- 2. Partner A: Read the passage aloud. Raise your voice when you read the words you highlighted.
- 3. Partner B: Read the passage aloud. Raise your voice when you read the words you highlighted.

Card 4 Instructional Guide

1. Activities on Card - PAIRS

Both partners should read the passage aloud before they move on to the next card.

2. Optional: Share Responses: Select and Discuss - WHOLE CLASS

If you are doing whole-class or small-group instruction, have a student share what he or she wants to change in the next reading.

Card 5 Instructional Guide

Activities on Card - PAIRS

WRITING PROMPT:

Directions

- 1. Partner A: Read the passage aloud. Partner B: Listen and then answer the questions to rate your partner.
- 2. Partner B: Read the passage aloud. Partner A: Listen and then answer the questions to rate your partner.



Revision Assignment



Students return to an earlier response to text to practice the skill of Focus, Use of Evidence, or Organize and Refine.

Card 1 Instructional Guide

Card 1: Students who can improve the Focus in their writing complete this Revision Assignment.

Card 2: Students who can improve the Use of Evidence in their writing complete this Revision Assignment. Card 3: Students who can better Organize and Refine an argument they have written complete this Revision Assignment.

1. Direct Students to the Writing Assignment They Will Revise - WHOLE CLASS

Assign all students to revise the same response to text writing from a recent lesson OR assign each student a distinct piece of writing to revise (you can use the commenting feature in the Gradebook). All students go to My Work to find the writing.

Note: The displayed text is the last passage the student wrote about. If students are revising a different passage, they should open the text in the Library.

2. Direct Students to Appropriate Revision Assignment

Determine what kind of practice your students need. Assign students to Card 1 for Focus, to Card 2 for Use of Evidence, or to Card 3 for Organize and Refine.

3. Activity on Card - INDIVIDUAL

The Revision Assignment for Focus is ideal for students whose writing moves from one moment or idea to the next without demonstrating an understanding of what is important in each.

WRITING PROMPT:

Use these directions if your teacher has assigned you to complete a **Revision Assignment for Focus.** When you are done, go to the last card and click HAND IN.

Directions

Revision Assignment: Focus (in Response to Text)

- 1. Go to My Work and find a recent writing activity (or your teacher will identify one for you).
- 2. Copy and paste your writing below.
- 3. Find a place in your writing where you focus on one moment in the reading but could add more details or explanation about what you noticed.
- 4. Write 3–5 additional sentences to that place in your writing, describing what you noticed and explaining your idea about this moment.

Card 2 Instructional Guide

Card 1: Students who can improve the Focus in their writing complete this Revision Assignment.

Card 2: Students who can improve the Use of Evidence in their writing complete this Revision Assignment.

Card 3: Students who can better Organize and Refine an argument they have written complete this Revision Assignment.

1. Direct Students to the Writing Assignment They Will Revise - WHOLE CLASS

Assign all students to revise the same response to text writing from a recent lesson OR assign each student a distinct piece of writing to revise (you can use the commenting feature in the Gradebook). All students go to My Work to find the writing.

2. Direct Students to Appropriate Revision Assignment

Determine what kind of practice your students need. Assign students to Card 1 for Focus, to Card 2 for Use of Evidence, or to Card 3 for Organize and Refine.

3. Activity on Card - INDIVIDUAL

The Revision Assignment for Use of Evidence is for students who struggle to select appropriate evidence or use direct quotes, or for students whose writing does not adequately describe the relevant parts of the evidence or explain the significance of what they've selected.

WRITING PROMPT.

Use these directions if your teacher has assigned you to complete a **Revision Assignment for Use of Evidence.** When you are done, go to the last card and click HAND IN.

Directions

Revision Assignment: Use of Evidence

Lesson Guides

Lesson 6 Activity 5

- 1. Go to My Work and find a recent writing activity (or your teacher will identify one for you).
- 2. Copy and paste your writing below.
- 3. In your writing, find and underline a sentence(s) where you used details from the text as evidence to develop your idea
- 4. In the text, identify two more text details that connect to your idea.
- 5. Write 3–5 more sentences using and describing those details to explain your idea. Use at least one direct quote.

Card 3 Instructional Guide

- Card 1: Students who can improve the Focus in their writing complete this Revision Assignment.
- Card 2: Students who can improve the Use of Evidence in their writing complete this Revision Assignment.

Card 3: Students who can better Organize and Refine an argument they have written complete this Revision Assignment.

1. Direct Students to the Writing Assignment They Will Revise - WHOLE CLASS

Assign all students to revise the same response to text writing from a recent lesson OR assign each student a distinct piece of writing to revise (you can use the commenting feature in the Gradebook). All students go to My Work to find the writing.

2. Direct Students to Appropriate Revision Assignment

Determine what kind of practice your students need. Assign students to Card 1 for Focus, to Card 2 for Use of Evidence, or to Card 3 for Organize and Refine.

3. Activity on Card - INDIVIDUAL

The Revision Assignment for Organize and Refine is ideal for students whose argumentative writing shows strong use of focus and evidence, but could be better organized. It also invites students to pay close attention to their claim, revising it to adequately summarize the reasons they argue.

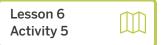
WRITING PROMPT:

Use these directions if your teacher has assigned you to complete a **Revision Assignment for Organize and Refine.** When you are done, click HAND IN.

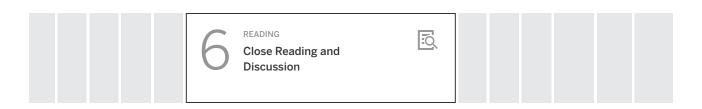
Directions

Revision Assignment: Organize and Refine

1. Go to My Work and find a recent writing activity (or your teacher will identify one for you).



- 2. Find the sentence that best serves as your claim—the main idea you're arguing. Copy and paste it into the chart.
- 3. Copy and paste each piece of your argument into the outline (you can add rows to create space for additional reasons and evidence if you need them).
- 4. Refine each piece of your argument so that it contains all of the following elements:
 - Specific textual evidence that supports the claim
 - Description of the key parts of your evidence
 - Clear explanation/reasoning of how this evidence supports the claim
- 5. Now write a revised claim statement (1–2 sentences) that states your claim and summarizes your key reasons. Use this sentence starter if it is helpful.
 - _[My claim]_ because _[summary of reasons]__.



Close Reading and Discussion



Students read to stake a claim based on evidence, then collaborate to refine their claim.

Card 1 Instructional Guide

Card 1: Students read the text and select details to respond to the teacher's posted statement, then explain their reasoning.

Card 2: Paired students compare answers and use text to try to convince each other of their answer.

Card 3: Partners identify the outcome of their discussion and explain why they did/did not revise their thinking.

1. First Read - WHOLE CLASS

Provide students the passage they will use for the activity. Read the passage as a class.

2. Post the Statement - WHOLE CLASS or GROUP

Project or pass around the statement you have created for this activity. Make sure the statement can solicit a range of responses and text-based discussions. Make sure the question can be answered using the continuum provided (from strongly agree to strongly disagree).

Example Statements:

- The writer wants us to feel sympathy for the character.
- Based on our understanding of brain development, teens should not be allowed to drive.
- Physical capacity is more important than intellectual capacity for Frederick Douglass's understanding of himself as a man.

3. Activity on Card - INDIVIDUAL

4. Pair Students - WHOLE CLASS

Students should find a partner with a different response (it is fine if some students need to partner with a classmate with the same response).



WRITING PROMPT:

Directions

Find and read the passage your teacher assigns.

Highlight 3–4 pieces of evidence that help you respond to the statement your teacher provides.

Answer the poll and explain your response.

Card 2 Instructional Guide

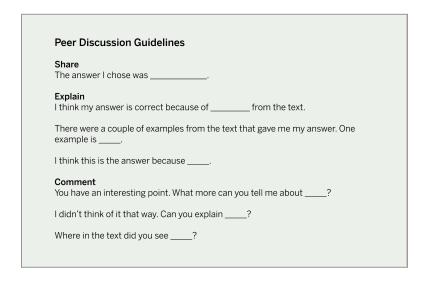
Card 1: Students read the text and select details to respond to the teacher's posted question, then explain their reasoning.

Card 2: Paired or grouped students compare answers and use text to try to convince partner of their answer.

Card 3: Partners identify the outcome of their discussion and refine their answer or explain their reason for disagreeing.

1. Activity on Card - PAIRS

If you think it will help students during pair discussion, project the Peer Discussion Guidelines to provide sentence frames that will support peer conversation.



WRITING PROMPT:

Directions

- 1. Explain to your partner why you chose the answer you did.
- 2. Using textual evidence, try to convince your partner that you are correct. Refer to the text passage and what you wrote when you chose your answer. Take turns sharing arguments and evidence with your partner.

Card 3 Instructional Guide

Card 1: Students read the text and select details to respond to the teacher's posted question, then explain their reasoning.

Card 2: Paired or grouped students compare answers and use text to try to convince partner of their answer.

Card 3: Partners identify the outcome of their discussion and refine their answer or explain their reason for disagreeing.

1. Activity on Card - PAIRS

2. Project and Discuss Poll Results (Optional) - WHOLE CLASS or GROUP

- Display both polls (before and after partner work).
- Discuss whether students changed their answers as a result of comparing answers with partners.
- Project the text (if possible) and discuss student responses. Push students to be precise about the evidence used to support their answers.

WRITING PROMPT:

Reread the statement provided by your teacher and answer the poll again. Then, choose whether to answer #1 or #2. When you are done, click HAND IN.





Write: Analyze One Text





Card 1 Instructional Guide

Card 1: Students respond to a Writing Prompt about a single text.

Card 2: The core text is available here if students are writing about it.

1. Activity on Card - INDIVIDUAL

Invite students to create a new piece of writing in response to a text. You can assign students to write about the core text or you can have them write about an outside text of your choice.

Project the prompts for the type of text your students are reading (literary or informational). Prompts are organized into 3 categories: Key Ideas and Details, Craft and Structure, and Integration of Knowledge and Ideas. Assign a specific prompt or invite students to select their own.

Have students indicate which prompt they are responding to in the box provided.

Analyze One Text Literary Writing Prompts Key Ideas and Details Integration of Knowledge and Ideas 1. What is something a character says or does that reveals 5. Imagine you're going to film a specific scene from the text. Either choose one character and describe the key directions you would give to an actor to show who they are? Describe the character trait revealed in this moment and support your answer with evidence from the text. what the character is thinking, feeling, or acting in this moment. OR, choose one setting and describe 2. Choose two moments in the text that are connected or contrasting in some way. Use details from both the type of location you would choose to film it. moments to explain one idea or understanding you have when you put these two moments together. Identify the scene and explain how details in the text support your choices. 6. Rewrite this passage in a different format: as a play, Craft and Structure poem, song, or social media posting. Experiment with the language, but keep the main ideas and details the 3. Choose what you think is the most important or interesting sentence, paragraph, or stanza in the text. Explain why this passage is important or interesting. same Other Support your explanation with key details from the text. 4. Write about a moment in the text where you had a 7. Respond to the prompt your teacher provides. different point of view than a character or narrator. Explain how the details in the text support your point of



Analyze One Text Informational Writing Prompts Key Ideas and Details Integration of Knowledge and Ideas What is one main idea the author wants the reader to understand? Summarize this idea and explain two ways 5. Imagine you're going to create a video to explain the main ideas in the text. What is one graphic (animation, chart, etc.) you would include and why? the writer develops this idea. Find two topics or ideas in the text that are connected or contrasting in some way. What is one idea you have when you connect/contrast these two topics or ideas? Explain how details in the text support your choice 6. What is one way you would argue against the writer's claim? Use evidence from the text to develop your counterargument. Support your idea with evidence from the text. Craft and Structure Other ${\it 3. \ Choose what you think is the most important sentence,}\\$ 7. Respond to the prompt your teacher provides. paragraph, or chapter in the text. Explain why this passage is important to the reader's understanding of the topic. Support your explanation with key details from the text. 4. What is one thing the writer wants the reader to think or feel about this topic or idea? Explain your answer using details from the text.

WRITING PROMPT:

If you are writing about "The Raven" by Edgar Allan Poe, click NEXT to view the text. If you are writing about another text, open the Library or open the text from your teacher. When you are finished writing, go to the last card and click HAND IN.

Card 2 Instructional Guide

Card 1: Students respond to a Writing Prompt about a single text.

Card 2: The core text is available here if students are writing about it.





Write: Connect Two Texts



Students create a new piece of writing connecting two texts.

Card 1 Instructional Guide

Card 1: Students respond to a Writing Prompt connecting two texts.

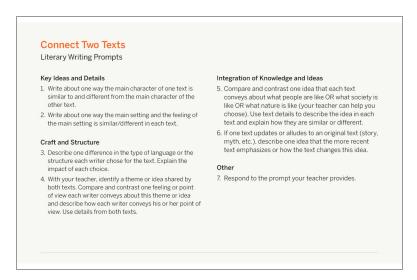
Card 2: The core text is available here if students are writing about it.

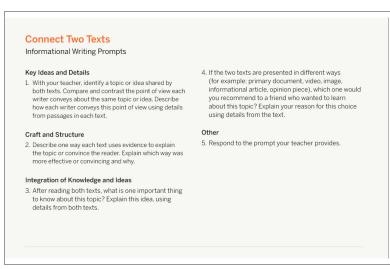
1. Activity on Card - INDIVIDUAL

Invite students to create a new piece of writing where they make connections between two texts. You might ask students to connect the core text to a related article, story, or poem. Or, you could assign students two new texts to write about.

Project the prompts for the type of text your students are reading (literary or informational). Prompts are organized into 3 categories: Key Ideas and Details, Craft and Structure, and Integration of Knowledge and Ideas. Assign a specific prompt or invite students to select their own.

Have the student indicate which prompt he or she is responding to in the box provided.





WRITING PROMPT:

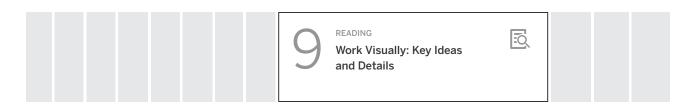
Click NEXT to view "The Raven" by Edgar Allan Poe. When you are finished writing, go to the last card and click HAND IN

Card 2 Instructional Guide

Card 1: Students respond to a writing prompt connecting two texts.

Card 2: The core text is available here if students are writing about it.





Work Visually: Key Ideas and Details



Students work visually to understand a passage's central idea and supporting details or to connect two moments in a text.

Card 1 Instructional Guide

Card 1: This card provides a structure students can use to analyze the central idea and supporting details in a passage.

Card 2: This card provides a structure students can use to connect two moments in a text and make an inference.

1. Select Activity - WHOLE CLASS

If students are identifying a central idea, they complete this card.

If students are identifying a connection between two moments, they will navigate to the next card.

2. Identify Passage - WHOLE CLASS

Identify the passage students will read and help them navigate to this passage.

3. Activity on Card - PAIRS

Students often progress faster with this skill when they work in pairs. Support pairs to discuss each person's summary of the main idea before deciding on what to place in the chart.

4. Share and Discuss Results - WHOLE CLASS (optional)

Post the main idea response from 2 pairs with different responses.

Have students vote thumbs up or thumbs down which one they feel best captures the central idea of the passage. Ask students to share why they voted for a particular choice—they should use the text to explain their support.

Lesson 6 Activity 9

WRITING PROMPT:

Directions

- 1. Read the passage your teacher assigns.
- 2. Highlight 3–5 sentences and phrases that help you understand the passage.
- 3. Discuss the passage with your partner. Decide what the passage is about overall, and what details are most important.
- 4. Complete the chart by summarizing the central idea and adding the key details used to develop this main idea. When you are done, go to the last card and click HAND IN.

Card 2 Instructional Guide

Card 1: This card provides a structure students can use to analyze the central idea and supporting details in a passage. Card 2: This card provides a structure students can use to connect two moments in a text and make an inference.

1. Select Activity - WHOLE CLASS

If students are identifying a central idea, they complete the previous card. If students are identifying a connection between two moments, they complete this card.

2. Identify Passage - WHOLE CLASS

Identify the passage students will read and help them navigate to this passage.

3. Activity on Cards - INDIVIDUAL

4. Share and Discuss Results - PAIRS (optional)

Allow students to share what they have with a partner, so the partner can provide additional text to support or further develop the student's idea.

WRITING PROMPT:

Directions

- 1. Read the passage your teacher assigns.
- 2. Find a moment that stands out to you. Copy a sentence from this moment and paste it into the box. Explain your thoughts about the moment in 1 or 2 sentences.
- 3. Reread to find another moment that feels related.

- 4. Copy a sentence from this moment and paste it into the box. Explain your thoughts about the moment in 1 or 2 sentences.
- 5. In the box at the bottom, explain one idea that you have when you put these moments together. When you are done, click HAND IN.



Work Visually: Craft and Structure



Students work visually to paraphrase a passage or to analyze an author's word choices in a passage.

Card 1 Instructional Guide

Card 1: This card provides a structure students can use to paraphrase a passage and compare their work to a partner's.

Card 2: This card provides a structure students can use to analyze an author's word choices in a passage and the effects they create.

1. Select Activity - WHOLE CLASS

If students are paraphrasing a passage, they complete this card. If students are analyzing an author's word choices, they will navigate to the next card.

2. Identify Passage - WHOLE CLASS

Identify the passage students will read and help them navigate to this passage.

- 3. Activity on Card INDIVIDUAL
- 4. Compare and Discuss Paraphrases PAIRS
- 5. Share and Discuss Results WHOLE CLASS (optional)

Ask two different pairs to share their winning paraphrase. Have students vote thumbs up or thumbs down which one they feel best captures the meaning of the original passage. Ask students to share why they voted for a particular choice—they should use the text to explain their support.

WRITING PROMPT:

Directions

- 1. Read the passage your teacher assigns.
- 2. Copy the portion your teacher asks you to paraphrase under "Original Text."
- 3. Paraphrase the passage under "Paraphrase 1."
- 4. Take turns reading your paraphrases out loud with your partner. Write your partner's paraphrase under "Paraphrase 2."
- 5. Discuss with your partner which paraphrase is closest to the original and why. Summarize your discussion at the bottom of the chart. When you are done, go to the last card and click HAND IN.

Card 2 Instructional Guide

Card 1: This card provides a structure students can use to paraphrase a passage and compare their work to a partner's. Card 2: This card provides a structure students can use to analyze an author's word choices in a passage and the effects these choices create.

1. Select Activity - WHOLE CLASS

If students are paraphrasing a passage, they complete the previous card. If students are analyzing an author's word choices, they complete this card.

2. Identify Passage - WHOLE CLASS

?Identify the passage students will read and help them navigate to this passage.

3. Activity on Card - PAIRS

Students often progress faster with this skill when they work in pairs. Support pairs to discuss specific words or phrases that reveal feelings or ideas.

4. Share and Discuss Results - WHOLE CLASS (optional)

Call on 2 or 3 students to share their responses with the class. Challenge students to provide feedback for their peers the way they do after writing activities.

WRITING PROMPT:

Directions

- 1. Read the passage your teacher assigns.
- 2. Summarize what the writer is writing about in 1–3 sentences.

7D: Poetry & Poe

Lesson Guides



- 3. Enter 4 or 5 descriptive adjectives, strong verbs, expressions, or imagery the writer uses in the passage.
- 4. Review your list of words and write the feelings and ideas that they bring to mind.
- 5. At the bottom of the chart, explain why you think the writer used this type of language for this passage. When you are done, click HAND IN.





Work Visually: Knowledge and Ideas



Students work visually to compare and contrast two versions of a text (a text plus an audio or video recording, or a text plus another text it inspired).

Card 1 Instructional Guide

1. Identify Texts - WHOLE CLASS

Identify the texts and/or media students will use and help them navigate to these texts.

2. Activity on Card - PAIRS

Students often progress faster with this skill when they work in pairs. Support pairs to discuss specific words or phrases that reveal feelings or ideas.

3. Share and Discuss Results - WHOLE CLASS (optional)

Call on 2 or 3 students to share their responses with the class. Challenge students to make connections between their own work and the ideas they hear from their peers.

WRITING PROMPT:

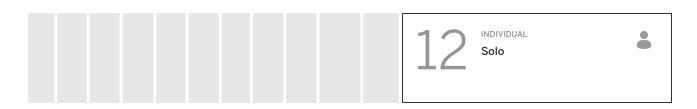
Directions

- 1. Read the texts your teacher assigns.
- 2. Use the chart to note specific details that are shared by both texts, as well as specific details that are unique to each text.
- 3. At the bottom of the chart, draw a conclusion about why these similarities and differences are important.

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Lesson Guides





Solo

Students have time for independent reading. Let them know that this activity is not optional.

Card 1 Instructional Guide

Help students who might be between reading selections find something that appeals to them, and let them know that this reading is required.

Note on suggested readings for each lesson:

The suggested readings connected with a particular text are distributed across all of the lessons in that sub-unit. Encourage students to click on suggested readings for many lessons to see all the options.

Note on the Amplify Library and the public library:

The Amplify Library is growing with additions every few months. Students also have a much wider selection through the free public library—which, in most cases, will allow them to borrow free digital books that they can read on their devices. Help students access this resource by searching for "public library" in their browsers.

WRITING PROMPT:

Directions

- 1. Select something to read. If you are not already in the middle of something you like, you might look here:
 - Suggested reading for lessons in this sub-unit
 - Amplify Library
 - · Your local library
- 2. Read for 20 minutes or more. Keep track of the time beyond that if you like.
- 3. Fill in your answers, at right, and hand them in.



Sub-unit 5Write an Essay



Lesson Guides

Lesson 1





Lesson 1

Making a Claim



Overview

In this lesson, students read a sample essay to refamiliarize themselves with the elements of an essay. Then, they spend some time thinking about and discussing the Essay Prompt before choosing one of Poe's narrators to write about and drafting a rough version of the claim they will develop. Then, they gather possible textual evidence to use as they craft their arguments.

As students consider the Essay Prompt and gather evidence, allow them to pair up or discuss as a class the various thoughts they have. These are difficult texts and students will benefit from hearing the range of ways their peers are thinking about the narrators. Equally, however, do not hesitate to strongly encourage a particular student who appears indecisive about the question to write about the story or poem where you observed him or her reading with the highest level of insight and understanding.

There may be places during these lessons where students do not "see" the writing they did for their essay in a previous activity. In those cases, remind students to navigate back to that activity and click HAND IN. The writing can then be pulled forward into the current activity.

NOTE: Amplify uses the term "claim" consistently in all essay assignments rather than alternating between "claim," "thesis statement," and other such terms. Whether students are writing argumentative, expository, or analytic essays, the claim is the statement (usually presented at the end of the introductory paragraph) where the writer articulates the controlling idea he or she will develop throughout the essay.

Connections to Other Lessons:

This is the first of five lessons where students put together an essay. Lesson 1 focuses on gathering evidence. In Lesson 2, students begin to draft their body paragraphs. In Lesson 3, students work at their own pace to complete their body paragraphs, reconsider and refine their claim statements, and—if time allows—consider a counterargument. In Lesson 4, students strengthen their use of evidence and write an introduction. In Lesson 5, students write a short conclusion and edit their completed essays. If students miss a particular lesson, they will need to navigate back to that lesson to complete the missed work.



Lesson at a Glance

ACTIVITY

Vocabulary Activities





2

Present: Essay Prompt and Calendar (5 min)

Students review the Essay Prompt and the work they will do on the essay in this lesson.



3

Review: Using Evidence (5 min)

Students review the key elements of an argument—a clear claim and use of textual evidence—to prepare for writing their essays.



4

Discuss: Trustworthy Narrators? (5 min)

Students discuss the various narrators and consider their trustworthiness to see the range of perspectives and reasoning by other students.



5

Select Text: Gathering Evidence (12 min)

Students select and describe pieces of evidence that could support their claims to think about which evidence will develop the claim most effectively.



6

Write: Making a Claim (7 min)

Students write a broad draft of their claim statement to be ready to discern and gather convincing textual evidence.





Share: Claims and Evidence (4 min)

Students share their broad claims and the evidence they have chosen to see and hear the perspectives of their classmates.



Wrap-Up: Poll (2 min)

Students answer a poll to share the narrator they have selected and see the range of responses.



Solo (15 min)

Students continue to gather a range of possible evidence so they can be selective about the evidence that they include in their essay.



Preparation

- 1. Please review the essay rubric found in the Materials section so you are aware of the skills that will be emphasized through the essay writing process of this unit. After students finish writing their essays, you will use this rubric to assess each essay.
- 2. Print the Essay Graphic Organizer PDF and the Poetry & Poe Essay Sentence Starters PDF for students who would benefit from these supports.

Skills & Standards

Focus Standards

CCSS.ELA-Literacy.W.7.1.B

Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.

CCSS.ELA-LITERACY.W.7.1.A

Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically.

Other Standards Addressed in This Lesson

CCSS.ELA-LITERACY.RL.7.6

Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

CCSS.ELA-Literacy.W.7.1

Write arguments to support claims with clear reasons and relevant evidence.

CCSS.ELA-Literacy.W.7.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

CCSS.ELA-Literacy.W.7.9

Draw evidence from literary or informational texts to support analysis, reflection, and research.

WORDS TO USE

- Absconded
- Explicit
- · Distinguish
- Afflicted

MATERIALS

The Works of Edgar Allan Poe 8 - The Tell-Tale Heart

The Works of Edgar Allan Poe 2 - The Cask of Amontillado

The Works of Edgar Allan Poe 7 - The Raven

Grade 7 Essay Rubric

Sample Essay: An Unexpected Fear

1 - Sample Essay: An Unexpected Fear

Essay Graphic Organizer

Essay Sentence Starters



CCSS.ELA-Literacy.W.7.10

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Differentiation

To implement these differentiation tips, you will need to plan for them in advance. Consider adding your own notes about how you would implement each tip with specific students in your classroom.

Ensure that headphones are available for students to hear the audio of the text in order to provide accessibility.

An Essay Graphic Organizer is provided in Materials to assist students who need support planning for their essay. The Essay Graphic Organizer can be utilized as a whole document, or different pages can be handed out to students based on their needs.

A PDF of Poetry & Poe Essay Sentence Starters is also provided to support students with language conventions and to help them get started with their essay. This will be especially helpful for ELLs or students below grade level in writing.

Activity 4, Discuss: Trustworthy Narrators?

Plan how to assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level. Students who are below grade level should be paired with students on or above grade level.

Activity 5, Select Text: Gathering Evidence

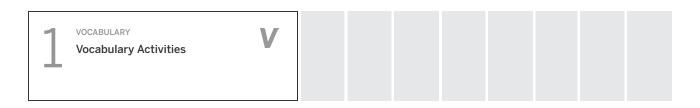
Students select and describe pieces of evidence that could support their claims to think about which evidence will develop the claim most effectively. If a struggling reader was particularly successful or engaged with one of the texts, encourage him or her to write about that text.

Challenge advanced readers or writers to write about a text that was more difficult for them to understand. You may choose to allow students who are struggling to read these texts to work together to find evidence about the narrators.

Activity 6, Write: Making a Claim

If students are below grade level in reading or writing, you may choose to let them work in pairs to develop a claim together, but then each student should find his or her own evidence to support the claim.

Use the over-the-shoulder conference guides to support students' individual needs.



Vocabulary Activities





Present: Essay Prompt and Calendar



Students review the Essay Prompt and the work they will do on the essay in this lesson.

Card 1 Instructional Guide

Card 1: Review the Essay Prompt.

Card 2: Review the calendar and the work students will complete in this lesson.

Introduce Essay Prompt - WHOLE CLASS

Read the Essay Prompt aloud.



This essay will give you the opportunity to try to convince your reader why one of Poe's characters can or cannot be trusted to accurately portray the events in the story or poem.

Card 2 Instructional Guide

Card 1: Review the Essay Prompt.

Card 2: Review the calendar and the work students will complete in this lesson.

1. Review the Essay Elements - WHOLE CLASS

Review the elements that students will include in their essays.

Use the chart on this card to remind yourself which elements they will include in this essay and which elements they will add in later units.

7D: Poetry & Poe

Lesson Guides

Lesson 1 Activity 2

2. Review the Work Calendar - WHOLE CLASS

Quickly preview the work students will complete in each lesson.





Review: Using Evidence



Students review the key elements of an argument—a clear claim and use of textual evidence—to prepare for writing their essays.

Card 1 Instructional Guide

Card 1: Students identify the claim made in the sample essay to discuss the key features of a claim.

Card 2: Students discuss how a direct quote is used in the essay to prepare to identify evidence for their essays.

Activity on Card - INDIVIDUAL

Remind students that they read this sample essay during their Solo work.

Point out that the sample essay is *NOT* about a Poe narrator. In the sample essay, the writer is writing about the narrator of the Emily Dickinson poem that students read in sub-unit 1, "A Narrow Fellow."

Card 2 Instructional Guide

Card 1: Students identify the claim made in the sample essay to discuss the key features of a claim.

Card 2: Students discuss how a direct quote is used in the essay to prepare to identify evidence for their essays.

Activity on Card - INDIVIDUAL

Have students review the use of textual evidence in the Sample Essay to support a claim.





Discuss: Trustworthy Narrators?



Students discuss the various narrators and consider their trustworthiness to see the range of perspectives and reasoning by other students.

Card 1 Instructional Guide

Card 1: Students review Poe's narrators in pairs to identify one narrator whose trustworthiness stands out to them.

Card 2: Students review Poe's narrators in pairs to identify one narrator whose *lack* of trustworthiness stands out to them.

1. Group Students - WHOLE CLASS

Group students into pairs.

2. Introduce Activity - WHOLE CLASS

Today, we're going to start on your essay for this unit. You're going to be writing about one of Poe's narrators.

You'll begin by talking with a partner about which narrator you think is the most trustworthy, and which is the least.

Have students discuss the polls with a partner before answering them. Partners do not need to choose the same narrator, but discussing them with another student helps firm up their ideas before answering.

3. Activities on Card - PAIRS

Card 2 Instructional Guide

Card 1: Students review Poe's narrators in pairs to identify one narrator whose trustworthiness stands out to them.

Card 2: Students review Poe's narrators in pairs to identify one narrator whose <u>lack</u> of trustworthiness stands out to them.

- 1. Activities on Card PAIRS
- 2. Project and Discuss Poll Results WHOLE CLASS

Project the results of both polls and choose a few students to explain their choices in each.



Select Text: Gathering Evidence



Students select and describe pieces of evidence that could support their claims to think about which evidence will develop the claim most effectively.

Card 1 Instructional Guide

Card 1: Students select evidence and analyze how that evidence shows the narrator's reliability or lack of reliability.

Card 2: The text of "The Tell-Tale Heart" for students reference.

Card 3: The text of "The Cask of Amontillado" for students' reference.

Card 4: The text of "The Raven" for students' reference.

Activity on Card - INDIVIDUAL

Card 2 Instructional Guide

Card 1: Students select evidence and analyze how that evidence shows the narrator's reliability or lack of reliability.

Card 2: The text of "The Tell-Tale Heart" for students' reference.

Card 3: The text of "The Cask of Amontillado" for students' reference.

Card 4: The text of "The Raven" for students' reference.

Card 3 Instructional Guide

Card 1: Students select evidence and analyze how that evidence shows the narrator's reliability or lack of reliability.

Card 2: The text of "The Tell-Tale Heart" for students' reference.

Card 3: The text of "The Cask of Amontillado" for students' reference.

Card 4: The text of "The Raven" for students' reference.

Card 4 Instructional Guide

- Card 1: Students select evidence and analyze how that evidence shows the narrator's reliability or lack of reliability.
- Card 2: The text of "The Tell-Tale Heart" for students' reference.
- Card 3: The text of "The Cask of Amontillado" for students' reference.
- Card 4: The text of "The Raven" for students' reference.



Write: Making a Claim



Students write a broad draft of their claim statement to be ready to discern and gather convincing textual evidence.

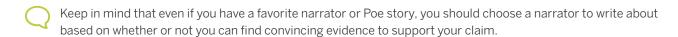
Card 1 Instructional Guide

1. Introduce Activity - WHOLE CLASS



The essay you will be writing for this unit will be about why you can or cannot trust one of Poe's narrators to accurately portray the events in the story or poem.

Review the Essay Prompt.



How many of you would write about a narrator you think does not accurately portray events?

2. Activity on Card - INDIVIDUAL

NOTE: Amplify uses the term "claim" consistently in all essay assignments rather than alternating between "claim," "thesis statement," and other such terms. Whether students are writing argumentative, expository, or analytic essays, the claim is the statement (usually presented at the end of the introductory paragraph) where the writer articulates the controlling idea he or she will develop throughout the essay.



On-The-Fly Support

ON TRACK

Students identifying 2 or 3 reasons they can/cannot trust their narrator's account of events.



I like that you included the narrator hearing the sound of the heartbeat even after the old man was dead. This definitely shows that he does not understand reality, and therefore cannot give a trustworthy account of events.

NEEDS SUPPORT

Students having trouble choosing a narrator.

Direct students back to the 2 polls they completed in the second activity, and ask them to identify the narrators they thought were the most and least trustworthy. Then, encourage them to write their claim statement about one of those narrators.

NEEDS SUPPORT

Students struggling to identify 2 or 3 reasons the narrator's account of events can/cannot be trusted.

Ask the student to verbally explain why he or she can or cannot trust a particular narrator's account of events. Help him or her identify the reasons listed, then have the student write them down.

Solutions

POSSIBLE RESPONSES

- The reader can trust the narrator of "The Cask of Amontillado" to accurately portray events in the story because he takes a lot of time to plan the murder of his friend, describes his emotions vividly, and uses a lot of dialogue in his description of events.
- The reader cannot trust the narrator of "The Tell-Tale Heart" to accurately portray events in the story because his idea about the police and what he thinks he will find under the floorboards shows that he is delusional.



Share: Claims and Evidence



Students share their broad claims and the evidence they have chosen to see and hear the perspectives of their classmates.

Card 1 Instructional Guide

Facilitate Sharing - WHOLE CLASS

Ask 2 or 3 students to share which narrator they're going to write about and 1 or 2 reasons they can or cannot trust that narrator's account of events.

Have students go to the previous activity to view their claim statements and evidence table.

At the end of Sharing, note that students are writing about different narrators and using various pieces of evidence.



It's great that you are all thinking in many different ways about this Essay Prompt.

WRITING PROMPT

Directions:

- 1. Navigate back to the "Select Text" and "Write: Make a Claim" activities to see the draft of your claim and the evidence you selected
- 2. Be prepared to share your claim and one piece of evidence that you will use to support your claim.
- 3. As you listen to others share, consider the variety of claims your classmates will develop about Poe's narrators.





Wrap-Up: Poll



Students answer a poll to share the narrator they have selected and see the range of responses.

Card 1 Instructional Guide

- 1. Activity on Card INDIVIDUAL
- 2. Project and Discuss Poll Results WHOLE CLASS

Comment on any interesting trends you see.

3. Transition to Solo - WHOLE CLASS

Remind students that if they didn't finish charting their evidence and explaining what it shows, they can finish it as part of their Solo.



Solo



Students continue to gather a range of possible evidence so they can be selective about the evidence that they include in their essay.

Card 1 Instructional Guide

Students will need to click UPDATE at the end of the activity to submit the evidence they added to the chart. You will find their resubmitted charts in the Independent Work: Gathering Evidence activity in classwork.

WRITING PROMPT:

Navigate back to the activity called **Select Text: Gathering Evidence** to do the following:

- 1. Collect 2 or 3 additional pieces of evidence to support your claim statement about the Poe narrator you chose.
- 2. Copy and paste your evidence into the chart's first column.
- 3. In the second column, write 1 or 2 sentences explaining what each additional piece of evidence shows.
- 4. Go to the last card and click UPDATE to hand in your work.

Lesson Guides



Lesson 2

Writing Body Paragraphs



Overview

In this lesson, students develop their chosen reasoning and evidence into body paragraphs for their essays. First, they consider which textual evidence offers the best support for the argument they are making about the narrator. After the work students did in the two debate lessons from "The Tell-Tale Heart" and the analysis they did comparing film and text, they should be able to reason with their evidence, not simply cut and paste it into a formulaic paragraph structure. As they write their body paragraphs, ask them to describe those aspects of their text evidence that are key to their claim and spend at least two or three sentences trying to explain this connection. It may sound simplistic to just ask kids to "write four more focused sentences about this piece of evidence," but usually the task of sticking with something leads to new insights.

There may be places during these lessons where students do not "see" the writing they did for their essay in a previous activity. In those cases, remind students to navigate back to that activity and click HAND IN. The writing can then be pulled forward into the current activity.

Connections to Other Lessons:

This is the second of five lessons where students put together an essay. Lesson 1 focuses on gathering evidence. In Lesson 2, students begin to draft their body paragraphs. In Lesson 3, students work at their own pace to complete their body paragraphs, reconsider and refine their claim statement, and—if time allows—consider a counterargument. In Lesson 4, students strengthen their use of evidence and write an introduction. In Lesson 5, students write a short conclusion and edit their completed essay. If students miss a particular lesson, they will need to navigate back to that lesson to complete the missed work.



Lesson at a Glance

ACTIVITY

Vocabulary Activities





2

Review Essay Prompt and Calendar (5 min)

Students review the Essay Prompt and the work they will do on the essay in this lesson.



3

Select Text: Explaining Evidence (10 min)

Students review how the evidence was developed and analyzed in the sample essay to prepare to write their body paragraphs.



4

Write: The Body Paragraphs (20 min)

Students begin to draft the body of their essays, developing their evidence into distinct paragraphs.



5

Wrap-Up: Poll (5 min)

Students respond to a poll to reflect on their progress.



6

Solo (20 min)

Students have the opportunity to continue to work on their body paragraphs.





Preparation

Print the Essay Graphic Organizer PDF and the Poetry & Poe Essay Sentence Starters PDF for student who would benefit from these supports.

Before Next Lesson

By this point, you may have some students who have completed their body paragraphs, while other students still need your support to complete this work. The next lesson is an Essay Flex Day, where students have the opportunity to 1) continue to develop the body of their essay and refine their use of evidence, or 2) refine their claim statement, or (if they are ready for this challenge) 3) think about a possible counterargument. Review your students' work to know which work will be a priority for each student.

Your goal is to make sure that all students complete a draft of the body of their essay, spending time to develop each piece of evidence. To provide models of the skills you want students to use as they develop the evidence in their essay, create Spotlights from the writing students completed in this lesson. Find 3–4 passages from the writing where students...

included (and framed) text evidence.
 "It is clear that the narrator is telling the reader what happened step-by-step when he describes why he killed the old man. Even before he described why he killed him, he lists why he did not. He writes, 'Object there was none' (2), he wasn't filled with 'passion,' he 'loved the old man' (2), and the old man 'had never wronged'(2) him."

WORDS TO USE

- Extensive
- Quack
- Intermingling
- Grotesque

MATERIALS

The Works of Edgar Allan Poe 8 - The Tell-Tale Heart

The Works of Edgar Allan Poe 2 - The Cask of Amontillado

The Works of Edgar Allan Poe 7 - The Raven

Essay Sentence Starters

Essay Graphic Organizer

- wrote 2 or 3 sentences describing what they noticed about a piece of evidence.
 "The narrator describes why he kills the old man so carefully. First, he lists the reasons he didn't kill the old man—not for money or hatred or because of anything the man had done. Then he describes exactly what about the old man's eye bothered him."
- wrote 2 or 3 sentences explaining how the evidence supports the claim.
 "This detailed explanation of why he kills the old man shows how carefully the narrator is documenting what happened. Why would someone make up such a detailed lie about something as crazy as murdering a harmless old man because his eye was annoying? The way he explains his reasons for killing the old man are so detailed that it shows he can think things through."

You can present these Spotlights to support students in Lesson 3. This is a link to the Spotlight app, which will open in a new browser window.

Skills & Standards

Focus Standards

CCSS.ELA-Literacy.W.7.1.B

Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.

Other Standards Addressed in This Lesson

CCSS.ELA-LITERACY.RL.7.1

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RL.7.6

Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

CCSS.ELA-Literacy.W.7.1

Write arguments to support claims with clear reasons and relevant evidence.

CCSS.ELA-Literacy.W.7.10

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

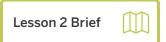
Differentiation

To implement these differentiation tips, you will need to plan for them in advance. Consider adding your own notes about how you would implement each tip with specific students in your classroom.

Ensure that headphones are available for students to hear the audio of the text in order to provide accessibility.

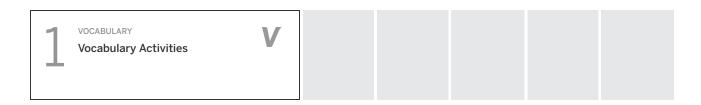
An Essay Graphic Organizer is provided in Materials to assist students who need support planning for their essay. The Essay Graphic Organizer can be utilized as a whole document, or different pages can be handed out to students based on their needs.

A PDF of Poetry & Poe Essay Sentence Starters is also provided to support students with language conventions and to help them get started with their essay. This will be especially helpful for ELLs or students below grade level in writing.

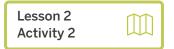


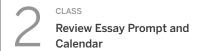
Activity 4, Write: The Body Paragraphs

Use the over-the-shoulder conference guides to support students' individual needs.



Vocabulary Activities







Review Essay Prompt and Calendar



Students review the Essay Prompt and the work they will do on the essay in this lesson.

Card 1 Instructional Guide

Card 1: Review the Essay Prompt.

Card 2: Review the calendar and the work students will complete in this lesson.

Introduce Essay Prompt - WHOLE CLASS

Read the Essay Prompt aloud.

Card 2 Instructional Guide

Card 1: Review the Essay Prompt.

Card 2: Review the calendar and the work students will complete in this lesson.

1. Review the Essay Elements - WHOLE CLASS

Review the elements that students will include in their essays.

Use the chart on this card to remind yourself which elements they will include in this essay and which elements they will add in later units.

2. Review the Work Calendar - WHOLE CLASS

Use the calendar to preview the work students will complete in today's lesson.

7D: Poetry & Poe

Lesson Guides

Lesson 2 Activity 2

NOTE: This is an opportunity to help students who have been absent to plan the work they will complete during today's lesson.





Select Text: Explaining Evidence



Students review how the evidence was developed and analyzed in the sample essay to prepare to write their body paragraphs.

Card 1 Instructional Guide

1. Introduce Activity - WHOLE CLASS



Today, we're going to develop your reasoning in your body paragraph by describing and explaining how the textual evidence you chose in the last lesson supports your claim. Before we begin, let's take a look at how this was done in the sample essay.

7D: Poetry & Poe

Lesson Guides

Lesson 2 Activity 3



Remind students that the sample essay is written about the Emily Dickenson poem, "A Narrow Fellow" and focuses on the narrator's fear of snakes.

2. Activity on Card - INDIVIDUAL

3. Discuss Responses - WHOLE CLASS

Use the highlighted passage as a reference as students discuss how the writer uses evidence.

In the first stanza, the speaker describes meeting a snake in an impersonal way. He doesn't talk about how he feels about snakes or give his opinion about snakes. Instead, his tone is casual and friendly. He calls the snake "fellow" (1) and "him," (3) and talks about how the snake "rides" (2), as if the snake were a person. These descriptions make the reader see the snake as a person, not as an animal that you could be afraid of. The speaker continues to talk about the snake as if it were human in the second stanza. He says the snake likes a "floor" instead of saying he likes a "ground," which makes you think of the snake living in a house, rather than outdoors (10). The speaker doesn't use negative words that you usually associate with snakes, like "fanged" or "slithering" or "dangerous."

At the end of the second stanza, the speaker's description of meeting the snake becomes more personal. He describes a childhood memory of almost picking up a snake accidentally. He explains how he passed what he thought was a "whip lash, / Unbraiding in the sun," (13-14), but when he bent down to grab it, "It wrinkled and was gone" (16). Even though he was very close to the snake and could have gotten bitten if he picked it up, he doesn't say how he feels about it or describe a panicked reaction to it. Instead, this description of almost picking up the snake makes the reader think he is calm and cool about it. Almost picking up a snake would scare most people! At this point in the poem, you would never guess he fears snakes.

In the last stanza, the speaker reveals his fear of snakes. In the last two lines, the speaker says that he feels "a tighter breathing" (23) and "zero at the bone" (24) every single time he sees a snake. These are words that show the reader what panic feels like. When a feeling goes "to the bone" that means it's really deep. His "tighter breathing" is a common panic reaction that a lot of people have. When you breathe like that, it's because you have a fear you can't control.

Discuss the ways students noted how the writer developed the claim with clear reasoning and by describing and explaining evidence:

- Restating the piece of evidence
- Describing one key piece of evidence; i.e., the choice of a particular word or the emphasis on a particular action or piece of information
- Pointing out what is significantly missing from the textual evidence
- Explaining what that evidence demonstrates or how the evidence supports the writer's reasoning or evidence





Write: The Body Paragraphs



Students begin to draft the body of their essays, developing their evidence into distinct paragraphs.

Card 1 Instructional Guide

Card 1: Students review a draft of their claim and open their evidence chart to prepare to write each body paragraph.

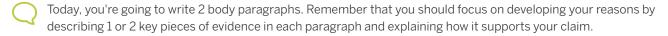
- Card 2: Students analyze the evidence they collected to develop each body paragraph.
- Card 3: The text of "The Tell-Tale Heart" for students' reference.
- Card 4: The text of "The Cask of Amontillado" for students' reference.
- Card 5: The text of "The Raven" for students' reference.

1. Introduce Activity - WHOLE CLASS

- Now that you have looked more closely at the sample body paragraphs and reviewed the Elements of a Response to Text Essay, you will use the rest of class as a work session to write your own body paragraphs.
- Yesterday, you gathered evidence and used that evidence to think about the key reasons that might convince your reader of your claim.
- Today, you will develop your reasoning into body paragraphs.
- 2. Activity on Card INDIVIDUAL
- 3. Review Claims WHOLE CLASS

Remind students that this is a draft of their claims; as they write their body paragraphs, their thinking may develop. They will have a chance to revise or rewrite their claims later.

4. Review Developing Evidence - WHOLE CLASS





Make sure students have navigated to My Work and can see their Evidence Chart from the previous lesson.

WRITING PROMPT:

2. Navigate back to My Work and find the Evidence Chart you completed in the previous lesson. What are the strongest pieces of evidence you identified to support your claim?

Card 2 Instructional Guide

Card 1: Students review a draft of their claim and open their evidence chart to prepare to write each body paragraph.

Card 2: Students analyze the evidence they collected to develop each body paragraph.

Card 3: The text of "The Tell-Tale Heart" for students' reference.

Card 4: The text of "The Cask of Amontillado" for students' reference.

Card 5: The text of "The Raven" for students' reference.

1. Introduce Activity - WHOLE CLASS

Read the Writing Prompt aloud and answer any questions students may have. If needed, show them how to navigate to My Work to see their Evidence Chart from the previous lesson. Then, get them writing as quickly as possible.

2. Activity on Card - INDIVIDUAL

As you support students, make sure that they stick with 1 piece of evidence in order to show their thinking. It can be useful to simply say, "Write 3 or 4 more sentences about this evidence and how you think it demonstrates your claim."

If students complete 2 body paragraphs and you feel that they have sufficiently used and described enough evidence to support their claims, they can move on to writing a third body paragraph.



On-The-Fly Support

ON TRACK

Students explaining how their evidence supports their claims.



I like how you explain that Montresor "reerected the old rampart of bones [and] for half of a century no mortal has disturbed them" (89), which shows the events he tells us about in his story are true, so his account can be trusted.

NEEDS SUPPORT

Students choosing good evidence but not explaining how it supports their claims.



Remember, you need to explain how this quote—"I then smiled gaily, to find the deed so far done" (11)—supports your claim that you can't trust the narrator's account of events. Your explanation of this evidence is what will help convince your reader of your claim.

NEEDS SUPPORT

Students choosing evidence that is not specific enough.



Right here you quote 3 lines of the stanza. When you include that much, your reader can't tell which part of the text struck you. Work on narrowing this quote down to include just the words or phrases that really help support your claim. I'll be back to see what you end up with.

NEEDS SUPPORT

Students struggling to explain their evidence.

Provide the student with some sentence starters, like the following, that will help them begin to explain their evidence.

- · This shows...
- The word or phrase...
- · This reminds me of...

WRITING PROMPT:

Directions

- 1. Write two body paragraphs for your essay. Each body paragraph should focus on one reason the narrator can or cannot be trusted to accurately portray events.
- 2. For each body paragraph, use 1 or 2 pieces of textual evidence to support your claim. Analyze each piece of evidence you include by describing what you noticed and explaining how your evidence supports your claim.
- 3. Go to My Work to see your Evidence Chart from Lesson 1.
- 4. Click NEXT if you need to find the text you are writing about.

Card 3 Instructional Guide

Card 1: Students review a draft of their claim and open their evidence chart to prepare to write each body paragraph.

Card 2: Students analyze the evidence they collected to develop each body paragraph.

Card 3: The text of "The Tell-Tale Heart" for students' reference.

Card 4: The text of "The Cask of Amontillado" for students' reference.

Card 5: The text of "The Raven" for students' reference.

Lesson 2 Activity 4



Card 4 Instructional Guide

- Card 1: Students review a draft of their claim and open their evidence chart to prepare to write each body paragraph.
- Card 2: Students analyze the evidence they collected to develop each body paragraph.
- Card 3: The text of "The Tell-Tale Heart" for students' reference.
- Card 4: The text of "The Cask of Amontillado" for students' reference.
- Card 5: The text of "The Raven" for students' reference.

Card 5 Instructional Guide

- Card 1: Students review a draft of their claim and open their evidence chart to prepare to write each body paragraph.
- Card 2: Students analyze the evidence they collected to develop each body paragraph.
- Card 3: The text of "The Tell-Tale Heart" for students' reference.
- Card 4: The text of "The Cask of Amontillado" for students' reference.
- Card 5: The text of "The Raven" for students' reference.





Wrap-Up: Poll

Students respond to a poll to reflect on their progress.



Card 1 Instructional Guide

1. Share Writing - WHOLE CLASS

If time allows, have 2 or 3 students share their writing.

2. Introduce Activity - WHOLE CLASS



Keep in mind that you'll have time in your Solo and in our next lesson to keep working on your paragraphs, so I don't expect them to be finished at this point. But, let's see how you feel about what you've done so far.

3. Activity on Card - INDIVIDUAL

You may want to take note of those students who choose C or D and offer them extra help.

4. Project and Discuss Poll Results - WHOLE CLASS

7D: Poetry & Poe

Lesson Guides





Solo



Card 1 Instructional Guide

WRITING PROMPT:

If your teacher has instructed you to continue to work on your body paragraphs, go back to the activity called **Write: Body Paragraphs** to do that work.



Lesson Guides





Lesson 3

Essay Flex Day



Overview

At this stage in the essay process, most middle school teachers find their students in different places. Some students are tearing through each piece and need to be told to slow down, read their writing, and develop their ideas more completely. Some students are still slogging through the first drafts of their body paragraphs. This lesson is designed with a little more flexibility so that you can guide students to work at the pace that allows them to benefit most from the three writing activities.

Students will move through two and possibly three work sessions in this lesson at the pace that is best for each student. In Work Session A (Activity 5), students complete the body of their essays. In Work Session B (Activity 6), students review their original claim statements and rewrite them in light of the way they actually developed their ideas in their body paragraphs. In Work Session C (Activity 7), students consider how they might address a counterargument to their claims (they will have the opportunity to use this thinking when they write their introduction in Lesson 4).

The work sessions are organized according to priority. It is key for students to finish the lesson with a complete draft of the body of their essays, and many students may not complete the second and third writing activities. The third writing activity—considering a counterargument—is an advanced skill and not essential to this essay.

There may be writing activities in which students do not have the needed Writing Response from a previous activity. In those cases, remind students to navigate back to the relevant activity and click HAND IN. The Writing Response will then be pulled forward into the current activity.

Connections to Other Lessons:

This is the third of five lessons where students put together an essay. Lesson 1 focuses on gathering evidence. In Lesson 2, students begin to draft their body paragraphs. In Lesson 3, students work at their own pace to complete their body paragraphs, reconsider and refine their claim statement and—if time allows—consider a counterargument. In Lesson 4, students strengthen their use of evidence and write an introduction. In Lesson 5, students write a short conclusion and edit their completed essays. If students miss a particular lesson, they will need to navigate back to that lesson to complete the missed work.



Lesson at a Glance

ACTIVITY

Vocabulary Activities





2

OPT: Review Essay Prompt and Calendar (5 min)

Students review the Essay Prompt and the work they will do on the essay in this lesson.



3

Independent Work: Status Update (5 min)

Students identify the work they have completed and whether they need additional conference support to prepare for the Flex Day activities.



4

Present: Work Session Overview (5 min)

Review the work students have completed and preview the activities they can work with in today's lesson. Then, present Spotlights.



5

Work Session A: Body Paragraphs (15 min)

Students continue to develop and clarify their reasoning and evidence by writing an additional paragraph or by developing evidence in an existing paragraph.



6

Work Session B: Essay Claim Statement (10 min)

Students draft 2 additional versions of their claim statements after writing their body paragraphs to articulate any new thinking they have about their claims.





7

Work Session C: Counterargument (5 min)

Advanced students find evidence that could be used in a counterargument to include when they address the opposition in their introduction.





Solo (15 min)

Students have the opportunity to continue to work on their essays.





Preparation

- 1. This lesson is designed for students to work on distinct pieces of their essays, depending on their current priorities. Please see instructions in the Lesson Brief overview and the previous lesson's Before Next Lesson.
- 2. Print the Essay Graphic Organizer PDF and the Poetry & Poe Essay Sentence Starters PDF for students who would benefit from these supports.

Before Next Lesson

In the next lesson, students will be completing the student-selected Revision Assignment shown below.

RAs are an excellent opportunity for differentiated instruction. If the recommended RA is not on target for one or more students, consider marking a passage for those students in advance and providing a more appropriate RA in a comment.

Revision Assignment—Using Evidence

Underline two places in your body paragraphs to revise. Look for one place where you can add more evidence, and the other could be a place where you could develop your evidence further in order to support your claim.

Highlight any additional details in the text that could be added to your body paragraphs to support your claim.

WORDS TO USE

- Suppositions
- Marvelled
- Conceived
- Beguiling

MATERIALS

The Works of Edgar Allan Poe 8 - The Tell-Tale Heart

The Works of Edgar Allan Poe 2 - The Cask of Amontillado

The Works of Edgar Allan Poe 7 - The Raven

Essay Sentence Starters

Essay Graphic Organizer

For each place you have identified as needing revision, write 3–5 sentences that present additional evidence or describe your evidence further.

Then, reread your body paragraph with the new sentences and revise the sentences so they connect clearly with each other.



Skills & Standards

Focus Standards

CCSS.ELA-Literacy.W.7.1.C

Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence.

CCSS.ELA-LITERACY.W.7.1.A

Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically.

Other Standards Addressed in This Lesson

CCSS.ELA-Literacy.W.7.1

Write arguments to support claims with clear reasons and relevant evidence.

CCSS.ELA-Literacy.W.7.5

With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 7 here.)

CCSS.ELA-Literacy.W.7.9

Draw evidence from literary or informational texts to support analysis, reflection, and research.

CCSS.ELA-Literacy.W.7.10

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Differentiation

To implement these differentiation tips, you will need to plan for them in advance. Consider adding your own notes about how you would implement each tip with specific students in your classroom.

Ensure that headphones are available for students to hear the audio of the text in order to provide accessibility.

An Essay Graphic Organizer is provided in Materials to assist students who need support planning for their essay. The Essay Graphic Organizer can be utilized as a whole document, or different pages can be handed out to students based on their needs.



A PDF of Poetry & Poe Essay Sentence Starters is also provided to support students with language conventions and to help them get started with their essay. This will be especially helpful for ELLs or students below grade level in writing.

Activity 5, Work Session A: Body Paragraphs

Use the over-the-shoulder conference guides to support students' individual needs.

Activity 6, Work Session B: Essay Claim Statement

Use the over-the-shoulder conference guides to support students' individual needs.

+Activity 7, Work Session C: Counterargument

Assign students to the level of support that matches their needs.

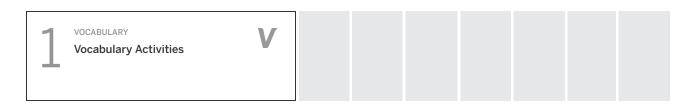
◆ Core

Advanced students find evidence that could be used in a counterargument to include when they address the opposition in their introduction.

■ Substantial, ELL (Dev), Moderate

This alternate activity provides pre-selected quotes from the text to help students begin constructing their counterargument.





Vocabulary Activities

OPT: Review Essay Prompt and Calendar



OPT: Review Essay Prompt and Calendar



Students review the Essay Prompt and the work they will do on the essay in this lesson.

Card 1 Instructional Guide

Card 1: Review the Essay Prompt.

Card 2: Review the calendar and the work students will complete in this lesson.

Introduce Essay Prompt - WHOLE CLASS

Read the Essay Prompt aloud.

Card 2 Instructional Guide

Card 1: Review the Essay Prompt.

Card 2: Review the calendar and the work students will complete in this lesson.

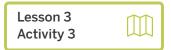
1. Review the Essay Elements - WHOLE CLASS

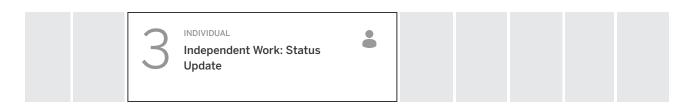
Review the elements that students will include in their essays.

Use the chart on this card to remind yourself which elements they will include in this essay and which elements they will add in later units.

2. Review the Work Calendar - WHOLE CLASS

Use the calendar to preview the work students will complete in today's lesson.





Independent Work: Status Update



Students identify the work they have completed and whether they need additional conference support to prepare for the Flex Day activities.

Card 1 Instructional Guide

Have students complete the activity to self-monitor their status with their essays.

Ask students who answered "yes" to question 5 to raise their hand. Make a quick note of these students so you can give them extra attention during the Work Session A: Body Paragraphs activity. It can also be useful to post a list of students who need conferences so that students can add their names if they decide they need a conference during the lesson.



Present: Work Session Overview



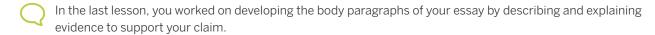
Review the work students have completed and preview the activities they can work with in today's lesson. Then, present Spotlights.

Card 1 Instructional Guide

Card 1: Teacher reviews essay work completed and presents priority work for this lesson.

Card 2: Teacher goes over each work session activity to help students determine how to organize their work time.

Review Work Calendar - WHOLE CLASS



Today, you will review your body paragraphs to make sure they are as convincing as they can be. Once you are sure they are complete, you will move on to work on something else.

Review the Calendar of Essay Lessons and let students know that today is a Flex Day—they will work at their own pace through each activity. Not everyone will finish each activity.

Card 2 Instructional Guide

Card 1: Teacher reviews essay work completed and presents priority work for this lesson.

Card 2: Teacher goes over each work session activity to help students determine how to organize their work time and presents Spotlights.

1. Explain Work Activities - WHOLE CLASS

Read the Work Session Activities aloud.

Explain each activity to students, making sure they do them in order, beginning with Activity 5.

Remind them that the goal of this lesson is to give them the time they need to ensure they are happy with their body paragraphs. They may not all get to Activities 6 and 7 in this lesson.



Now let's review what you need to have in each of your body paragraphs so that you can review these paragraphs and work on them some more if you need to.

Review the Elements of a Response to Text Essay so students can make sure their body paragraphs have all of the components.



While you are working, I will be circulating around the room to give you support with whatever you may be working on.

2. Present Spotlights - WHOLE CLASS

If you prepared Spotlights from the writing that students completed in the previous lesson, use these Spotlights to review the key elements of developing evidence. This is a link to the Spotlight app, which will open in a new browser window.

3. Transition to Next Activity - WHOLE CLASS

Remind students how they can access the resources they need to complete today's work.



Remember that as you work, you should go back into the text to check the evidence in your charts for accuracy and to see if there is additional evidence to include. Once you are in your activity, click NEXT to find the story you are writing about.

Use these tips to support students as they work, and to help you determine how to manage the pacing of this lesson.

For students' work to be pulled into later activities, all students will need to click HAND IN for Work Session A (Activity 5) in this lesson, even if they do not make any changes to their writing in this activity.

Struggling students

Have them focus on including one piece of evidence with effective description/explanation in each body paragraph, rather than two pieces of evidence that are not used effectively.

Advanced students

- Make sure they describe and explain two pieces of evidence in each body paragraph.
- Encourage them to use even more evidence if they have successfully described and explained two pieces of evidence, or to frame and cite the direct quotes they have included.

7D: Poetry & Poe

Lesson Guides

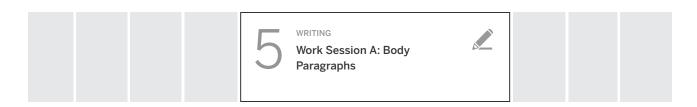
Lesson 3 Activity 4

• If they have completed everything else, they can move on to revising their claim statement and then finding evidence to support a counterargument.

Activity 7 - Work Session C: Counterargument

- This is an advanced essay skill; many students will not include this as part of their essay.
- If students are ready to find evidence for a counterargument, explain to them that they are looking for evidence in the text that someone might use to make the opposite claim.
- Let them know they will be using this evidence in their introductions as a way to acknowledge a possible counterargument and then reaffirm their own reasoning and argument.





Work Session A: Body Paragraphs



Students continue to develop and clarify their reasoning and evidence by writing an additional paragraph or by developing evidence in an existing paragraph.

Card 1 Instructional Guide

Card 1: Students continue to analyze their evidence by describing specific details and explaining what they reveal.

- Card 2: The text of "The Tell-Tale Heart" for students' reference.
- Card 3: The text of "The Cask of Amontillado" for students' reference.
- Card 4: The text of "The Raven" for students' reference.

1. Review Developing Evidence - WHOLE CLASS

Give students a minute to reread the writing they completed in the previous lesson. Call on 3–4 students to identify one piece of their body paragraphs that they can still develop.



What exactly did you notice in this piece of evidence that made you trust or not trust the narrator?



Develop your evidence by writing about the specific observations you made about each piece of evidence.

2. Activity on Card - INDIVIDUAL

Challenge students to write 2 additional sentences to describe and explain how their best piece of evidence supports their claims.

As you circulate, help students by quickly reading their paragraphs and commenting on the connection between their reasoning and their evidence.

- Have they clearly developed each reason with evidence?
- Can you as a reader understand the relationship between their claim and their evidence?

Lesson 3 **Activity 5**



If a student cannot see his or her previous work in this activity, the student should go back and click HAND IN for the Lesson 2 Write: The Body Paragraphs activity.



On-The-Fly Support

ON TRACK

Students adding evidence to support the claim.



I see you added the quote, "but why will you say that I am mad?" (1) to help support your claim that right from the beginning of the story, the reader questions whether or not the narrator can be trusted. I think that's an excellent piece of evidence to help support your claim.

ON TRACK

Students adding explanations of evidence.



I like how you added more explanation for the quote, "To the fowl whose fiery eyes now burned into my bosom's core" (line 74) to show that the narrator's account of events is believable because the raven really is some sort of evil creature.

NEEDS SUPPORT

Students adding evidence without explaining how it supports the claim.



Remember, you need to explain your evidence—don't just drop in a quote and assume your reader understands how it relates to your claim. Explain what you think the quote means and how you think it supports your claim.

NEEDS SUPPORT

Students unsure of where to revise.

Identify 2 opportunities for revision in their body paragraphs. Have students choose one of those places to work on.

WRITING PROMPT:

Directions

Reread your writing from the last lesson and decide what you will do to continue to develop your evidence.

Here are the elements that should be in each body paragraph:

- Specific textual evidence that supports the claim/argument
- Description of the key parts of your evidence
- Clear explanation of how this evidence supports the claim/argument

As you write, think about the connection between your claim, reasons, and evidence, and use language that will help your reader understand those connections.

Click NEXT to find the story or poem you are writing about.

Card 2 Instructional Guide

- Card 1: Students continue to analyze their evidence by describing specific details and explaining what they reveal.
- Card 2: The text of "The Tell-Tale Heart" for students' reference.
- Card 3: The text of "The Cask of Amontillado" for students' reference.
- Card 4: The text of "The Raven" for students' reference.

Card 3 Instructional Guide

- Card 1: Students continue to analyze their evidence by describing specific details and explaining what they reveal.
- Card 2: The text of "The Tell-Tale Heart" for students' reference.
- Card 3: The text of "The Cask of Amontillado" for students' reference.
- Card 4: The text of "The Raven" for students' reference.

Card 4 Instructional Guide

- Card 1: Students continue to analyze their evidence by describing specific details and explaining what they reveal.
- Card 2: The text of "The Tell-Tale Heart" for students' reference.
- Card 3: The text of "The Cask of Amontillado" for students' reference.
- Card 4: The text of "The Raven" for students' reference.



Work Session B: Essay Claim **Statement**



Students draft 2 additional versions of their claim statements after writing their body paragraphs to articulate any new thinking they have about their claims.

Card 1 Instructional Guide

1. Explain Claim Statements - WHOLE CLASS

As students begin this activity, encourage them to reflect on the new thinking they did as they drafted their body paragraphs.



When you spend time writing about the evidence and explaining how it supports your claim, you usually get a clearer sense of your claim. Some of you may have changed your thinking a little bit and some of you may have changed your thinking significantly.



Don't worry about how you wrote your first claim statement. Write a claim statement that reflects all the good thinking you have been doing as you work.

2. Activities on Card - INDIVIDUAL

If a student cannot see his or her previous work in this activity, the student should go back and click HAND IN for Activity 5 in this lesson.



On-The-Fly Support

ON TRACK

Students experimenting with new ways to phrase their claim statements.



I like that you experimented with the words "delusional" and "obsessed" as part of your claim statement about the narrator not being trustworthy. Those words help me, as a reader, picture immediately why he isn't a trustworthy source.

ON TRACK

Students developing their claims further.



I like how your revision strengthens your claim by including the detail that "the narrator's state of mind goes from sad to paranoid" to show why his account of events can't be trusted.

NEEDS SUPPORT

Students writing vague claims that lack detail.



Remember, your claim needs to be specific and include 1–2 details that show why you think the narrator's account of events is trustworthy.

NEEDS SUPPORT

Students unsure of how to begin.



Let's look back at the sample lead. What did the writer do to make you want to keep reading? Let's see if you can try something like that with your idea about trusting the narrator. I'll be back to see how you're doing in a few minutes.



Work Session C: Counterargument



Advanced students find evidence that could be used in a counterargument to include when they address the opposition in their introduction.

Card 1 Instructional Guide

Card 1: Students who have completed the claim and body of their essay identify evidence that counters their claim.

Card 2: Students write 2-3 sentences to experiment with identifying and addressing a possible counterargument.

Card 3: The text of "The Tell-Tale Heart" for students' reference.

Card 4: The text of "The Cask of Amontillado" for students' reference.

Card 5: The text of "The Raven" for students' reference.

Activity on Card - INDIVIDUAL

If students have completed Activities 5 and 6, they may be ready to think about a counterargument.

To support them as they do this work, remind them that they worked with counterargument during the debate in "The Tell-Tale Heart" lessons.



If someone disagreed with your claim about the narrator, what evidence could they find to demonstrate the opposite view of the narrator?





Solo





Card 1 Instructional Guide

WRITING PROMPT:

If your teacher has instructed you to continue to work on your essay, go back to the most recent writing activity that you worked on in class.

Lesson Guides





Lesson 4

Revising and Writing an Introduction



Overview

Students begin this lesson with a solid draft of the body of their essay and a more complete understanding of the claim they are making. With these in hand, they will step back in this lesson and refine the way they develop their arguments and craft an introduction.

Many of your students will be ready—with your support during class—to independently use the Revision Assignment in which they are asked to revise two places where they are using evidence to support an idea. Other students will still need you to underline or otherwise point out those two places where they could rework their evidence. In both cases, however, students are now trying to produce writing that holds together as a whole, so remind them to integrate their new sentences into the whole essay.

As students craft their introductions, continue to allow them to experiment with the way they state their claim. If they state the claim in overly simple terms (e.g., "The narrator's version of events can't be trusted"), ask them, "Overall, why do you think that?" Then, show them how their answer contains the organizing reasons that they can include in their claim statement (e.g., "The narrator can't even decide whether the raven is saying something intelligent or not"). Students will have an opportunity to discuss and evaluate claims and evidence with a partner to test that their reasoning is sound, and that their evidence is relevant and sufficient to support their claim.

There may be places during these lessons where students do not "see" the writing they did for their essay in a previous activity. In those cases, remind students to navigate back to that activity and click HAND IN or UPDATE. The writing will then be pulled forward into the current activity.

Connections to Other Lessons:

This is the third of five lessons where students put together an essay. Lesson 1 focuses on gathering evidence. In Lesson 2, students begin to draft their body paragraphs. In Lesson 3, students work at their own pace to complete their body paragraphs, reconsider and refine their claim statement and—if time allows—consider a counterargument. In Lesson 4, students strengthen their use of evidence and write an introduction. In Lesson 5, students write a short conclusion and edit their completed essay. If students miss a particular lesson, they will need to navigate back to that lesson to complete the missed work.



Lesson at a Glance

ACTIVITY

Vocabulary Activities





2

Present: Review Essay Prompt and Lesson Work (1 min)

Review the work students have completed and preview the work they will complete in today's lesson.



3

Select Text: Gathering More Evidence (5 min)

Students identify additional textual evidence that they could add to strengthen the body of their essays.



4

Revise: Body Paragraphs (12 min)

Students rework their evidence in 2 places to experiment with how to present their evidence in a convincing way.



5

Discuss: The Introduction (8 min)

Students review the Elements of an Introduction to prepare to write their own introductions.



6

Write: The Introduction (12 min)

Students craft an introduction to draw the reader in, introduce their claim, and clearly reflect the ideas they develop in the body.







Partner: Discuss: Claims & Evidence (5 min)

Students discuss the claims they made in their writing and consider evidence that supports their claims.





Wrap-Up: Poll (2 min)

Students reflect on what they have written and determine how their idea about the narrator has or has not changed since they wrote their initial claim statement.





Solo (15 min)

Students review the guidelines for citing direct quotes and make sure their citations are done correctly.





Preparation

- 1. Identify students who may struggle to identify two places in their writing to revise by adding or further explaining their evidence. Mark one place in their writing where they could do this work. They can also use this marking as a model to independently find the second place to revise .
- 2. Review the writing that students completed during this stage of the essay process to plan for needed supports, comment on places where students use a skill effectively, and create Spotlights as models for the skills you want students to practice during the essay lessons.
- 3. If the recommended RA will be too difficult for one or more students, prepare a teacher-directed RA for them.
- 4. Print the Graphic Organizer PDF and the Poetry & Poe Essay Sentence Starters PDF for students who would benefit from these supports.

Skills & Standards

Focus Standards

CCSS.ELA-Literacy.W.7.1.B

Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.

CCSS.ELA-Literacy.SL.7.3

Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.

Other Standards Addressed in This Lesson

CCSS.ELA-LITERACY.RL.7.1

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.W.7.1.A

Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically.

WORDS TO USE

- Termination
- Ignoramus
- Circumscribing
- Progress

MATERIALS

The Works of Edgar Allan Poe 8 - The Tell-Tale Heart

The Works of Edgar Allan Poe 2 - The Cask of Amontillado

The Works of Edgar Allan Poe 7 - The Raven

Sample Essay: An Unexpected Fear

1 - Sample Essay: An Unexpected Fear

Annotated Sample Essay Introduction

Quoting Guidelines: Poem

Quoting Guidelines: Story

Essay Graphic Organizer

Essay Sentence Starters

CCSS.ELA-Literacy.W.7.5

With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 7 here.)

CCSS.ELA-Literacy.W.7.9

Draw evidence from literary or informational texts to support analysis, reflection, and research.

CCSS.ELA-Literacy.W.7.10

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Differentiation

To implement these differentiation tips, you will need to plan for them in advance. Consider adding your own notes about how you would implement each tip with specific students in your classroom.

Ensure that headphones are available for students to hear the audio of the text in order to provide accessibility.

An Essay Graphic Organizer is provided in Materials to assist students who need support planning for their essay. The Essay Graphic Organizer can be utilized as a whole document, or different pages can be handed out to students based on their needs.

A PDF of Poetry & Poe Essay Sentence Starters is also provided to support students with language conventions and to help them get started with their essay. This will be especially helpful for ELLs or students below grade level in writing.

Activity 3, Select Text: Gathering More Evidence

If students struggle to select a place to revise, underline the place to revise for them.

Activity 4, Revise: Body Paragraphs

Use the over-the-shoulder conference guides to support students' individual needs.

Activity 5, Discuss: The Introduction

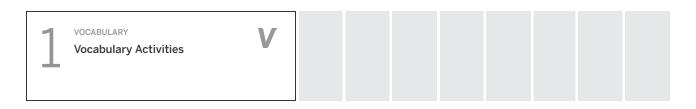
Students below grade level in writing and ELL students may benefit from completing this activity with a partner.

Activity 6, Write: The Introduction

If students are struggling to write engaging leads or introductions, you may choose to model how to write a lead or share several examples of leads.

Use the over-the-shoulder conference guides to support students' individual needs.





Vocabulary Activities

Present: Review Essay
Prompt and Lesson Work





Present: Review Essay Prompt and Lesson Work

Review the work students have completed and preview the work they will complete in today's lesson.

Card 1 Instructional Guide

Card 1: Review the Essay Prompt.

Card 2: Review the calendar and the work students will complete in this lesson.

Review Essay Prompt - WHOLE CLASS

Present the Essay Prompt.

Then, use a show of hands to take this quick poll:



Raise your hand if you think that you have really figured out how to convince your reader that one narrator can or cannot be trusted?

Card 2 Instructional Guide

Card 1: Review the Essay Prompt.

Card 2: Review the calendar and the work students will complete in this lesson.

1. Review Calendar of Essay Lessons - WHOLE CLASS

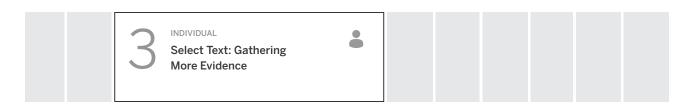
Use the Calendar of Essay Lessons to explain that today students will work on revising their body paragraphs and writing an introduction.

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2. Review Elements of a Response to Text Essay - WHOLE CLASS

Use the Elements of a Response to Text Essay to remind students of the expectations for the introduction and the body paragraphs.

3. Transition to Next Activity - WHOLE CLASS You have done great work drafting the body of your essay and your claim. Today, you will have a chance to revise this body paragraph and then write your introduction. It's exciting to watch you develop your own ideas about a narrator you do or do not trust. When you share your final essays, I think all of you will be impressed with the variety of evidence your classmates identified to support their claims and their convincing explanations.



Select Text: Gathering More Evidence



Students identify additional textual evidence that they could add to strengthen the body of their essays.

Card 1 Instructional Guide

Card 1: Students reread essay draft to identify two places to revise by adding new text details or analyzing evidence further.

Card 2: Students writing about "The Tell-Tale Heart" reread text to find additional details or further analyze the evidence they used.

Card 3: Students writing about "The Cask of Amontillado" reread text to find additional details or further analyze the evidence they used.

Card 4: Students writing about "The Raven" reread text to find additional details or further analyze the evidence they used.

1. Introduce Activity - WHOLE CLASS



Each of you has a solid draft of the body of the essay. Now I want you to read this draft and find 2 places where you can be even more convincing about your evidence.



Many of you may even be able to find 1–2 additional details in the text to use as evidence.

2. Activity on Card - INDIVIDUAL

WRITING PROMPT:

Directions

1. Underline two places in your body paragraphs to revise. The first should be a place where you can add more evidence, and the second can be a place where you could develop your evidence further.

2. Click NEXT to find the text you are writing about, and highlight any additional details that could be added to your body paragraphs to support your claim.

Card 2 Instructional Guide

Card 1: Students reread essay draft to identify two places to revise by adding new text details or analyzing evidence further.

Card 2: Students writing about "The Tell-Tale Heart" reread text to find additional details or further analyze the evidence they used.

Card 3: Students writing about "The Cask of Amontillado" reread text to find additional details or further analyze the evidence they used.

Card 4: Students writing about "The Raven" reread text to find additional details or further analyze the evidence they used.

Highlight - INDIVIDUAL

Card 3 Instructional Guide

Card 1: Students reread essay draft to identify two places to revise by adding new text details or analyzing evidence further.

Card 2: Students writing about "The Tell-Tale Heart" reread text to find additional details or further analyze the evidence they used.

Card 3: Students writing about "The Cask of Amontillado" reread text to find additional details or further analyze the evidence they used.

Card 4: Students writing about "The Raven" reread text to find additional details or further analyze the evidence they used.

Highlight - INDIVIDUAL

Card 4 Instructional Guide

Card 1: Students reread essay draft to identify two places to revise by adding new text details or analyzing evidence further.

Card 2: Students writing about "The Tell-Tale Heart" reread text to find additional details or further analyze the evidence they used.

Card 3: Students writing about "The Cask of Amontillado" reread text to find additional details or further analyze the evidence they used.

Card 4: Students writing about "The Raven" reread text to find additional details or further analyze the evidence they used.

7D: Poetry & Poe

Lesson Guides

Lesson 4 Activity 3

Highlight - INDIVIDUAL





Revise: Body Paragraphs



Students rework their evidence in 2 places to experiment with how to present their evidence in a convincing way.

Card 1 Instructional Guide

Card 1: Students revise their evidence by adding new text details or further analyzing how details reveal the narrator's reliability.

- Card 2: The text of "The Tell-Tale Heart" for students' reference.
- Card 3: The text of "The Cask of Amontillado" for students' reference.
- Card 4: The text of "The Raven" for students' reference.

1. Introduce Activity - WHOLE CLASS

- Today, we are going to spend some time revising your body paragraphs.
- You will work on adding more description or explanation to your evidence, or adding new evidence to help support your claim.
- This activity is similar to other RAs you've already done. The goal here is to use evidence to convince your reader that your claim about Poe's narrator is true.

2. Activity on Card - INDIVIDUAL

3. Extend Activity - INDIVIDUAL

If any students finish early, consider assigning them this bonus activity: Reread your body paragraphs. Try to find one piece of evidence you've quoted that you could frame differently in order to make its significance or context clearer for your reader.

 $Remind \ students \ to \ use \ the \ partially \ filled-in \ charts \ at \ the \ end \ of \ Lesson \ 1 \ for \ additional \ evidence.$





On-The-Fly Support

ON TRACK

Students adding additional sentences to explain evidence.



I like that you added more explanation of how this quote—"He had never wronged me. He had never given me insult. For his gold I had no desire" (2)—supports your claim that the narrator is insane, so his account of the events can't be trusted. Now I can see why that evidence is important.

ON TRACK

Students adding additional evidence.



I see that you've added "while I nodded, nearly napping" (line 3) to show that the narrator is half-asleep when the poem begins. That helps support your claim that he's too tired and depressed to be a reliable source.

NEEDS SUPPORT

Students struggling to "say more" about how the evidence supports the claim.



Right here you say that "thing of evil!—prophet still, if bird or devil!—" (line 85) shows that the narrator thinks the bird is an evil spirit, so his version of events can't be trusted. I'd like to see more about your thinking there. Why does this quote show the narrator's account of events isn't reliable?

NEEDS SUPPORT

Students struggling to find additional evidence.



Right here, you added that Montresor's rational behavior shows his account of events can be trusted. I would like to see some textual evidence to back that up. Go back into the text to look for an example you could add in, and I'll be back in a minute to see what you've found.

WRITING PROMPT:

Directions

- 1. For each place you have identified as needing revision, write 3-5 sentences that present additional evidence or describe your evidence further.
- 2. Then, reread your body paragraph with the new sentences and revise the sentences so they connect clearly with one another.
- 3. Click NEXT if you need to find the text you are writing about.

Card 2 Instructional Guide

Card 1: Students revise their evidence by adding new text details or further analyzing how details reveal narrator's reliability.

Card 2: The text of "The Tell-Tale Heart" for students' reference.

Card 3: The text of "The Cask of Amontillado" for students' reference.

Card 4: The text of "The Rayen" for students' reference.

Card 3 Instructional Guide

Card 1: Students revise their evidence by adding new text details or further analyzing how details reveal narrator's reliability.

Card 2: The text of "The Tell-Tale Heart" for students' reference.

Card 3: The text of "The Cask of Amontillado" for students' reference.

Card 4: The text of "The Raven" for students' reference.

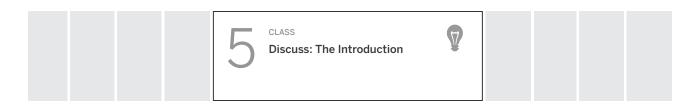
Card 4 Instructional Guide

Card 1: Students revise their evidence by adding new text details or further analyzing how details reveal narrator's reliability.

Card 2: The text of "The Tell-Tale Heart" for students' reference.

Card 3: The text of "The Cask of Amontillado" for students' reference.

Card 4: The text of "The Raven" for students' reference.



Discuss: The Introduction



Students review the Elements of an Introduction to prepare to write their own introductions.

Card 1 Instructional Guide

Card 1: The teacher reviews the elements of an introduction to remind students of what they need to include. Card 2: Students highlight and discuss each introductory element in the sample essay to prepare to write their own introductions.

Review Introduction - WHOLE CLASS

Review the Elements of an Introduction—Response to Text Essay.

Card 2 Instructional Guide

Card 1: The teacher reviews the elements of an introduction to remind students of what they need to include.

Card 2: Students highlight and discuss each introductory element in the sample essay to prepare to write their own introductions.

1. Highlight - INDIVIDUAL

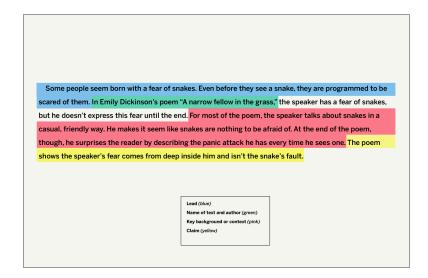
2. Share and Discuss Responses - WHOLE CLASS

Call on volunteers to share what they highlighted for each element. If students give a wrong answer, ask the class if they agree or disagree with the answer and to explain why.



3. Project Sample Introduction - WHOLE CLASS

Once students have identified the elements correctly, project the introduction with the elements pre-highlighted, so students can double check their own answers.





Write: The Introduction



Students craft an introduction to draw the reader in, introduce their claim, and clearly reflect the ideas they develop in the body.



Card 1 Instructional Guide

Card 1: Students review the body paragraphs and write 2 or 3 leads to engage a reader.

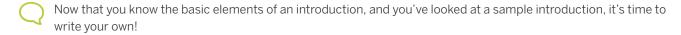
Card 2: Students add background and context to their introduction to ensure a reader will be prepared to follow the argument.

Card 3: Students select the claim statement that best reflects their argument and refine their introduction to flow smoothly.

1. Review Body Paragraphs - WHOLE CLASS

Explain to students that prior to writing their leads, they should reread their body paragraphs. Reviewing those paragraphs and taking note of their reasons, their evidence, and their organization should help students gather their thoughts to create a more cohesive introduction.

2. Introduce Introductions - WHOLE CLASS





You're going to write more than one so that you can choose which you like the best.

Remind students that they have 12 minutes to complete all the parts of this activity. Students can navigate back to the previous activity if they need to reread or find a quote from the Poe story they are writing about.

3. Activity on Card - INDIVIDUAL



On-The-Fly Support

ON TRACK

Students having fun experimenting with different lead techniques.



This is a funny question to ask: "Would you trust a man who thinks an evil bird has brought him a message from the afterlife?" I don't know, I guess I'd want to read more to learn whether I could trust him or not. That's exactly what your lead should do-make your reader want to read on!

NEEDS SUPPORT

Students writing their claims as leads.

7D: Poetry & Poe

Lesson Guides

Lesson 4 Activity 6



This is your claim, that the narrator in "The Tell-Tale Heart" cannot be trusted. In this activity, you are practicing writing a lead to tell your reader one thing about this narrator or your idea that might get them interested. In one of your body paragraphs, you focused on the detail where he thinks he can hear the heartbeat of a dead man. Write 1–2 sentences to describe this moment, and you can hook your reader so they will want to read more!

NEEDS SUPPORT

Students writing a lead that is not connected to the essay.



This question you ask about whether your reader has ever done anything they knew they shouldn't do does not seem connected to the idea you develop in your essay—that Montresor can be trusted because he can prove that Fortunato is buried in his vaults. Try writing a lead that gets us interested in Montresor and why he can be trusted.

NEEDS SUPPORT

Students unsure of how to begin.



What would you say to a friend to make him or her feel excited to read your essay? Would you ask a question or share something interesting about the story? I'll be back to see how you're doing in a couple of minutes.

Card 2 Instructional Guide

Card 1: Students write 2–3 leads to experiment with an opening that will draw a reader into the argument they are making.

Card 2: Students add background and context to their introduction to ensure a reader will be prepared to follow the argument.

Card 3: Students select the claim statement that best reflects their argument and refine their introduction to flow smoothly.

Activity on Card - INDIVIDUAL

As students work, make sure they are able to copy the leads and the claim statements they like best into their introductions.

For students who had time to write 1–2 sentences to address a counterargument in Lesson 3, remind them to use these sentences as they write their introductions.



On-The-Fly Support

ON TRACK

Students writing introductions that makes the subject and claims clear.



I like that you start with, "Can you trust a murderer to tell you the truth?" and then explain that your narrator has murdered an old man who trusted him. That sets me up to understand your claim that the narrator cannot be trusted by the other characters in the story and should not be trusted by the reader.

NEEDS SUPPORT

Students summarizing their whole essay.



Remember, you already explained these ideas in your body paragraphs. You do not need to repeat the essay in the introduction; you just want to get the reader interested in why he or she can or cannot trust your narrator. What is the most startling detail you found that made you not trust Montresor? Let's use just that detail in your lead and save the rest of the details for the body of your essay.

NEEDS SUPPORT

Students struggling to figure out where to start.



Look, there are 4 elements you need to include. Let's just treat them as 4 separate things for now. First, copy over your favorite lead. Then, write one sentence that introduces the text and author and another that gives a little background information about the story or poem. Then copy over your favorite claim statement. Once that's done, we can work on making those sentences relate to each other so they flow like an introduction.

WRITING PROMPT:

Directions

- 1. Copy your favorite lead that works best for your introduction and paste it above the first sentence of your body paragraph.
- 2. Now, write the beginning of your introduction right after your lead. Make sure you include all of these elements:
 - A lead
 - · Name of text and author
 - A sentence or two of key background information
 - (Optional) A sentence or two that summarizes and disclaims a counterargument

7D: Poetry & Poe

Lesson Guides

Lesson 4 Activity 6

Card 3 Instructional Guide

Card 1: Students write 2-3 leads to experiment with an opening that will draw a reader into the argument they are making.

Card 2: Students add background and context to their introduction to ensure a reader will be prepared to follow the argument.

Card 3: Students select the claim statement that best reflects their argument and refine their introduction to flow smoothly.

Activity on Card - INDIVIDUAL

Remind students that their claim statements should be pasted into the end of their introductions, right before their body paragraphs.

WRITING PROMPT:

Directions

- 1. Copy and paste the claim statement that best states the claim you develop in your essay to finish writing your introduction.
- 2. Read the complete introduction silently to yourself and make any changes needed so that the sentences flow well together.





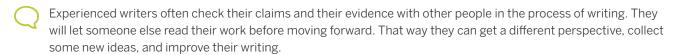
Partner: Discuss: Claims & Evidence



Students discuss the claims they made in their writing and consider evidence that supports their claims.

Card 1 Instructional Guide

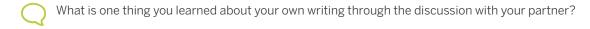
1. Introduce Activity - WHOLE CLASS



Share your claims and evidence with your group. If you are listening to a speaker in your group, prepare to offer feedback on the claim and evidence. What evidence was convincing? What evidence was not so convincing? What suggestions do you have for improvement?

2. Activity on Card - PAIRS

3. Discuss Results - WHOLE CLASS



WRITING PROMPT:

Directions

Read your partner's introduction. Then discuss the following questions:

- What is one possible improvement you would suggest to your partner's claim?
- What is one thing you think your partner did well?
- · Can you think of any evidence that supports their claim?



Wrap-Up: Poll



Students reflect on what they have written and determine how their idea about the narrator has or has not changed since they wrote their initial claim statement.

Card 1 Instructional Guide

- 1. Activity on Card INDIVIDUAL
- 2. Project and Discuss Poll Results WHOLE CLASS

Discuss any interesting findings.





Solo



Students review the guidelines for citing direct quotes and make sure their citations are done correctly.

Card 1 Instructional Guide

WRITING PROMPT:

If your teacher has instructed you to continue to work on your introduction, go back to the activity called **Write: The Introduction** to do that work.

Lesson Guides

Lesson 5



Lesson 5

Writing a Conclusion and Editing the Essay



Overview

In this lesson, students write a short conclusion and then do some final editing and polishing. One way to use this editing time effectively is to identify 2–3 skills that you most want students to attend to as they prepare their final draft. Students should already be familiar with all but one of the skills. That way, you can assess whether students really understand those particular conventions or not.

Make sure to find time for students to share and celebrate all the great work they have done in this unit. They have tackled some difficult texts, worked with film, and been challenged to "read like a movie director." Allow them time to identify some pieces of work where they felt they really had an insight, or had grasped something that had appeared challenging. This may be their essay, but it may also be a storyboard from "The Tell-Tale Heart," or their ability to memorize a big section of "The Raven," or the "silence" poem they wrote at the beginning of the unit. Remind them how tough much of this seemed at first, and point out some specific examples that demonstrate the progress they have made.

Connections to Other Lessons:

This is the fifth of five lessons where students put together an essay. Lesson 1 focuses on gathering evidence. In Lesson 2, students begin to draft their body paragraphs. In Lesson 3, students work at their own pace to complete their body paragraphs, reconsider and refine their claim statement, and—if time allows—consider a counterargument. In Lesson 4, students strengthen their use of evidence and write an introduction. In Lesson 5, students write a short conclusion and edit their completed essay. If students miss a particular lesson, they will need to navigate back to that lesson to complete the missed work.



Lesson at a Glance

ACTIVITY

Vocabulary Activities





2

Present: Essay Prompt and Lesson Work (1 min)

Review the work students have completed and preview the work they will complete in today's lesson.



3

Discuss: The Conclusion (10 min)

Students review the elements of a conclusion to prepare to write the conclusion for their essays.



4

Write: A Conclusion (15 min)

Students write a conclusion for their essays to experiment with ways to continue their reader's thinking.



5

Writing: Revise: Transitions and Language (16 min)

Students revise their essays to create a smooth transition between their body paragraphs and to eliminate wordiness and redundancy throughout.



6

Revise: Polish and Edit Your Essay (13 min)

Students edit and polish their essays to create a published version of their work.







Share: Essays (2 min)

Students have the opportunity to share their essays to celebrate their hard work.





Solo (20 min)

Students have the opportunity to finish their conclusions and edit their $\,$



INDIVIDUAL



Preparation

- 1. When students finish writing their essays, please use the essay rubric found in the Materials section to assess each essay.
- 2. Print the Essay Graphic Organizer PDF and the Poetry & Poe Essay Sentence Starters PDF for students who would benefit from these supports.

Skills & Standards

Focus Standards

CCSS.ELA-Literacy.W.7.1.E

Provide a concluding statement or section that follows from and supports the argument presented.

CCSS.ELA-Literacy.L.7.3.A

Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy.

CCSS.ELA-Literacy.W.7.1.D

Establish and maintain a formal style.

CCSS.ELA-Literacy.W.7.6

Use technology, including the Internet, to produce and publish writing and link to and cite sources as well as to interact and collaborate with others, including linking to and citing sources.

Other Standards Addressed in This Lesson

CCSS.ELA-Literacy.L.7.1

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCSS.ELA-Literacy.L.7.2.B

Spell correctly.

CCSS.ELA-Literacy.L.7.3

Use knowledge of language and its conventions when writing, speaking, reading, or listening.

CCSS.ELA-LITERACY.RL.7.6

Az WORDS TO USE

- Excessive
- Insufferably
- Mockery
- Nature

MATERIALS

The Works of Edgar Allan Poe 8 - The Tell-Tale Heart

The Works of Edgar Allan Poe 2 - The Cask of Amontillado

The Works of Edgar Allan Poe 7 - The Raven

Quoting Guidelines: Poem

Quoting Guidelines: Story

Sample Essay: An Unexpected Fear – Claim Statement and Conclusion

Grade 7 Essay Rubric

Essay Sentence Starters

Essay Graphic Organizer



Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

CCSS.ELA-Literacy.W.7.1

Write arguments to support claims with clear reasons and relevant evidence.

CCSS.ELA-LITERACY.W.7.1.A

Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically.

CCSS.ELA-Literacy.W.7.1.C

Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence.

CCSS.ELA-Literacy.W.7.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

CCSS.ELA-Literacy.W.7.10

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Differentiation

To implement these differentiation tips, you will need to plan for them in advance. Consider adding your own notes about how you would implement each tip with specific students in your classroom.

Ensure that headphones are available for students to hear the audio of the text in order to provide accessibility.

An Essay Graphic Organizer is provided in Materials to assist students who need support planning for their essay. The Essay Graphic Organizer can be utilized as a whole document, or different pages can be handed out to students based on their needs.

A PDF of Poetry & Poe Essay Sentence Starters is also provided to support students with language conventions and to help them get started with their essay. This will be especially helpful for ELLs or students below grade level in writing.

Activity 3, Discuss: The Conclusion

Plan how to assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level. Students who are below grade level should be paired with students on or above grade level.

Activity 4, Write: A Conclusion

Use the over-the-shoulder conference guides to support students' individual needs.

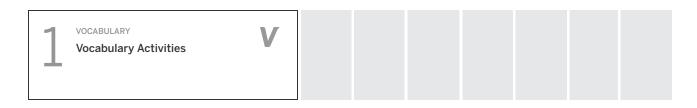
If students are struggling to write a conclusion, you may choose to model one or share several examples of conclusions.

Activity 5, Revise: Transitions and Concise Language

For students who struggle with punctuation and grammar, give them two elements for which you want them to edit (for example, spelling, complete sentences, verb tense, pronouns, punctuation).

Students who struggle to identify grammar or punctuation errors may benefit from reading their writing aloud to a partner to identify any areas in the writing that aren't smooth.





Vocabulary Activities

Lesson Guides



Present: Essay Prompt and Lesson Work



Present: Essay Prompt and Lesson Work



Review the work students have completed and preview the work they will complete in today's lesson.

Card 1 Instructional Guide

Card 1: The teacher quickly reviews the Essay Prompt.

Card 2: The teacher previews the lesson to make sure students understand their work for the lesson.

Review Essay Prompt - WHOLE CLASS

Quickly review the Essay Prompt.

Card 2 Instructional Guide

Card 1: The teacher quickly reviews the Essay Prompt.

Card 2: The teacher previews the lesson to make sure students understand their work for the lesson.

1. Review Calendar of Essay Lessons - WHOLE CLASS

Use the Calendar of Essay Lessons to explain that today students will work on writing a conclusion and editing their essay.

2. Review Elements of a Response to Text Essay - WHOLE CLASS

Use the Elements of a Response to Text Essay to remind students of the expectations for the conclusion.

3. Transition to Next Activity - WHOLE CLASS



You have done great work drafting the body of your essay and your introduction.

7D: Poetry & PoeLesson Guides

Today, you will have a chance to write your conclusion and edit your essay.

It's exciting to watch you develop your own ideas about a narrator you do or do not trust. When you share your final essays, I think all of you will be impressed with the variety of evidence your classmates identified to support their claims and their convincing explanations.



Discuss: The Conclusion



Students review the elements of a conclusion to prepare to write the conclusion for their essays.

Card 1 Instructional Guide

Card 1: Students identify key elements in conclusion of Sample Essay to review elements of conclusion.

Card 2: Students discuss the conclusion of the Sample Essay to prepare to write their own conclusions.

1. Group Students - WHOLE CLASS

Allow students to work in pairs.

2. Activity on Card - PAIRS

Card 2 Instructional Guide

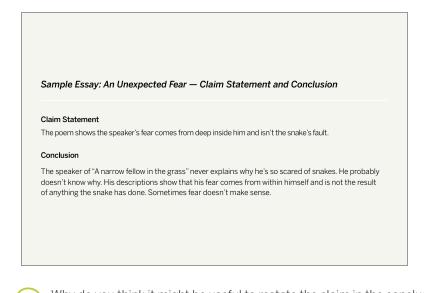
Card 1: Students identify key elements in conclusion of Sample Essay to review elements of conclusion. *Card 2: Students discuss the conclusion of the Sample Essay to prepare to write their own conclusions.*

- 1. Activity on Card PAIRS
- 2. Share and Discuss Responses WHOLE CLASS

Ask volunteers to share the sentences they marked as the restatement of the claim and the final thought.

If a student gives an incorrect answer, ask the class if they agree or disagree with the answer and to explain why.

- 3. Project Claim Statement and Conclusion WHOLE CLASS
- 4. Discuss Conclusion WHOLE CLASS



- Why do you think it might be useful to restate the claim in the conclusion?

 Did the writer simply repeat her claim statement?

 When you restate your claim, go beyond simply repeating what you've already said. Use new and interesting language and add details to give your reader a more complete understanding of your argument.

 How does the final thought connect to the writer's essay?
- Does the final thought add anything new to the ideas in the essay?

If needed, consider discussing these sample final thoughts, or providing other examples for students:

- Example of why the ideas in the essay matter: As readers, Emily Dickinson is helping us understand that our reaction to the snake may come from our own ideas, rather than from the description she has provided.
- Examples of how to connect the ideas in the essay to the reader's life: The narrator shows us that even though we might respect nature, we still can't control how we feel about it.

7D: Poetry & Poe

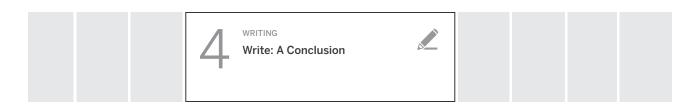
Lesson Guides

Lesson 5 Activity 3

Solutions

- Restates claim: His descriptions show that his fear comes from within himself and is not the result of anything the snake has done.
- Final thought: Sometimes fear doesn't make sense.





Write: A Conclusion



Students write a conclusion for their essays to experiment with ways to continue their reader's thinking.

Lesson 5 **Activity 4**

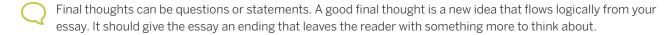


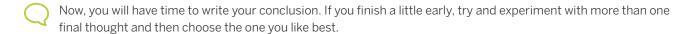
Card 1 Instructional Guide

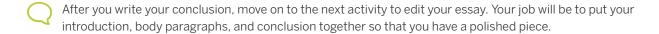
1. Review Elements of Conclusion - WHOLE CLASS

Review the Elements of a Conclusion—Response to Text Essay with students.

2. Discuss Conclusions - WHOLE CLASS







Let students know that they will work at their own pace to complete this activity and the next, and that anything they do not complete in class can be completed for their Solos.

If a student cannot see his or her previous work in this activity, the student should go back and click HAND IN for the Lesson 4 Solo activity.

4. Activity on Card - INDIVIDUAL



On-The-Fly Support

ON TRACK

Students restating the claim and writing a final thought.



I like the way you have restated your claim and left your readers with a final thought: that even though we can't trust the narrator's account of the raven by the end of the poem, as readers we are touched by the believable suffering and distress he shares with us.

NEEDS SUPPORT

Students having trouble restating the claim.



It looks like you've just copied your claim statement here. Try changing the wording a bit so that you're still getting the same idea across, but in a different way.

NEEDS SUPPORT

Students struggling to develop a final thought.

7D: Poetry & PoeLesson Guides



I see you are deeply convinced that nothing the narrator says in "The Tell-Tale Heart" can be believed. Now, you need to add a final thought. Try to come up with why you think this is important or what you want your readers to know or think about the narrator now that they've ready your essay. I'll check back in a minute to see how you're doing.

NEEDS SUPPORT

Students not writing.



So, why don't you tell me what you want me to remember after I've finished reading your essay. Don't read it to me. You know it already. Just tell me what you want me to remember.

Write what the student dictates to you on a piece of paper.



I think you just wrote your final thought. I'll be back to see how you're doing in a few minutes.

WRITING PROMPT:

Directions

- 1. Reread your introduction and body paragraphs, including the revisions you have made.
- 2. Write your conclusion below your body paragraphs. Include both elements of a conclusion.





Writing: Revise: Transitions and Language



Students revise their essays to create a smooth transition between their body paragraphs and to eliminate wordiness and redundancy throughout.

Card 1 Instructional Guide

Card 1: Students assemble the 2 paragraphs of the essay and work on writing a smooth transition between them. Card 2: Students revise their essays to choose language that expresses ideas precisely and concisely and eliminates wordiness and redundancy.

1. Discuss Transitions - WHOLE CLASS

Remind students of the purpose of transitions and how they will approach writing them in this essay.

- A transition helps readers move with you from one idea to the next. It is like grabbing readers by the shoulders and making sure that they continue to focus on what you direct them to.
- A transition isn't a big deal. It could be something as simple as, "Then at the end of the story, the narrator's actions become...."

0

"It might seem like the narrator..., but actually...."

There are some words that help a reader understand the relationship you are describing, but be careful to make sure to reread the whole sentence to make sure the relationship between the ideas is clear.

2. Activity on Card - INDIVIDUAL

WRITING PROMPT:

Card 2 Instructional Guide

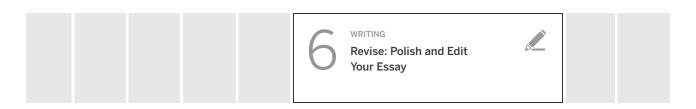
Activity on Card - INDIVIDUAL

If this is the first time students are doing this type of Revision Assignment, you may choose to do one together as a model for students. Wordiness is an advanced thing to think about. If your students are doing really well in the other elements of the essay, then you may choose to do this Revision Assignment. If not, you may choose to skip this activity and do it in the next unit.

WRITING PROMPT:

Directions

- 1. Reread your essay and underline the important sentences.
- 2. Bold or italicize any words or sentences that can be deleted.



Revise: Polish and Edit Your Essay



Students edit and polish their essays to create a published version of their work.

Card 1 Instructional Guide

Card 1: Students review and use the steps in the Editing Process to edit their essays.

- Card 2: Students refer to the Guidelines for Citing and Punctuating Direct Quotes to copy edit their quoted material.
- Card 3: The text of "The Tell-Tale Heart" for students' reference.
- Card 4: The text of "The Cask of Amontillado" for students' reference.
- Card 5: The text of "The Raven" for students' reference.

1. Activity on Card - INDIVIDUAL

Give students time to work independently to edit their writing. Support students who have a hard time locating errors or correcting them.

2. Review Editing Process - WHOLE CLASS

Tell students that the high priority goal is to make sure that all the information and elements are in the right order and that the sentences make sense when the student reads them silently to him- or herself.

Remind students that their sentences should follow formal sentence rules, rather than sound like a conversation with a friend.

Activity on Card - INDIVIDUAL

For students who struggle with punctuation and grammar, give them 2 elements for which you want them to edit (for example, certain homophones, pronouns, subject-verb agreement).

WRITING PROMPT



Directions

Follow the steps in the Editing Process to revise and polish your essay.

Card 2 Instructional Guide

Card 1: Students review and use the steps in the Editing Process to edit their essays.

Card 2: Students refer to the Guidelines for Citing and Punctuating Direct Quotes to copy edit their quoted material.

Card 3: The text of "The Tell-Tale Heart" for students' reference.

Card 4: The text of "The Cask of Amontillado" for students' reference.

Card 5: The text of "The Raven" for students' reference.

Activity on Card - INDIVIDUAL

Card 3 Instructional Guide

Card 1: Students review and use the steps in the Editing Process to edit their essays.

Card 2: Students refer to the Guidelines for Citing and Punctuating Direct Quotes to copy edit their quoted material.

Card 3: The text of "The Tell-Tale Heart" for students' reference.

Card 4: The text of "The Cask of Amontillado" for students' reference.

Card 5: The text of "The Raven" for students' reference.

Card 4 Instructional Guide

Card 1: Students review and use the steps in the Editing Process to edit their essays.

Card 2: Students refer to the Guidelines for Citing and Punctuating Direct Quotes to copy edit their quoted material.

Card 3: The text of "The Tell-Tale Heart" for students' reference.

Card 4: The text of "The Cask of Amontillado" for students' reference.

Card 5: The text of "The Raven" for students' reference.

Lesson 5 Activity 6



Card 5 Instructional Guide

- Card 1: Students review and use the steps in the Editing Process to edit their essays.
- Card 2: Students refer to the Guidelines for Citing and Punctuating Direct Quotes to copy edit their quoted material.
- Card 3: The text of "The Tell-Tale Heart" for students' reference.
- Card 4: The text of "The Cask of Amontillado" for students' reference.
- Card 5: The text of "The Raven" for students' reference.





Share: Essays



Students have the opportunity to share their essays to celebrate their hard work.

Card 1 Instructional Guide

Card 1: All students refer to Response Starters as needed to help them comment on specific elements that had an impact on them.

Card 2: Students who are sharing use this card to read their own writing.

Share Writing - WHOLE CLASS

Call on 2–3 volunteers to share. The volunteer should call on 1–3 listeners to comment. The Response Starters are only a guide, so listeners should comment using their own words when ready.

In addition to this quick and limited share, consider additional ways to showcase your students' essays, such as:

- Provide time for an extended 15-minute sharing session.
- Have students highlight their favorite paragraph from their essays, and copy and paste those paragraphs to create Spotlights that you can showcase in class.
- Allow students to print their essays and display them on a classroom bulletin board.

Lesson 5 Activity 7



Card 2 Instructional Guide

Card 1: All students refer to Response Starters as needed to help them comment on specific elements that had an impact on them.

Card 2: Students who are sharing use this card to read their own writing.

Activity on Card - INDIVIDUAL

WRITING PROMPT:

Original Essay Prompt

Choose a narrator from one of Poe's texts that we've read and answer the following question:

Can you trust that the narrator is accurately describing what's happening in the story or poem? Why or why not?

Use your answer to make a claim about whether or not you can trust the narrator's account of events, and support your claim with textual evidence.





Solo



Students have the opportunity to finish their conclusions and edit their essays.

Card 1 Instructional Guide

WRITING PROMPT:

If your teacher has instructed you to continue to work on your conclusion, go back to the activity called **Write: A Conclusion** to do that work.



Assessment

Poetry & Poe Unit Reading Assessment



Lesson Guides



Lesson 1

Poetry & Poe Unit Reading Assessment



Overview

This assessment is designed to evaluate students' use of the main reading skills practiced in this unit, as well as their understanding of some of the texts and content from the unit. The assessment uses 2–3 excerpts from texts students have read in the unit.

The assessment consists of 20–22 auto-scored questions and 2 constructed response questions. The auto-scored questions use a variety of item types: selected response and a range of technology enhanced items (TEIs). The constructed responses are text-based prompts, where students will develop a claim supported by evidence in 10 minutes. The teacher should choose which constructed response will be a more effective evaluation of the skills students have been practicing.



Lesson at a Glance

ACTIVITY

Selected Response Questions (30 min)



Students complete 20 selected response questions to show their proficiency with the skills practiced in this unit.



2

Constructed Response: Narrative (10 min)

Students complete a short narrative, drawing on the details and their understanding of a single passage.



3

Constructed Response: Informative (10 min)

Students complete a constructed response using evidence from one or two passages.





Preparation

Watch the Teacher Tip video in the Materials section.

Download the rationale for this assessment from the Materials section to note the correct responses and review the rubrics you will use to score the constructed response(s) in Classwork.

Review the assessment and determine any information you want to present to your students about the items.

Note the item type that asks students to select a word or passage from the text as their answer: for example, see Question 4. For this type of question, students click an answer choice to select it as an answer. To change the answer, students click the choice again to remove the highlight.

Choose which constructed response question the students should answer. The assessment is designed to take at least 40 minutes: 30 minutes for the selected response section and 10 minutes for the constructed response.

Remember to unlock the student assessments and re-lock them if you do not complete the assessment in one sitting.

Skills & Standards

CCSS.ELA-LITERACY.RL.7.1

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RL.7.2

Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

CCSS.ELA-LITERACY.RL.7.3

Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

CCSS.ELA-LITERACY.RL.7.4

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings;

words to use

- Setting
- Simile
- Imagery



MATERIALS

Teacher Tip: Summative Reading Assessment

A narrow fellow in the grass 1 - A narrow fellow in the grass

The Works of Edgar Allan Poe 2 - The Cask of Amontillado

The Works of Edgar Allan Poe 2 - The Cask of Amontillado

Print Assessment: Poetry & Poe

Rationale: Poetry & Poe Unit Reading Assessment

analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

CCSS.ELA-LITERACY.RL.7.6

Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

CCSS.ELA-LITERACY.RL.7.7

Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).

CCSS.ELA-LITERACY.RI.7.6

Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.

Differentiation

The items within this assessment are not differentiated. Teachers should consider timing accommodations for specific students as they plan.





Selected Response Questions



Students complete 20 selected response questions to show their proficiency with the skills practiced in this unit.

Card 1 Instructional Guide

WRITING PROMPT:

Directions

- 1. Read each passage and answer the questions that follow.
- 2. There are 20 selected response questions in the first part of the exam.
- 3. Check with your teacher to see how much time you have to complete this portion of the exam.
- 4. Remember to click HAND IN when you are finished with the selected response section.

Card 6 Instructional Guide

WRITING PROMPT:

For this type of question, click an answer choice to select it as your answer. To change your answer, click the choice again to remove the highlight.



Constructed Response: Narrative

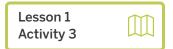


Students complete a short narrative, drawing on the details and their understanding of a single passage.

Card 1 Instructional Guide

WRITING PROMPT:

Rewrite the scene from the beginning of "The Cask of Amontillado" (paragraphs 4–23) from Fortunato's point of view, adding description and narration to show his thoughts and understanding of Montresor.





Constructed Response: Informative



Students complete a constructed response using evidence from one or two passages.

Card 1 Instructional Guide

WRITING PROMPT:

What sound effects would you include to help listeners understand an audio recording of "The Cask of Amontillado"? In a well-constructed paragraph, describe sound effects from at least TWO moments that you would include and explain why each would be important.

Teacher References

Vocabulary

Vocabulary

Research has shown that, to master a word, a student needs to encounter it many times, preferably in a variety of media, and in ways that appeal to different learning styles. The Amplify ELA vocabulary program is designed to increase the number of times students see a new vocabulary word and increase the number of contexts in which they encounter it, while also providing instruction and opportunities for students to practice different vocabulary skills. The words chosen come directly from the unit texts, or represent key Tier 2 and 3 academic vocabulary.

In Amplify ELA, students practice vocabulary skills in three main ways: through Reveal words, Vocabulary Modules, and daily practice provided through the embedded Vocab App. In addition, there are vocabulary videos and GIFs included within lesson activities. Interactive digital and print activities in the Amplify ELA vocabulary program ensure that students have many varied opportunities to use new language for authentic purposes.

Reveal Words

Amplify's eReader contains a Reveal tool that highlights words inline that are key to understanding the text and building important Tier 2 vocabulary. When students click on a word, a contextual definition is provided, allowing students to understand how the word is used in that specific passage to quickly continue reading. The number of dots over each Reveal word indicates the word's difficulty, which is determined by considering the following questions:

- Are there contextual clues to help a student understand the word??
- Has the student seen the word elsewhere in the passage or another text??
- Is this a word that students may encounter in texts across content areas??
- Has research shown that the majority of students at this grade level are unfamiliar with this word??

The eReader keeps track of which words students have "revealed," and they can easily access their specific list of words in a personal glossary within the Amplify Library.

Vocabulary Modules

The Amplify Vocabulary Modules provide instruction in skills key to developing vocabulary and building word knowledge. Students also receive instruction and ongoing practice in these skills within the Vocab App. Each Vocabulary Module is aligned to and integrated into a core instructional unit within each grade of Amplify ELA. These modules should be used within the first five lessons of each unit.

The 7th grade Vocabulary Modules are located in the Materials section of each Unit Overview.

- 7A: Red Scarf Girl & Narrative Context Clues
- 7A: Red Scarf Girl & Narrative Dictionary Skills*
- 7B: Character & Conflict Connotations and Denotations

7D: Poetry & Poe

Teacher References



- 7C: Brain Science Greek and Latin Roots
- 7D: Poetry & Poe Figurative Language
- 7E: The Frida & Diego Collection Prefixes and Suffixes
- 7F: The Gold Rush Collection Synonyms and Antonyms?

The printable Work That Word PDF worksheet accompanies these modules, giving students opportunities to apply the strategies to unit vocabulary while working in either the digital curriculum or print Student Editions. This worksheet can be found in the Materials section of the Unit Overview.

Vocab App

The Vocab App, a self-guided and adaptive means of learning new vocabulary, introduces students to words that are integral to understanding the texts and key concepts in each unit. These words come from the texts students are studying, as well as academic vocabulary lists. Students will receive a new set of approximately 6 words each time they open the Vocab App in a new lesson (this number will vary).

- 2 text-sourced words common across all levels?
- 2 academic words common across all levels?
- 1–2 words unique to the student's level (set by the teacher)?

Once a word is introduced, it remains in the students' backlogs until a student has three consecutive, successful encounters with that word in one of the app's activities. At that point, the word is considered mastered.

Activity results are tabulated by lesson and appear in Classwork as the number of activities correct out of the number of activities students are given. The teacher's view within the Vocab App provides more specific information about the words students have encountered, as well as their progress and rate of mastery.

Vocabulary Media: Videos and Animated GIFs

In some lessons, students watch a short vocabulary video or animated GIF, and then answer two multiple choice questions about the content. These videos and GIFs illustrate the contextual definition of a given Reveal word, and then provide multiple examples of that word used in context. Students then answer multiple choice questions about the word.

^{*}Dictionary Skills module can work with any unit



Additional Reading Opportunities

The following text appears to your students in the Suggested Reading section of the Student Lesson Brief.

Sub-unit 1, Lesson 1: Seeing Silence

CONNECTIONS: EMILY DICKINSON ("A narrow fellow in the grass") Dickinson wrote: "If I read a book and it makes my whole body so cold no fire can ever warm me I know *that* is poetry. If I feel physically as if the top of my head were taken off, I know that is poetry. These are the only way I know it. Is there any other way?" The kind of poetry that leaves you hot or cold may vary, depending on whether or not you agree with Dickinson. In the following paragraphs, we'll suggest a range of related poems and other books, fiction and non-fiction.

DICKINSON'S LIFE AND WORK Look for *Emily Dickinson: A Biography* (2006) by Milton Meltzer, or you could try reading some of Dickinson's letters. *Emily Dickinson: Selected Letters* (1986), edited by Thomas H. Johnson, is a good start, or you can look online (see Lesson 3 "Suggested Reading"). Historical fiction is another way to go. Beautifully written at a basic level, *The Mouse of Amherst* (1999) by Elizabeth Spires is a charming portrait of Dickinson, as seen through the eyes of a mouse living in her house. Rather read a mystery? *Emily's Dress and Other Missing Things* (2012) by Kathryn Burak is set in and around Dickinson's house in Amherst, which is now a museum (see online resources in Lesson 3 "Suggested Reading"). *Death, Dickinson, and the Demented Life of Frenchie Garcia* (2013) by Jenny Torres Sanchez and *Nobody's Secret* (2013) by Michaela MacColl are two great novels featuring young women who find a connection between Dickinson's poetry and their personal lives. And Jane Langton has written a number of magical mysteries based on Dickinson and other writers from 19th-century New England; try *The Diamond in the Window* (1962) or *Emily Dickinson is Dead* (1984) for more of a challenge.

Sub-unit 1, Lesson 2: "His notice sudden is..."

THE POEMS Dickinson's first major publication came out after her death, and her first editors (Higginson and Todd) changed her poetry in ways that she would never have approved. It wasn't until the 20th century that an editor (Johnson) restored the poems to the way she probably intended. Other editors have also made changes to the poems over the years, so when you search the Internet for a poem by Dickinson, be aware that it might not be the exact poem she wrote. The edition many poets prefer is *The Poems of Emily Dickinson* (1999) by R. W. Franklin. Poems in this edition center around Emily's thoughts on life and death, as well as her thoughts on the beauty of nature.

POEMS BY OTHER WRITERS Another thing that makes Dickinson's poetry special is that her poems are so short, and still incredibly smart. One of the greatest short-poem poets was William Blake. Look for his *Songs of Innocence* (1789) and *Songs of Experience* (1794). Both are widely available for free online, or in any collection of his poems. William Wordsworth was another poet who wrote some brilliant short poems, as well as some much longer ones. Like Blake, his writing is available for free online, so you can download a copy of his complete work. Look for his *Poems, In Two Volumes* (1807). D. H. Lawrence wrote a number of more modern short poems that, like Dickinson's, combine a sharp wit with keen observations of nature—look for *Pansies* (1929) and *More Pansies* (1932), or his collected works. Another great nature poet is Gary Snyder—many of his poems are collected in a book called, strangely, *No Nature* (1992). Snyder writes a lot about the natural world and our part in it. He was influenced by Japanese poetry, which includes poems so short we measure them by counting syllables instead of lines! Try *An Introduction to Haiku* (1958), with rhyming translations by Harold Henderson, or *The Essential Haiku* (1995) by Robert Hass. During the Harlem Renaissance, Langston Hughes wrote a number of short poems, many of which you can find online (see Lesson 3 "Suggested Reading") or in his *Collected Poems* (1995). Like Dickinson, Hughes thought a lot about music when he was creating his poems. While Dickinson often followed the strict meter and rhymes of church hymns, Hughes looked to jazz, and tended to write improvisational free verse poems without a strict meter or rhyme scheme. Other poets



created their own forms. Look for Adelaide Crapsey (1878-1914), who invented the *cinquain*, a short poem of exactly five lines. Or find some *clerihews*, invented by Edmund Clerihew Bentley (1875-1956), who gave his name to these four-line, humorous, biographic poems. Finally, take a look at two very smart and funny short-form poets: Dorothy Parker and Ogden Nash. And if you like poems, but are tired of all the short stuff, try Walt Whitman. You could consider Dickinson and Whitman the mother and father of modern American poetry.

Sub-unit 1. Lesson 3: "And zero at the bone"

ONLINE RESOURCES

• Emily Dickinson Museum

The Emily Dickinson Museum includes the Dickinson house and estate in Amherst, Mass. It has a great selection of biographical, literary, and historical resources.

Emily Dickinson

A group of museums with Emily Dickinson manuscripts have compiled them all on this website so you can see her original poems in her own handwriting. You can also look up words from her poems as they were defined in Dickinson's own dictionary.

Emily Dickinson

The Dickinson Electronic Archive has some interesting exhibits, including audio and essays from other American poets sharing their thoughts about Dickinson's work.

Poets.org

The Academy of American Poets has a good selection of essays, poems, and a detailed reading guide to Dickinson's work.

Sub-unit 2, Lesson 1: Read Like a Movie Director, Part 1

CONNECTIONS: EDGAR ALLAN POE ("The Tell-Tale Heart;" "The Cask of Amontillado;" "The Raven") You are reading, or just finished reading, a selection of stories from Edgar Allan Poe. Brrr...do you have chills running down your spine? Poe was fascinated by the bizarre and sometimes scary workings of the human mind, and a lot of his writing deals with the creepy feelings that lurk in its darker corners.

THE MANY FACES OF POE Some of Poe's work involves death and near-death experiences. "A Descent into the Maelstrom" (1841) is the story of a sailor who makes a remarkable escape after his ship is sucked into a giant whirlpool. "The Premature Burial" (1844) is about a man with a kind of narcolepsy, or sleeping sickness, who falls into deep comas and lives in fear of being accidentally buried alive. Poe's vivid and detailed (sometimes exaggerated) scientific descriptions opened the gates for many science fiction and fantasy writers.

Sub-unit 2, Lesson 2: Read Like a Movie Director, Part 2

Poe clearly wants his readers to figure out his stories together with his characters. Look for "The Murders in the Rue Morgue" (1841) and "The Purloined Letter" (1844), both featuring a detective named C. Auguste Dupin. Also try "The Pit and the Pendulum" (1842), in which the narrator tries to figure out an escape from diabolical imprisonment and torture—no spoilers here, but it's a truly terrifying story.

Sub-unit 2, Lesson 3: Examining the Reader's Perspective

Poe often wrote about the supernatural. In "The Tell-Tale Heart," it seems possible that the narrator's fears and obsessions lead him to insanity. Much of Poe's horror fiction deals with subjects that can't be so easily explained. Try



"The Masque of The Red Death" (1842), in which a medieval prince throws a wild party during a great plague, with a horrifying result; or "The Oval Portrait" (1842), a story about a painter and his bride—it's short but spooky. And if you like it, there's a great novel inspired by it: *The Picture of Dorian Gray* (1891) by Oscar Wilde.

Sub-unit 2, Lesson 5: Debating the Narrator's Sanity, Part 1

If you'd like to know more about Poe, the man, try *Edgar Allan Poe: A Biography* (2003) by Milton Meltzer, a thoughtful book about Poe and his world; or *Edgar Allan Poe* (2007), by Thomas Streissguth that includes lots of pictures and primary sources from Poe's life and career.

Sub-unit 2, Lesson 6: Debating the Narrator's Sanity, Part 2

HORROR AND THE SUPERNATURAL "The Queen of Spades" (1833) by Alexander Pushkin is a terrific story by an author who wrote both fiction and poetry, like Poe, and who is often considered the founder of modern Russian literature. In France, Guy de Maupassant wrote "The Horla" (1887), describing an encounter with a terrifying invisible creature. If you're interested in Oscar Wilde (see *The Picture of Dorian Gray*, in Lesson 3 "Suggested Reading"), try "The Canterville Ghost" (1887). In America, ghostly authors included Washington Irving ("The Legend of Sleepy Hollow") and Nathaniel Hawthorne ("The Haunted Mind"). Ambrose Bierce wrote some great ghost stories: Try "The Haunted Valley" (1871), "A Bottomless Grave" (1890), and "A Watcher By the Dead" (1891). Charlotte Perkins Gilman wrote her famous novella of psychological horror, *The Yellow Wallpaper* (1892).

Sub-unit 3. Lesson 1: Amontillado! Amontillado!

READ FOR THE QUEST In the Quest for this unit, you will be a detective trying to solve a murder mystery. In order to solve the murder first and "win" the Quest, it will help if you have some additional information about other Poe characters—some who loved him, and some who hated him. Read one of the short stories or poems listed below. Poems

- "Annabel Lee" by Edgar Allan Poe
- "The Raven" by Edgar Allan Poe

Short Stories

- "The Masque of the Red Death" by Edgar Allan Poe
- "The Murders in the Rue Morgue" by Edgar Allan Poe

Navigate to the Amplify Library by clicking on the Global Navigation and then My Library. Find *The Collected Works of Edgar Allan Poe*. The more of these works you read, the sharper you will be in the Quest!

MORE HORROR AND THE SUPERNATURAL The writers of the 20th century and later owe a lot to these early stories. "The Monkey's Paw" (1902) by the English author W. W. Jacobs combines psychological horror and the supernatural. H. P. Lovecraft was a horror and science-fiction writer who was greatly inspired by Poe and other earlier writers. He said his story "The Outsider" (1926) was deliberately modeled after Poe. Also try his "Rats in the Walls" (1924) and "The Thing on the Doorstep" (1937). Novelists like Edith Wharton also followed, with stories such as "Afterward" (1910), "Kerfol" (1916), and "Pomegranate Seed" (1931). In the mid-20th century, there was Shirley Jackson's legendary story "The Lottery" (1948) and her novel, *The Haunting of Hill House* (1959). Later came Joyce Carol Oates: Look for her collection *Haunted: Tales of the Grotesque* (1994). A great story included there is "The Premonition."

Teacher References

Additional Reading Opportunities



Sub-unit 3, Lesson 2: Your Movie Crew

READ FOR THE QUEST In the Quest for this unit, you will be a detective trying to solve a murder mystery. In order to solve the murder first and "win" the Quest, it will help if you have some additional information about other Poe characters—some who loved him, and some who hated him. Read one of the short stories or poems listed below. Poems

- "Annabel Lee" by Edgar Allan Poe
- "The Raven" by Edgar Allan Poe

Short Stories

- "The Masque of the Red Death" by Edgar Allan Poe
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MORE HORROR AND THE SUPERNATURAL If you're looking for something a little softer around the edges, but still frightening, try *The Haunting* (1972) by Margaret Mahy; *The Sandman* (1989) and *The Graveyard Book* (2008), both by Neil Gaiman; or anything by Jon Bellairs.

Sub-unit 3, Lesson 3: A Director's Reading

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WHODUNIT? One of the most popular collections of Poe stories is called *Tales of Mystery and Imagination*. Although Poe is often credited with creating the mystery genre, some people give that title to Wilkie Collins. Two of Collins's best "sensation" novels are *The Woman in White* (1860) and *The Moonstone* (1868). Arthur Conan Doyle was also strongly influenced by Poe's work.



Sub-unit 3, Lesson 4: Read Like a Movie Reviewer

READ FOR THE QUEST In the Quest for this unit, you will be a detective trying to solve a murder mystery. In order to solve the murder first and "win" the Quest, it will help if you have some additional information about other Poe characters—some who loved him, and some who hated him. Read one of the short stories or poems listed below. Poems

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WHODUNIT? Through most of the modern era, stories and novels in the mystery/suspense genre have often been written in fairly straightforward language to capture the largest popular audience. For this kind of writing, check out Raymond Chandler, Dashiell Hammett, James M. Cain, and Mickey Spillane. If you want something written specifically for young adults, try Philip Pullman's *The Ruby in the Smoke* (1985), and *The Eye of the Crow* (2009) by Shane Peacock. *Paper Towns* (2009) by John Green focuses on a missing person case, and *Incident at Loring Groves* (1989) by Sonia Levitin is a murder mystery based on a true story. For stories that break the mold a little bit, try *Last Shot* (2006) by John Feinstein, *Acceleration* (2004) by Graham McNamee, or *The Ghost in the Tokaido Inn* (1999) by Dorothy and Thomas Hoobler.

Sub-unit 3, Lesson 5: Behind the Wall

READ FOR THE QUEST In the Quest for this unit, you will be a detective trying to solve a murder mystery. In order to solve the murder first and "win" the Quest, it will help if you have some additional information about other Poe characters—some who loved him, and some who hated him. Read one of the short stories or poems listed below. Poems

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MORE HORROR AND THE SUPERNATURAL (NOT) JUST THE FACTS Poe also had a great influence on writers of science fiction, including Jules Verne, whose *Journey to the Center of the Earth* (1867), *From the Earth to the Moon* (1868), and *20,000 Leagues Under the Sea* (1871) helped define the genre. Another early science fiction writer was H. G. Wells—look for *The Time Machine* (1895), *The Invisible Man* (1897), and the short story "The Truth about Pyecraft" (1903). Another interesting work from the 19th century is *Flatland* (1884) by Edwin A. Abbott. It's an adventure story about travel between different dimensions.

Sub-unit 3, Lesson 6: Flex Day 3

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Sub-unit 4, Lesson 1: "Ah, distinctly I remember...

(NOT) JUST THE FACTS Madeleine L'Engle's books A Wrinkle in Time (1962) and A Wind in the Door (1973) combine mythology with science, ranging from far-out physics to cell biology. And, more recently, Rebecca Stead's When You Reach Me (2010) manages to reference Madeleine L'Engle, and combine mystery and science fiction, all at once. If these seem too young for you, try The Hitchhiker's Guide to the Galaxy (1979), by Douglas Adams. It's full of silliness and wordplay. Check out Terry Pratchett's Discworld series of novels starting with The Colour of Magic (1983).

Sub-unit 4, Lesson 2: "while I pondered..."

POE, POETRY Do you like "The Raven"? Poe wrote reams of poetry. "The Haunted Palace" (1839) and "The Bells" (1845) are similar in their eerily cheerful cadence and brooding mood. If the theme of lost love in "The Raven" appeals to you, try "Lenore" (1843), "Ulalume" (1847), or "Annabel Lee" (1849). All of Poe's poems are fun to read out loud! Try them in a spooky voice, or a silly one.

Sub-unit 4, Lesson 3: "Quoth the Raven, "'Nevermore'"

POE, POETRY For a mix of eerie imagination, science fiction, and fantastic rhymes that show where Poe might have gotten some of his poetic ideas, try Coleridge's long poems "Kubla Khan" (1816) and "The Rime of the Ancient Mariner" (1817, revised version). In America, the "Fireside Poets" or the "Schoolroom Poets" worked in well-rhymed, easy-to-memorize forms. For examples from this group try "The Song of Hiawatha" (1855) or "Paul Revere's Ride" (1860) by Henry Wadsworth Longfellow. "Casey at the Bat" (1888) by Ernest Thayer is a baseball tragedy, also told in rhyme. Robert Service (known as "the bard of the Yukon") wrote great rhyming read-aloud poems, many featuring violent adventures in the north—look for "The Shooting of Dan McGrew" (1907) and "The Cremation of Sam McGee"



(1907). Many modern poets choose not to rhyme, but a number of them work with Gothic or Romantic themes, as did Poe and his colleagues. Look for the spooky "This is a Photograph of Me" from *The Circle Game* (1998) by Margaret Atwood, and the very graphic poem "Ugly" in *My Town* (1995) by David Lee.

Sub-unit 4, Lesson 4: A Director's Reading ONLINE RESOURCES

- Edgar Allan Poe Society— much information, including biography www.eapoe.org
- Edgar Allan Poe Museum—interesting student resources www.poemuseum.org
- The Edgar Awards— for mystery writing named after Poe www.theedgars.com

Sub-unit 4, Lesson 5: "...suddenly there came a tapping"

MORE ONLINE RESOURCES

- One of the top awards for science fiction writing—<u>www.thehugoawards.org</u>
- Another great science fiction award—<u>www.sfwa.org/nebula-awards</u>



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