

# Navigation guide



# Inside an Amplify ELA classroom

Thanks for taking the time to tour Amplify ELA—a blended curriculum designed specifically for grades 6–8. The program includes interactive group activities, print materials, and powerful digital tools to support online and offline teaching and learning, whatever your learning scenario. Highly adaptable and user-friendly, the program gives schools and teachers flexibility based on their technology resources and preferences.



# Take a guided tour of the program

In this guide, we'll walk you through the process of logging into your trial account and show you how to navigate through units and lessons. Along the way, we'll point out features that support instruction and learning.

## Table of contents

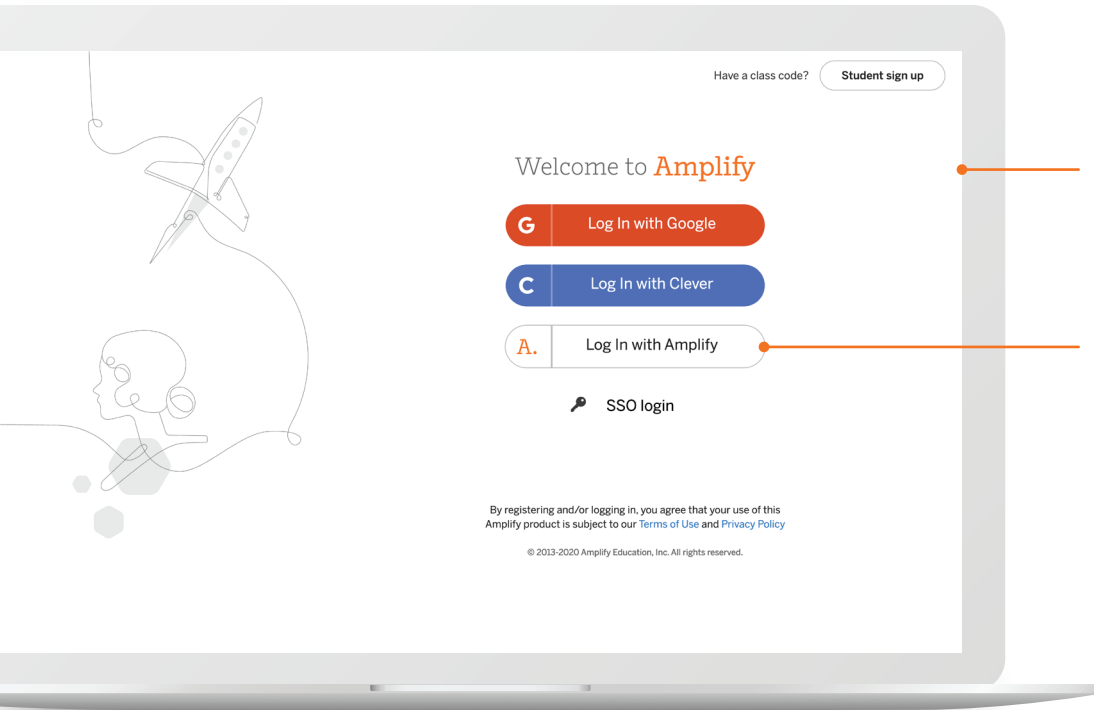
### Digital

Log in .....	4
Program structure .....	5
Exploring a unit .....	6
Exploring a lesson .....	8
Teacher Instructional Guide .....	9
Student card .....	10
Global Navigation Menu .....	11

### Print

Teacher Edition .....	12
Student Edition .....	14
Writing Journal .....	15

# Log in



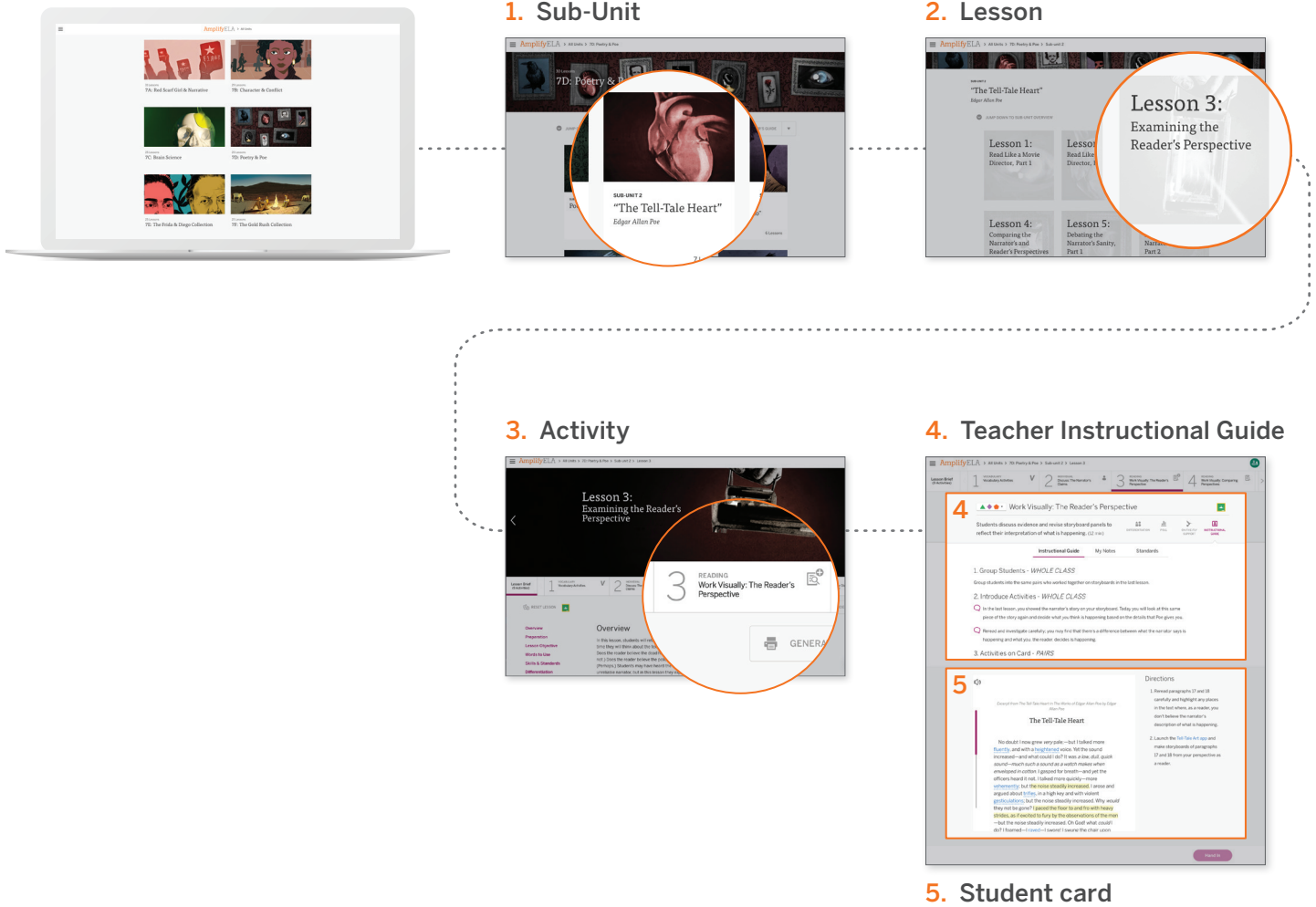
1. To review the digital program, visit [learning.amplify.com](https://learning.amplify.com).

2. Select **Log in with Amplify** and use the credentials Amplify has provided for your district.

# Program structure

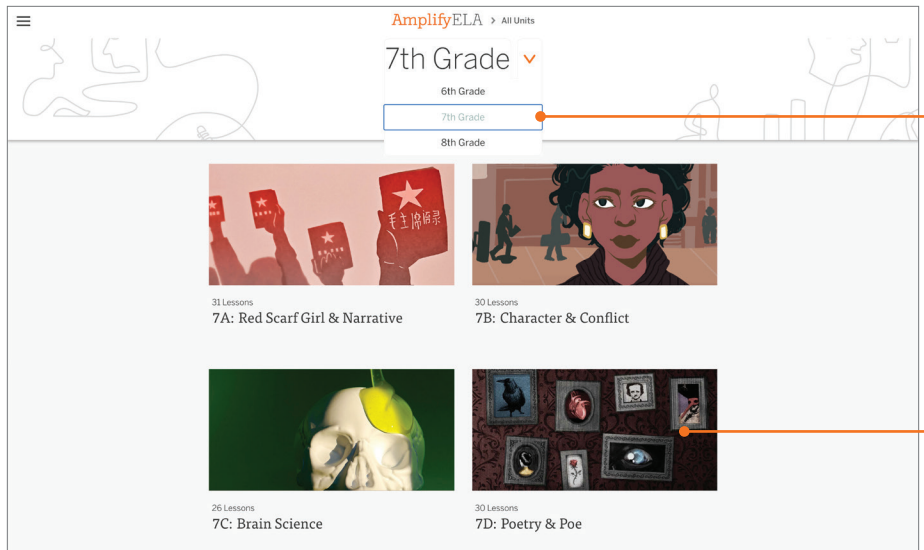
Before diving into the curriculum, take a quick look at the program structure to better understand the digital navigation.

## Digital navigation (Teacher)



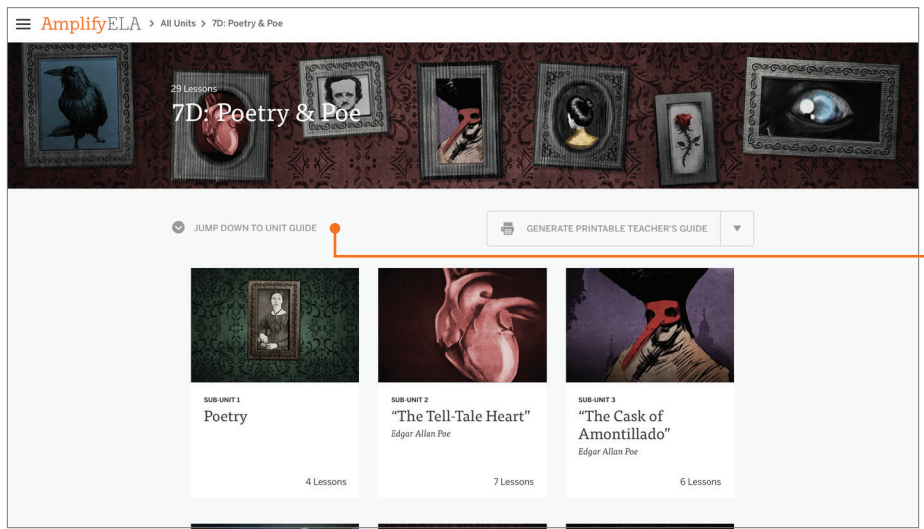
# Exploring a unit

Each grade includes units centered around literary or informational texts. Your classroom will also benefit from resources like the Amplify Library and unit-specific apps and Quests.



3. Go to **7th Grade** using the dropdown menu.

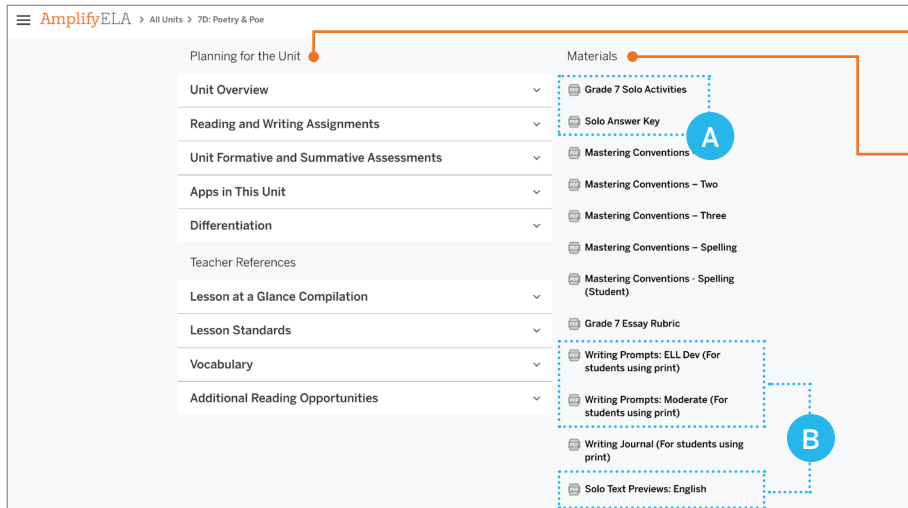
4. Click on unit **7D: Poetry & Poe**.



5. Click **JUMP DOWN TO UNIT GUIDE**.

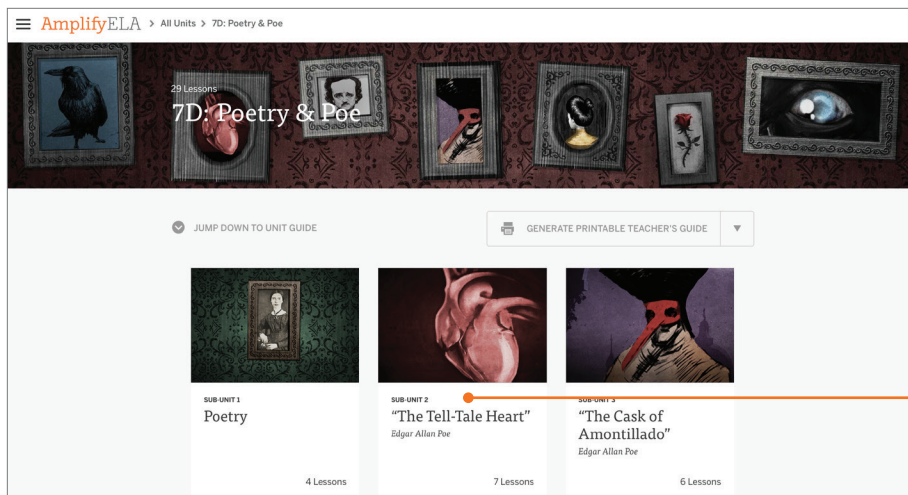
# DIGITAL

The Unit Guide helps teachers plan for each unit.

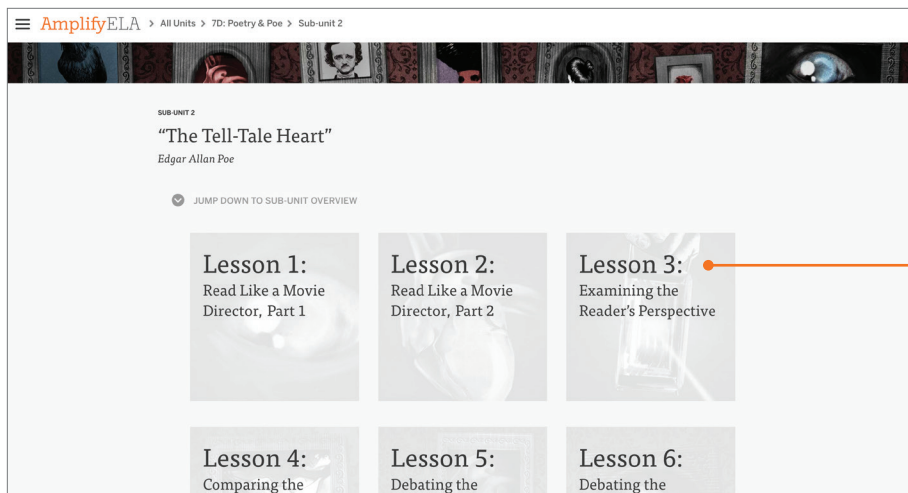


6. Click on each menu item to expand for more information.

7. Click on any item in the Materials section to download item.



8. Click Sub-Unit 2: "The Tell-Tale Heart."



9. Click Lesson 3: Examining the Reader's Perspective.

# Exploring a lesson

10. The arrow at the end of the lesson map alerts you that there are more activities in a lesson than what is shown. **Click on the arrow to see the additional activities.**

11. The Lesson Brief provides valuable information to support teachers. **Click each menu item to expand the section for more information.**

12. Exit Tickets can be projected for students using print.


A You can always navigate back using the breadcrumb menu in the upper left corner.


B The Lesson Map displays the sequence and type of activities in each lesson.


C Skills & Standards lists the Focus Standards and other standards for the lesson.


## Lesson map icons


**V**  
 Vocabulary activities  
 NOTE: These activities link students to the Vocab App. Teachers can also access the app in the Global Navigation Menu.

  
 Core writing activities  
 NOTE: The plus symbol on any icon indicates that differentiated versions of the activity are available.

  
 Core reading activities

  
 Independent, pair, or group activities

  
 General class activity

  
 Teacher-only activities



# Teacher Instructional Guide

Each activity includes a teacher Instructional Guide with differentiation tools, polls, and/or On-the-Fly support when applicable.

The screenshot shows the Amplify ELA interface for a lesson titled "Work Visually: The Reader's Perspective". The interface is divided into several sections:

- Navigation Bar:** Shows five activities: 1. VOCABULARY Vocabulary Activities, 2. INDIVIDUAL Discuss: The Narrator's Claims, 3. READING Work Visually: The Reader's Perspective (highlighted), 4. READING Work Visually: Comparing Perspectives, and 5. WRITING Write: Agree or Disagree with Narrator?.
- Toolbar:** Contains icons for DIFFERENTIATION (A), POLL (B), ON-THE-FLY SUPPORT (C), and INSTRUCTIONAL GUIDE.
- Main Content Area:**
  - Instructional Guide:** Contains three steps:
    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*: Includes two discussion prompts:
      - "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*
  - Standards:** A tab that is currently empty.

13. Click on **Activity 3**.

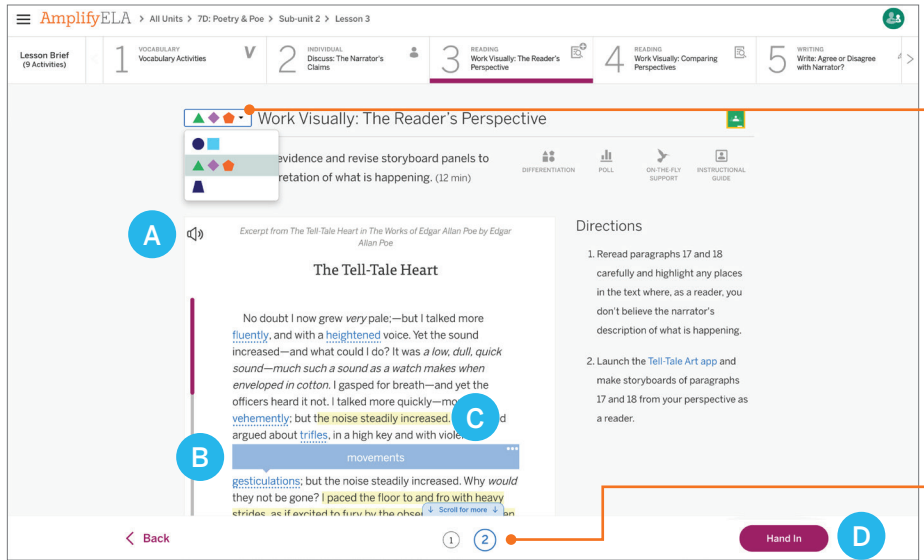
14. Click **Instructional Guide** to close and open step-by-step teacher instructions.

15. Click **Standards** to see the Focus Standard(s) for this activity.

- A DIFFERENTIATION** opens up student-level assignments and allows you to organize your students so they see the differentiated activity you assign to them.
- B POLL** opens up the poll results from an activity.
- C ON-THE-FLY SUPPORT** opens suggestions for teachers conducting over-the-shoulder conferences to support students.

# Student card

Below the teacher Instructional Guide, you'll find the student card—what students see on their screen for each activity.



16. Click to select a new level of differentiation. Notice how the student activity changes with each level.

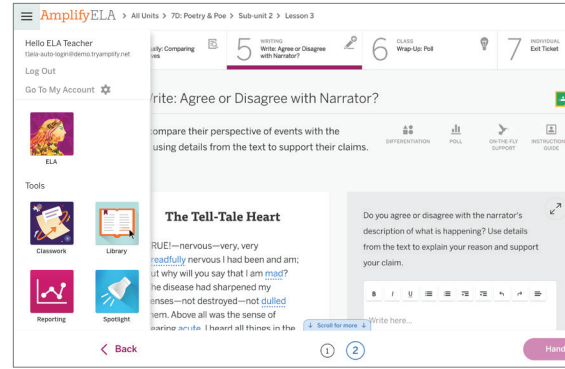
Note that students do not see these symbols in their view.

17. Click through to view the sequence of cards that make up the activity.

- A Students can listen to audio of the text.
- B Students get the contextual definition of difficult words by clicking on Reveal words (underlined words in blue font).
- C Students can highlight words and take notes by selecting specific text.
- D Once students are ready to submit their work, they click the Hand In button.

# Global Navigation Menu

You can find the Global Navigation Menu in the top left corner of your screen. This menu includes many components needed to teach and administer Amplify ELA, including those outlined below.



**Classwork:** With Classwork, you can review students' work and easily add scores and comments all in one place, giving students the immediate feedback they need to further develop their confidence and literacy skills.



**Amplify Library:** The Amplify Library is a digital library of more than 700 texts across reading levels, spanning topics of interest to middle schoolers and including some texts in Spanish.



**Reporting:** The Reporting app features digital tools that provide teachers with reports on student productivity, skill progress, and teacher feedback.



**Spotlight:** Spotlight is an app that allows teachers to project, highlight, and celebrate student writing within the classroom.



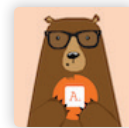
**Quests:** In these multi-day experiential simulations, students work together using evidence and ideas they have learned from their reading to solve a problem or experience a narrative.



**Vocab App:** The Vocab App provides engaging games, repeated encounters with new words across multiple contexts, and an interactive stats page that helps students track their own progress.



**Various additional apps:** Many lessons within Amplify ELA contain their own unit-specific digital apps that allow students to explore the unit texts in visual, collaborative, and creative ways.



**Help:** Through this link, you can search through a database of articles covering many support topics.

# Teacher Edition

### Poetry & Poe

Some would say the writers in this unit—D. H. Lawrence, Federico Garcia 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 reading several of them—are quite topical and accessible. We particularly sought out texts that are highly visual in the following two senses:

They describe the vivid, visual images that students will also “see.”

“Seeing” the imagery will open the door to a more comprehensive understanding of the text.

The practices we will discuss relating to the 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 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 movie-making is an art form that includes images and sound, movie-makers have to pay particular attention to the images the writer is evoking and the sounds the text describes. It also brings millions of characters to life. From whose perspective will this scene be seen? How will we follow the characters through their actions rather than through mental impressions?

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

**Step 2: Evoking a mental image.** Will I use D. H. Lawrence, Federico Garcia Lorca, and Emily Dickinson poems to have students understand the whole, make a mental image of the things you do understand. This text, cut the details of that visual image and I 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 presenting characters, settings, sounds/soundtracks, and mood. There are all great close-reading practices.

**Step 4: Comparing movies and written stories.** Your students will have access to two thoughtful annotated 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 will have access to other texts 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 compare whether they would have made the same or different choices.

Don’t hesitate to let students that the readings in this unit are difficult, that they may make 10th grade or 1st, and that they may not make sense even after several readings. But assure them that you and the class will go with each text until it makes sense to everyone. It will be important for students to struggle with the difficulty and to use the kind of hard work that making sense of difficult texts. These texts will reward the effort—the sense that emerges will be vivid and precise even if it is not fully and completely. 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 readers.

## 1. Sub-Unit Overview

This page provides a comprehensive overview of the sub-unit, including a detailed description of the text, learning objectives, and a grid of lesson plans for Lessons 1 through 6. It also includes a 'Sub-Unit 2' section with a visual storyboard.

## 2. Sub-Unit at a Glance

Lesson Objective	Reading	Writing Prompt	Standards
<b>Lesson 1: Read Like a Movie Director, Part 1</b> Having read “The Tell-Tale Heart,” students will be able to identify and describe the visual images and sounds that the text describes.	• “The Tell-Tale Heart” • “The Raven” • “The Cask of Amontillado”	• An annotated reading journal	CC.8-10.L.1.1 CC.8-10.L.1.2 CC.8-10.L.1.3 CC.8-10.L.1.4 CC.8-10.L.1.5 CC.8-10.L.1.6 CC.8-10.L.1.7 CC.8-10.L.1.8 CC.8-10.L.1.9 CC.8-10.L.1.10 CC.8-10.L.1.11 CC.8-10.L.1.12 CC.8-10.L.1.13 CC.8-10.L.1.14 CC.8-10.L.1.15 CC.8-10.L.1.16 CC.8-10.L.1.17 CC.8-10.L.1.18 CC.8-10.L.1.19 CC.8-10.L.1.20 CC.8-10.L.1.21 CC.8-10.L.1.22 CC.8-10.L.1.23 CC.8-10.L.1.24 CC.8-10.L.1.25 CC.8-10.L.1.26 CC.8-10.L.1.27 CC.8-10.L.1.28 CC.8-10.L.1.29 CC.8-10.L.1.30 CC.8-10.L.1.31 CC.8-10.L.1.32 CC.8-10.L.1.33 CC.8-10.L.1.34 CC.8-10.L.1.35 CC.8-10.L.1.36 CC.8-10.L.1.37 CC.8-10.L.1.38 CC.8-10.L.1.39 CC.8-10.L.1.40 CC.8-10.L.1.41 CC.8-10.L.1.42 CC.8-10.L.1.43 CC.8-10.L.1.44 CC.8-10.L.1.45 CC.8-10.L.1.46 CC.8-10.L.1.47 CC.8-10.L.1.48 CC.8-10.L.1.49 CC.8-10.L.1.50 CC.8-10.L.1.51 CC.8-10.L.1.52 CC.8-10.L.1.53 CC.8-10.L.1.54 CC.8-10.L.1.55 CC.8-10.L.1.56 CC.8-10.L.1.57 CC.8-10.L.1.58 CC.8-10.L.1.59 CC.8-10.L.1.60 CC.8-10.L.1.61 CC.8-10.L.1.62 CC.8-10.L.1.63 CC.8-10.L.1.64 CC.8-10.L.1.65 CC.8-10.L.1.66 CC.8-10.L.1.67 CC.8-10.L.1.68 CC.8-10.L.1.69 CC.8-10.L.1.70 CC.8-10.L.1.71 CC.8-10.L.1.72 CC.8-10.L.1.73 CC.8-10.L.1.74 CC.8-10.L.1.75 CC.8-10.L.1.76 CC.8-10.L.1.77 CC.8-10.L.1.78 CC.8-10.L.1.79 CC.8-10.L.1.80 CC.8-10.L.1.81 CC.8-10.L.1.82 CC.8-10.L.1.83 CC.8-10.L.1.84 CC.8-10.L.1.85 CC.8-10.L.1.86 CC.8-10.L.1.87 CC.8-10.L.1.88 CC.8-10.L.1.89 CC.8-10.L.1.90 CC.8-10.L.1.91 CC.8-10.L.1.92 CC.8-10.L.1.93 CC.8-10.L.1.94 CC.8-10.L.1.95 CC.8-10.L.1.96 CC.8-10.L.1.97 CC.8-10.L.1.98 CC.8-10.L.1.99 CC.8-10.L.1.100
<b>Lesson 2: Read Like a Movie Director, Part 2</b> Having read “The Tell-Tale Heart,” students will be able to identify and describe the visual images and sounds that the text describes.	• “The Tell-Tale Heart” • “The Raven” • “The Cask of Amontillado”	• An annotated reading journal	CC.8-10.L.1.1 CC.8-10.L.1.2 CC.8-10.L.1.3 CC.8-10.L.1.4 CC.8-10.L.1.5 CC.8-10.L.1.6 CC.8-10.L.1.7 CC.8-10.L.1.8 CC.8-10.L.1.9 CC.8-10.L.1.10 CC.8-10.L.1.11 CC.8-10.L.1.12 CC.8-10.L.1.13 CC.8-10.L.1.14 CC.8-10.L.1.15 CC.8-10.L.1.16 CC.8-10.L.1.17 CC.8-10.L.1.18 CC.8-10.L.1.19 CC.8-10.L.1.20 CC.8-10.L.1.21 CC.8-10.L.1.22 CC.8-10.L.1.23 CC.8-10.L.1.24 CC.8-10.L.1.25 CC.8-10.L.1.26 CC.8-10.L.1.27 CC.8-10.L.1.28 CC.8-10.L.1.29 CC.8-10.L.1.30 CC.8-10.L.1.31 CC.8-10.L.1.32 CC.8-10.L.1.33 CC.8-10.L.1.34 CC.8-10.L.1.35 CC.8-10.L.1.36 CC.8-10.L.1.37 CC.8-10.L.1.38 CC.8-10.L.1.39 CC.8-10.L.1.40 CC.8-10.L.1.41 CC.8-10.L.1.42 CC.8-10.L.1.43 CC.8-10.L.1.44 CC.8-10.L.1.45 CC.8-10.L.1.46 CC.8-10.L.1.47 CC.8-10.L.1.48 CC.8-10.L.1.49 CC.8-10.L.1.50 CC.8-10.L.1.51 CC.8-10.L.1.52 CC.8-10.L.1.53 CC.8-10.L.1.54 CC.8-10.L.1.55 CC.8-10.L.1.56 CC.8-10.L.1.57 CC.8-10.L.1.58 CC.8-10.L.1.59 CC.8-10.L.1.60 CC.8-10.L.1.61 CC.8-10.L.1.62 CC.8-10.L.1.63 CC.8-10.L.1.64 CC.8-10.L.1.65 CC.8-10.L.1.66 CC.8-10.L.1.67 CC.8-10.L.1.68 CC.8-10.L.1.69 CC.8-10.L.1.70 CC.8-10.L.1.71 CC.8-10.L.1.72 CC.8-10.L.1.73 CC.8-10.L.1.74 CC.8-10.L.1.75 CC.8-10.L.1.76 CC.8-10.L.1.77 CC.8-10.L.1.78 CC.8-10.L.1.79 CC.8-10.L.1.80 CC.8-10.L.1.81 CC.8-10.L.1.82 CC.8-10.L.1.83 CC.8-10.L.1.84 CC.8-10.L.1.85 CC.8-10.L.1.86 CC.8-10.L.1.87 CC.8-10.L.1.88 CC.8-10.L.1.89 CC.8-10.L.1.90 CC.8-10.L.1.91 CC.8-10.L.1.92 CC.8-10.L.1.93 CC.8-10.L.1.94 CC.8-10.L.1.95 CC.8-10.L.1.96 CC.8-10.L.1.97 CC.8-10.L.1.98 CC.8-10.L.1.99 CC.8-10.L.1.100
<b>Lesson 3: Directing the Reader’s Perspective</b> Having read “The Tell-Tale Heart,” students will be able to identify and describe the visual images and sounds that the text describes.	• “The Tell-Tale Heart” • “The Raven” • “The Cask of Amontillado”	• An annotated reading journal	CC.8-10.L.1.1 CC.8-10.L.1.2 CC.8-10.L.1.3 CC.8-10.L.1.4 CC.8-10.L.1.5 CC.8-10.L.1.6 CC.8-10.L.1.7 CC.8-10.L.1.8 CC.8-10.L.1.9 CC.8-10.L.1.10 CC.8-10.L.1.11 CC.8-10.L.1.12 CC.8-10.L.1.13 CC.8-10.L.1.14 CC.8-10.L.1.15 CC.8-10.L.1.16 CC.8-10.L.1.17 CC.8-10.L.1.18 CC.8-10.L.1.19 CC.8-10.L.1.20 CC.8-10.L.1.21 CC.8-10.L.1.22 CC.8-10.L.1.23 CC.8-10.L.1.24 CC.8-10.L.1.25 CC.8-10.L.1.26 CC.8-10.L.1.27 CC.8-10.L.1.28 CC.8-10.L.1.29 CC.8-10.L.1.30 CC.8-10.L.1.31 CC.8-10.L.1.32 CC.8-10.L.1.33 CC.8-10.L.1.34 CC.8-10.L.1.35 CC.8-10.L.1.36 CC.8-10.L.1.37 CC.8-10.L.1.38 CC.8-10.L.1.39 CC.8-10.L.1.40 CC.8-10.L.1.41 CC.8-10.L.1.42 CC.8-10.L.1.43 CC.8-10.L.1.44 CC.8-10.L.1.45 CC.8-10.L.1.46 CC.8-10.L.1.47 CC.8-10.L.1.48 CC.8-10.L.1.49 CC.8-10.L.1.50 CC.8-10.L.1.51 CC.8-10.L.1.52 CC.8-10.L.1.53 CC.8-10.L.1.54 CC.8-10.L.1.55 CC.8-10.L.1.56 CC.8-10.L.1.57 CC.8-10.L.1.58 CC.8-10.L.1.59 CC.8-10.L.1.60 CC.8-10.L.1.61 CC.8-10.L.1.62 CC.8-10.L.1.63 CC.8-10.L.1.64 CC.8-10.L.1.65 CC.8-10.L.1.66 CC.8-10.L.1.67 CC.8-10.L.1.68 CC.8-10.L.1.69 CC.8-10.L.1.70 CC.8-10.L.1.71 CC.8-10.L.1.72 CC.8-10.L.1.73 CC.8-10.L.1.74 CC.8-10.L.1.75 CC.8-10.L.1.76 CC.8-10.L.1.77 CC.8-10.L.1.78 CC.8-10.L.1.79 CC.8-10.L.1.80 CC.8-10.L.1.81 CC.8-10.L.1.82 CC.8-10.L.1.83 CC.8-10.L.1.84 CC.8-10.L.1.85 CC.8-10.L.1.86 CC.8-10.L.1.87 CC.8-10.L.1.88 CC.8-10.L.1.89 CC.8-10.L.1.90 CC.8-10.L.1.91 CC.8-10.L.1.92 CC.8-10.L.1.93 CC.8-10.L.1.94 CC.8-10.L.1.95 CC.8-10.L.1.96 CC.8-10.L.1.97 CC.8-10.L.1.98 CC.8-10.L.1.99 CC.8-10.L.1.100
<b>Lesson 4: Comparing the Movie and Written Story</b> Having read “The Tell-Tale Heart,” students will be able to identify and describe the visual images and sounds that the text describes.	• “The Tell-Tale Heart” • “The Raven” • “The Cask of Amontillado”	• An annotated reading journal	CC.8-10.L.1.1 CC.8-10.L.1.2 CC.8-10.L.1.3 CC.8-10.L.1.4 CC.8-10.L.1.5 CC.8-10.L.1.6 CC.8-10.L.1.7 CC.8-10.L.1.8 CC.8-10.L.1.9 CC.8-10.L.1.10 CC.8-10.L.1.11 CC.8-10.L.1.12 CC.8-10.L.1.13 CC.8-10.L.1.14 CC.8-10.L.1.15 CC.8-10.L.1.16 CC.8-10.L.1.17 CC.8-10.L.1.18 CC.8-10.L.1.19 CC.8-10.L.1.20 CC.8-10.L.1.21 CC.8-10.L.1.22 CC.8-10.L.1.23 CC.8-10.L.1.24 CC.8-10.L.1.25 CC.8-10.L.1.26 CC.8-10.L.1.27 CC.8-10.L.1.28 CC.8-10.L.1.29 CC.8-10.L.1.30 CC.8-10.L.1.31 CC.8-10.L.1.32 CC.8-10.L.1.33 CC.8-10.L.1.34 CC.8-10.L.1.35 CC.8-10.L.1.36 CC.8-10.L.1.37 CC.8-10.L.1.38 CC.8-10.L.1.39 CC.8-10.L.1.40 CC.8-10.L.1.41 CC.8-10.L.1.42 CC.8-10.L.1.43 CC.8-10.L.1.44 CC.8-10.L.1.45 CC.8-10.L.1.46 CC.8-10.L.1.47 CC.8-10.L.1.48 CC.8-10.L.1.49 CC.8-10.L.1.50 CC.8-10.L.1.51 CC.8-10.L.1.52 CC.8-10.L.1.53 CC.8-10.L.1.54 CC.8-10.L.1.55 CC.8-10.L.1.56 CC.8-10.L.1.57 CC.8-10.L.1.58 CC.8-10.L.1.59 CC.8-10.L.1.60 CC.8-10.L.1.61 CC.8-10.L.1.62 CC.8-10.L.1.63 CC.8-10.L.1.64 CC.8-10.L.1.65 CC.8-10.L.1.66 CC.8-10.L.1.67 CC.8-10.L.1.68 CC.8-10.L.1.69 CC.8-10.L.1.70 CC.8-10.L.1.71 CC.8-10.L.1.72 CC.8-10.L.1.73 CC.8-10.L.1.74 CC.8-10.L.1.75 CC.8-10.L.1.76 CC.8-10.L.1.77 CC.8-10.L.1.78 CC.8-10.L.1.79 CC.8-10.L.1.80 CC.8-10.L.1.81 CC.8-10.L.1.82 CC.8-10.L.1.83 CC.8-10.L.1.84 CC.8-10.L.1.85 CC.8-10.L.1.86 CC.8-10.L.1.87 CC.8-10.L.1.88 CC.8-10.L.1.89 CC.8-10.L.1.90 CC.8-10.L.1.91 CC.8-10.L.1.92 CC.8-10.L.1.93 CC.8-10.L.1.94 CC.8-10.L.1.95 CC.8-10.L.1.96 CC.8-10.L.1.97 CC.8-10.L.1.98 CC.8-10.L.1.99 CC.8-10.L.1.100

## 3. Preparation Checklist

This checklist provides a detailed list of tasks and materials needed for the sub-unit, organized by lesson. It includes items like reading assignments, writing prompts, and student materials.

## 4. Student-facing Sub-Unit Overview

This page is designed for students and provides an overview of the sub-unit, including a description of the text, learning objectives, and a grid of lesson plans for Lessons 1 through 6.

## 5. Teacher-facing Lesson

This page provides detailed lesson plans for each lesson in the sub-unit, including objectives, materials, and activities. It is designed for the teacher to use as a guide for instruction.

Reading	Writing Prompt	Standards
<ul style="list-style-type: none"> <li>• “The Tell-Tale Heart” (1–13)</li> <li>• <b>Solo:</b> “The Tell-Tale Heart” (10–18)</li> </ul>	No analytical writing prompt.	<div style="border: 1px dashed orange; padding: 5px;"> <span style="background-color: #4a7ebb; color: white; border-radius: 50%; padding: 2px 6px; font-weight: bold;">A</span> <span style="color: orange; font-weight: bold;">CCSS.ELA-Literacy.RL.7.7</span>                      CCSS.ELA-Literacy.RL.7.4                      CCSS.ELA-Literacy.SL.7.2                      CCSS.ELA-Literacy.RL.7.10                      CCSS.ELA-Literacy.L.7.5.B                 </div>

A Focus Standards appear in orange.

B

E **Lesson 3: Examining the Reader's Perspective**  
Standards: W.7.1, RL.7.1 (Exit Ticket)

**Write:** Students compare their perspective of events with the narrator's, using details from the text to support their claims.

- Direct students to page 422 of the Student Edition.
- Students complete Activity 1 in the Student Edition.
- Writing Journal:** Students answer questions 1–3 on page 22.
- Discuss responses.
- Students complete Activities 2 and 3 in the Student Edition.
- Ask students to share what they've starred and what evidence informed their answers.
- Warm-Up:** Use the Warm-Up from the digital lesson to make sure students have language to start writing.
- Writing Prompt:** Students complete the Writing Prompt on page 23.
- Differentiation:** Digital PDF.
- On-the-Fly:** Circulate around the room to support students.
- Wrap-Up:** Project.
- Exit Ticket:** Project.

**End of Lesson 3**

**Examining the Reader's Perspective**

Lesson 3—Examining the Reader's Perspective

1. Review closely paragraphs 10 and 11 (pages 412 and 413) and paragraphs 17 and 18 (pages 414 and 415).

---

**Answer questions 1–3 on page 22 of your Writing Journal.**

---

**Definition of an Unreliable Narrator**

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. This narrator will describe something that's happening, but the reader will suspect it isn't really happening that way.

2. Review paragraphs 17 and 18 on pages 414 and 415 again, and carefully highlight or star any places in the text where, as a reader, you don't believe the narrator's description of what is happening.

3. Don't forget to decide why you don't believe the narrator.

---

**Answer questions 4–6 on page 22 of your Writing Journal.**

---

Do you agree or disagree with the narrator's description of what is happening?

---

**Go to page 23 in your Writing Journal to use details from the text to explain your reasons and support your claim.**

You can use the Tell-Tale Art app online to make storyboards of paragraphs 17 and 18. Note distinctions between the two storyboards to understand the narrator's unreliability.

**Before You Begin Lesson 4:**

- In Lesson 4, use the Tell-Tale Art app in the digital lesson so that students can refine and deepen their understanding of the text. If using digital activities, skip print activities accordingly.

F **Lesson 5: Debating the Narrator's Sanity, Part 1**

**Discuss:** Students identify how they think about the narrator before considering the legal perspective.

- Draw a line on the board with "sane" at one end and "insane" at the other to represent a spectrum (or choose 2 sides at the front of the classroom).
- Ask 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 their thinking.
- Ask students to stand at a new place on this spectrum to show how they would describe the narrator.
- Ask 2 students at different positions along the spectrum to explain their thinking.
- Note:** Keep the spectrum on the board.
- Review the M'Naghten Rule on page 423 of the Student Edition.
- The M'Naghten Rule is an 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 punished differently by the courts than someone who is considered sane.
- In these next lessons, your job is to determine whether a court would find the narrator legally insane or sane.

**Lesson 3 Materials**

- Tell-Tale Art app

E

**Differentiation: Step E**

- ELL(Dev):** 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. Help students build an understanding of language choices by discussing differences between Poe's English and modern English (SAE). Create a comparison chart during discussion.

**Lesson 5 Materials**

- M'Naghten Rule Paraphrasing Chart
- Debate Evidence Debrief Chart
- Possible Responses - Legally Insane
- Possible Responses - Legally Sane
- Guidelines for Debating
- Evidence Cheat Sheet

B Lettered steps show the sequence of activities.

C Focus Standards appear at point of use.

D Print and digital activity titles are aligned.

E Lessons include differentiation tips and information to help you support ELLs and students who may be struggling with the lesson.

# Student Edition



Wide margins for annotation

## “The Tell-Tale Heart”

by Edgar Allan Poe

1 TRUE!—nervous—very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses—not destroyed—not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? **hearken!** and observe how healthily—how calmly I can tell you the whole story.

2 It is impossible to say how first the idea entered my brain; but once **conceived**, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! yes, it was this! He had the eye of a vulture—a pale blue eye, with a **film** over it. Whenever it fell upon me, my blood ran cold; and so by degrees—very gradually—I made up my mind to take the life of the old man, and thus rid myself of the eye forever.

3 Now this is the point. You **fancy** me mad. Madmen know nothing. But you should have seen me. You should have seen how wisely I proceeded—with what caution—with what **foresight**—with what **dissimulation** I went to work! I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the latch of his door and opened it—oh so gently! And then, when I had made an opening **sufficient** for my head, I put in a dark lantern, all closed, closed, so light shone out, and then I thrust in my head. Oh, you would have laughed to see how **cunningly** I thrust it in! I moved it slowly—very, very slowly, so that I might not disturb the old man’s sleep. It took me an hour to place my whole head within the opening so far that I could see his eye lay upon his bed. Ha! would a madman have been so wise as I did? And then, when my head was well in the room, I undid the lantern cautiously—oh, so cautiously—cautiously (for the hinges creaked)—I undid it just so much that a single thin ray fell upon the vulture eye. And



this I did for seven long nights—every night just at midnight—but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who **vexed** me, but his Evil Eye. And every morning, when the day broke, I went boldly into the **chamber**, and spoke courageously to him, calling him by name in a hearty tone, and **inquiring** how he had passed the night. So you see he would have been a very **profound** old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.

4 Upon the eighth night I was more than usually cautious in opening the door. A watch’s minute hand moves more quickly than did mine. Never before that night had I felt the extent of my own powers—of my **sagacity**. I could scarcely contain my feelings of triumph. To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts. I **fairly** chuckled at the idea; and perhaps he heard me; for he moved on the bed suddenly, as if startled. Now you may think that I drew back—but no. His room was as black as pitch with the thick darkness, (for the shutters were close fastened, through fear of robbers), and so I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily.

5 I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastening, and the old man sprang up in bed, crying out—“Who’s there?”

6 I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down. He was still sitting up in the bed listening—just as I have done, night after night, hearkening to the death watches in the wall.

- hearken:** watch
- conceived:** thought up
- film:** thin layer or coating of skin
- fancy:** think
- foresight:** planning
- dissimulation:** deception
- foresight:** planning

- vexed:** tormented
- chamber:** room
- inquiring:** asking
- profound:** wise
- sagacity:** wisdom
- fairly:** almost

Contextual definitions of challenging Reveal vocabulary words are called out at point of use. Complete vocabulary lists, organized by level of difficulty, can be found at the end of each text.

# Writing Journal



"The Tell-Tale Heart"

**Use paragraphs 10 and 11 for the following questions:**

1. What does the narrator decide is making the following sound: "a low, dull, quick sound, such as a watch makes when enveloped in cotton" (10)?  
.....
2. Is the old man alive or dead when the narrator hears "a low, dull, quick sound, such as a watch makes when enveloped in cotton" (10)?  
.....
3. What are some possible reasons the narrator hears the sound of a heartbeat at this moment?  
.....  
.....

**Use paragraphs 17 and 18 for the following questions:**

4. What does the narrator decide is making the following sound: "a low, dull, quick sound—much such a sound as a watch makes when enveloped in cotton" (17)?  
.....
5. Is the old man alive or dead at this moment in the story? Circle one: **(Alive/Dead)**
6. What are some possible reasons the narrator hears the sound of a heartbeat at this moment?  
.....  
.....

22 Lesson 3

"The Tell-Tale Heart"

**Writing Prompt**

**Use paragraphs 16–18 for the following question:**

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.

.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....

Lesson 3 23

Writing Journals provide students with a place to complete writing assignments and organize their work.

Questions? Suggestions?

Contact your Amplify rep or visit  
**[amplify.com/support](https://amplify.com/support)**.

Amplify.