

## 9.2.1

## Unit Overview

### “And then a Plank in Reason, broke, And I dropped down, and down –”

Text(s)	“The Tell-Tale Heart” by Edgar Allan Poe and “I felt a Funeral, in my Brain,” by Emily Dickinson
Number of Lessons in Unit	13

### Introduction

In the first unit of Module 9.2, students will continue to work on skills, practices, and routines introduced in Module 9.1: close reading, annotating text, and evidence-based discussion and writing, especially through text-dependent questioning and focused annotation. Students will continue learning how to analyze texts critically for deep meaning and will begin identifying and connecting relevant evidence to make claims about text and across texts.

Students will analyze how authors develop and refine central ideas as they read two texts that consider the central ideas of madness and obsession: the Edgar Allan Poe short story, “The Tell-Tale Heart” and the Emily Dickinson poem, “I felt a Funeral, in my Brain.” The unit exposes students to two different literary genres and asks students to make connections across both texts by considering authorial choices and the development of central ideas. As students read, discuss, and write about both texts, they will examine how an author uses text structure, time, and ordering of events to create specific effects and how point of view shapes the content and style of a text. Students will also consider how the effects of these authorial choices and specific details contribute to the development of central ideas.

There are two formal assessments in this unit. The Mid-Unit Assessment focuses on “The Tell-Tale Heart” and asks students to identify a central idea and discuss how point of view and structural choices contribute to the development of that central idea over the course of the text (RL.9-10.2, RL.9-10.5, CCRA.R.6, W.9-10.2.b, d). At the end of the unit, students will write a multi-paragraph essay identifying a central idea shared by both texts, “I felt a Funeral, in my Brain,” and “The Tell-Tale Heart,” and make an original claim about how Dickinson and Poe develop and refine this idea (RL.9-10.2, CCRA.R.9, W.9-10.2.b, d).

**Note:** This unit continues Accountable Independent Reading (AIR). See Module 9.1 Prefatory Material for more information about AIR.

## Literacy Skills & Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive evidence-based discussions about text
- Collect and organize evidence from texts to support analysis in writing
- Make claims about and across texts using specific textual evidence

## Standards for This Unit

CCRA: Reading—Anchor	
CCRA.R.6	Assess how point of view or purpose shapes the content and style of a text.
CCRA.R.9	Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
CCS Standards: Reading—Literature	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
RL.9-10.5	Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

CCS Standards: Writing	
W.9-10.2.b, d	<p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p> <p>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.</p>
W.9-10.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</p>
CCS Standards: Speaking & Listening	
SL.9-10.1.a	<p>Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p>
CCS Standards: Language	
L.9-10.1	<p>Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p>
L.9-10.2	<p>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p>
L.9-10.5.a, b	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g. euphemism, oxymoron) in context and analyze their role in the text.</p>

	b. Analyze nuances in the meaning of words with similar denotations.
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**Note:** Bold text indicates targeted standards that will be assessed in the unit.

## Unit Assessments

Ongoing Assessment	
<b>Standards Assessed</b>	RL.9-10.2, RL.9-10.4, RL.9-10.5, CCRA.R.6, CCRA.R.9, W.9-10.2.b, d
<b>Description of Assessment</b>	Varies by lesson but may include responses to text-dependent questions focused on structural choices, central idea development, point of view, and word choice through discussion and informal writing prompts

Mid-Unit Assessment	
<b>Standards Assessed</b>	RL.9-10.2, RL.9-10.5, CCRA.R.6, W.9-10.2.b, d
<b>Description of Assessment</b>	The Mid-Unit Assessment will evaluate students' understanding of how authorial choices, specifically structural choices and point of view, contribute to the development of a central idea. Students will participate in an evidence-based discussion in which they will collect and organize evidence using an Evidence Collection Tool. Students will then respond individually in writing to the following prompt: Identify a central idea in "The Tell-Tale Heart" and discuss how point of view and structural choices contribute to the development of that central idea over the course of the text.

End-of-Unit Assessment	
<b>Standards Assessed</b>	RL.9-10.2, CCRA.R.9, W.9-10.2.b, d

<b>Description of Assessment</b>	Students will individually write a multi-paragraph essay addressing the following prompt: Identify a central idea shared by both texts, “I felt a Funeral, in my Brain,” and “The Tell-Tale Heart,” and make an original claim about how Dickinson and Poe develop and refine this idea.
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## Unit-at-a-Glance Calendar

Lesson	Text	Learning Outcomes/Goals
1	“The Tell-Tale Heart” (entire text and paragraph 1)	Students will begin an exploration of Edgar Allan Poe’s “The Tell-Tale Heart” by listening to a masterful reading of the entire text and beginning an analysis of the first paragraph, in which Poe introduces the narrator. Students will analyze and discuss anchor standard CCRA.R.6 and consider the narrator’s purpose in the first paragraph.
2	“The Tell-Tale Heart” (paragraphs 1 and 2)	Students analyze paragraphs 1 and 2, in which Poe introduces the narrator’s reason for killing the old man. Students will explore how Poe begins to develop the central ideas of obsession and madness through specific textual details by engaging in evidence-based discussion. Additionally, students will continue to consider how point of view shapes the content and style of the text.
3	“The Tell-Tale Heart” (paragraph 3)	Students will analyze paragraph 3 of “The Tell-Tale Heart,” in which the narrator details his methodical plan to murder the old man. Students will be introduced to standard RL.9-10.5 and participate in an evidence-based discussion, focusing on Poe’s structural choices, particularly his manipulation of time, and the effects of this manipulation as the reader waits to find out the narrator’s objective. Additionally, students will continue to trace the development and refinement of central ideas through annotation.
4	“The Tell-Tale Heart” (paragraphs 4–7)	Students analyze paragraphs 4 through 7, in which the actions of the eighth night are slowly revealed as the old man awakens fearfully, and the narrator plans his next move. Students will learn how the narrative point of view further develops the central ideas of madness and obsession. Additionally, students will continue to consider how Poe makes structural choices regarding manipulation

		of time, as the narrator stalls the story's action, building tension.
5	"The Tell-Tale Heart" (paragraphs 8–13)	Students analyze paragraphs 8 through 13 by responding to questions in an evidence-based discussion. In this excerpt, the tension builds as the narrator finally murders the old man, and buries the body in the floor. Lesson activities include a series of questions, discussion in pairs, and focused annotation in which students consider how Poe's structural choices develop and refine the text's central ideas of madness and obsession.
6	The Tell-Tale Heart (paragraphs 14–18)	Students analyze paragraph 14 through the text's conclusion, in which the narrator finally admits his murderous deed to the police. Students will examine how Poe drives the story toward the narrator's confession in the last paragraph and consider how a new idea, guilt, emerges and develops in the resolution of the story.
7	"The Tell-Tale Heart" (entire text)	Students analyze the entire text with a focus on Poe's choices concerning text structure, time, and order of events. Students will practice identifying and connecting textual evidence to develop a claim about Poe's structural choices. This lesson's work directly supports the Mid-Unit Assessment.
8	"The Tell-Tale Heart" (entire text)	Students will complete the Mid-Unit Assessment, which asks students to identify a central idea in "The Tell-Tale Heart" and discuss how point of view and structural choices contribute to the development of that central idea over the course of the text.
9	"I felt a Funeral, in my Brain," (entire text)	Students will listen to two masterful readings of Emily Dickinson's poem "I felt a Funeral, in my Brain," and share initial reactions and questions. A sequence of questions orients students to the poem and scaffold comprehension by focusing on particular words and phrases in the poem. Students will consider specific lines from the poem that begin to address the central idea and Dickinson's structural choices, concepts upon which Lessons 10 and 11 will continue to build.
10	"I felt a Funeral, in my Brain," (entire text)	Students will continue their analysis of the poem by participating in a group gallery walk activity, collaboratively generating observations around the development of a central idea. Through a series of guided questions, students will make meaning of Dickinson's extended metaphor, of the funeral service (and burial),

		and consider the speaker's experience as she grapples with a deteriorating mental state and isolation.
11	"I felt a Funeral, in my Brain," (entire text)	Students complete their analysis of "I felt a Funeral, in my Brain," by considering the structural elements of Dickinson's poem including the use of capitalization (both at the beginning of each line and for key details), rhyme, and rhythm. This lesson will employ a combination of focused annotation and questions to guide students to an understanding of Emily Dickinson's structural choices.
12	"The Tell-Tale Heart" and "I felt a Funeral, in my Brain," (entire texts)	Students will engage in an evidence-based discussion in which they will analyze how the two unit texts, "The Tell-Tale Heart" and "I felt a Funeral, in my Brain," talk to each other. Students will discuss connections across the two texts and will use this information to make a claim about how Poe and Dickinson develop and refine a shared central idea. This work directly prepares students for the End-of-Unit Assessment in the following lesson.
13	"The Tell-Tale Heart" and "I felt a Funeral, in my Brain," (entire texts)	Students will exhibit the literacy skills and habits developed in Unit 1 by writing a formal evidence-based essay addressing the assessment prompt: Identify a central idea shared by both texts and make a claim about how Dickinson and Poe develop and refine this idea.

## Preparation, Materials, and Resources

### Preparation

- Read and annotate "The Tell-Tale Heart" by Edgar Allan Poe and "I felt a Funeral, in my Brain," by Emily Dickinson.
- Review the Text Analysis Rubric.
- Review all unit standards and post in classroom.
- Consider creating a word wall of the vocabulary provided in all lessons.

### Materials/Resources

- Chart paper

- Copies of the texts “The Tell-Tale Heart” and “I felt a Funeral, in my Brain,”
- Masterful recordings of both texts (optional): see Lessons 1 and 9
- Self-stick notes for students
- Writing utensils including pencils, pens, markers, and highlighters
- Methods for collecting student work: student notebooks, folders, etc.
- Access to technology (if possible): interactive whiteboard, document camera, and LCD projector
- Copies of handouts and tools for each student: see materials list in individual lesson plans
- Copies of the Text Analysis Rubric
- Copies of the Short Response Checklist and Rubric
- Copies of the Speaking and Listening Checklist and Rubric

## 9.2.1

## Lesson 1

## Introduction

In this first lesson of the unit and the module, students will begin an exploration of Edgar Allan Poe’s “The Tell-Tale Heart.” They will listen to a masterful reading of the text and begin to analyze the first paragraph of this classic text, in which Poe introduces the narrator.

Students will analyze and discuss anchor standard CCRA.R.6 and, in the lesson assessment, begin to consider the narrator’s purpose in the first paragraph. For homework, students will continue to read their Accountable Independent Reading through the lens of their focus standard (RL.9-10.4) and prepare for a 3–5 minute discussion of their text based on that standard. Additionally, students will reread and annotate paragraph 1 of “The Tell-Tale Heart” to gather evidence about whether the narrator is mad. Students will preview paragraph 2 and annotate using the annotation codes from Module 9.1.

## Standards

Assessed Standard(s)	
CCRA.R.6	Assess how point of view or purpose shapes the content and style of a text.
Addressed Standard(s)	
RL.9-10.5	Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
W.9-10.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</p>

## Assessment

Assessment(s)
<p>The learning in this lesson will be captured through a Quick Write at the end of the lesson. Students will answer the following prompt based on the close reading (citing evidence from the text and analyzing key words and phrases) completed in the lesson.</p> <ul style="list-style-type: none"> <li>What is the narrator's purpose in asking the two questions in paragraph 1?</li> </ul>
High Performance Response(s)
<p>A High Performance Response may include the following:</p> <ul style="list-style-type: none"> <li>The questions show that the narrator is speaking to someone who has accused him of being mad. And, by asking the questions, he is trying to prove that he is not mad: “but why will you say that I am mad?”</li> </ul>

## Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> <li>in medias res (adv.) – in or into the middle of a narrative or plot</li> </ul>
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> <li>None.</li> </ul>

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<b>Standards &amp; Text:</b> <ul style="list-style-type: none"> <li>Standards: CCRA.R.6, RL.9-10.5, W.9-10.9.a</li> <li>Text: “The Tell-Tale Heart,” entire text and paragraph 1</li> </ul>	
<b>Learning Sequence:</b> <ol style="list-style-type: none"> <li>Introduction to Unit and Lesson Agenda</li> <li>Homework Accountability</li> <li>“The Tell-Tale Heart” Masterful Reading</li> <li>Paragraph 1 Reading and Discussion</li> <li>Quick Write</li> <li>Closing</li> </ol>	<ol style="list-style-type: none"> <li>20%</li> <li>5%</li> <li>30%</li> <li>20%</li> <li>15%</li> <li>10%</li> </ol>

## Materials

- Copies of “The Tell-Tale Heart” for each student
- Copies of the 9.2 Common Core Learning Standards Tool for each student
- Free Audio Resource: [http://www.loudlit.org/audio/heart/pages/01\\_01\\_heart.htm](http://www.loudlit.org/audio/heart/pages/01_01_heart.htm)

## Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
	Plain text (no symbol) indicates teacher action.
	<b>Bold text (no symbol) indicates questions for the teacher to ask students.</b>
	<i>Italicized text (no symbol) indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
①	Indicates instructional notes for the teacher.

### Activity 1: Introduction to Unit and Lesson Agenda

20%

Introduce the focus of this unit and module: Build students’ ability to read complex texts and use evidence to talk and write about fiction, nonfiction, drama, and poetry. Share with students the End-of-Unit Assessments and the Module Performance Assessment. Inform students that their work over the next several weeks should prepare them for each of these assessments. Briefly introduce the unit and the texts: “The Tell-Tale Heart” from Edgar Allan Poe and “I felt a Funeral, in my Brain,” by Emily Dickinson. Inform students that this unit will focus on analyzing the development of central ideas through specific textual details like point of view and structural choices.

- ▶ Students listen.

Distribute copies of the 9.2 Common Core Learning Standards Tool to each student. Explain that students will continue to work on mastering the skills described in the Common Core Learning Standards (CCLS) throughout this new module and the rest of the year.

- ▶ Students listen and examine their 9.2 Common Core Learning Standards Tool.

① It may be helpful here to explain to students that they will be returning to the standards at the beginning of each lesson, as they did in Module 9.1. Whenever a new standard is introduced,

students will use their 9.2 Common Core Learning Standards Tool to read, paraphrase, and assess their familiarity with and mastery of the new standard.

Introduce the agenda and the assessed standard for this lesson: CCRA.R.6. Today, students will experience a new text called “The Tell-Tale Heart” through a masterful reading and will begin the process of reading paragraph 1 closely. Students will analyze and discuss reading standard CCRA.R.6 and begin to consider the narrator’s purpose in paragraph 1.

- ▶ Students look at the agenda.

Inform students that they will begin working with two new standards in this lesson: CCRA.R.6 and W.9-10.9.a. Ask students to individually read standards CCRA.R.6 and W.9-10.9.a on the 9.2 Common Core Learning Standards Tool and assess their familiarity with and mastery of these standards.

- ▶ Students read standards CCRA.R.6 and W.9-10.9.a and assess their familiarity with and mastery of these standards.

① “The Tell-Tale Heart” is an excellent text in which to discuss point of view. However, the language of standard RL.9-10.6 specifies a focus on literature from outside the U.S. In order to give students an opportunity to consider point of view with this classic text, this unit focuses on Anchor Standard CCRA.R.6, rather than the grade level standard.

Instruct students to focus on CCRA.R.6. Ask students the following questions:

### What is point of view?

- 💬 Point of view is the narrator or who is telling the story.

### What are examples of text content?

- 💬 Student responses may include the following: characters, plot, theme, or setting.

### What are examples of text style?

- 💬 Student responses may include the following: punctuation used, how the plot or action is ordered, the story’s pacing, word choice.

### Ask students to paraphrase standard CCRA.R.6

- 💬 How the author influences what is in the story and how it is written.

① Students will have the opportunity to assess their familiarity with and mastery of each of the other standards as they are introduced in subsequent lessons.

- ① It may be useful to have the standards written on the board or displayed in some other way before class begins, for ease of student reference and to encourage students to develop ownership of the standards.

Ask students to look at W.9-10.9.a in pairs and compare it to RL.9-10.1, a standard they worked with several times in the last module. Instruct students to talk about what they notice about these two standards.

- 💬 Student responses may include the following: Both standards ask students to learn to use evidence from text; W.9-10.9.a asks students to apply the reading standards (which include RL.9-10.1); W.9-10.9.a specifically focuses on using evidence in writing.

- ① Students should easily recognize the similarities between W.9-10.9.a and RL.9-10.1, having worked with the latter extensively in the last module. It may be useful to project both standards if students need additional support.

Inform students that they will be focusing on W.9-10.9.a for this unit, using annotation as they learn first to identify and later to collect evidence from fiction texts.

## Activity 2: Homework Accountability

**5%**

Check in with students about their Accountable Independent Reading text. Inform students that they will begin discussing their reading in class in Lesson 2, and the focus standard is RL.9-10.4, which they will discuss at the end of this lesson.

- ▶ Students listen.

## Activity 3: “The Tell-Tale Heart” Masterful Reading

**30%**

Introduce the Quick Write assessment (What is the narrator’s purpose in asking the two questions in paragraph 1?). Explain to students that this is the lesson assessment and the focus for today’s reading.

- ▶ Students examine the Quick Write assessment and listen.

- ① Display the Quick Write assessment for students to see.

Distribute copies of “The Tell-Tale Heart” to each student and instruct students to number the paragraphs.

- ▶ Students number the paragraphs on their individual copies of “The Tell-Tale Heart.”

- ① There are 18 paragraphs in “The Tell-Tale Heart.”

Have students listen to a masterful reading of “The Tell-Tale Heart” in its entirety. (Read from “True!—nervous—very, very dreadfully nervous I had been and am” to “It is the beating of his hideous heart!”) Instruct students to read along in their text.

- ▶ Students follow along, reading silently.
- ① Consider reading aloud the text or using a recording for the masterful reading. However, if using a recording, make sure the recording matches the version of the text distributed to the students.
- ① **Differentiation Consideration:** Although this is a short text, consider dividing the masterful reading into sections to allow students to comprehend smaller sections of text. A suggestion is to pause the masterful reading after paragraphs 3, 11, and the text’s conclusion to give students time to write down initial reactions and questions.

Ask students to spend about 3–5 minutes independently writing down initial reactions and questions they have about the text.

- 💬 Student questions may include the following:
  - Who thinks the narrator is mad?
  - What is a “vulture eye”?
  - Why would he kill the old man over his eye?
  - How can the narrator hear the old man’s beating heart?
  - What is *vexed*? What is *stealthily*?
  - Is the narrator insane?
  - Why would the narrator allow the police to sit in the bedroom where the body was buried?
  - How can the old man’s heart continue to beat if he is dead?
  - What are *gesticulations*?
  - Could the police tell the narrator was going crazy from the beating heart?
  - What is *mockery*?
  - Is the narrator in prison?
  - Is he telling this story from prison?
  - What is wrong with this narrator?
- ① Assure students that any question related to the text is a valid one. If students are struggling with questions, encourage them to think about unknown vocabulary, textual details that seem confusing, or what they still want to know from the text after this initial reading.
- ① Although students will have questions about unknown vocabulary, consider asking students to leave their vocabulary questions as questions for now, because vocabulary is explored in-depth in subsequent lessons.

Ask students to share out their initial questions. Write these questions on the board or on chart paper. Share with the students that it is okay to have questions as they engage in complex texts. Remind them that many of these questions will be answered as they read the text closely in upcoming lessons. Also, as they read students can keep an eye out for these answers, as well as answers to other questions that may arise.

- ▶ Students share out questions.

① Posting these questions will be helpful when students go back and read the text closely in subsequent lessons.

### Activity 4: Paragraph 1 Reading and Discussion

**20%**

Instruct students to reread paragraph 1 in pairs.

- ▶ Student pairs reread paragraph 1.

Lead a whole class discussion by asking students the following questions:

**What information does the narrator reveal about himself in paragraph 1?**

💬 Student responses might include the following:

- He is nervous.
- He has some disease that has made his hearing sharper.
- He hears things in heaven, in earth, and in hell.
- He is going to tell the reader the story.
- He is worried about being seen as mad.

① Consider discussing with students the use of the word *mad* in this text to mean “insane.” If students do not know this alternate use of the word, ask them to use context clues to determine the meaning.

Point out that this narrator provides the point of view for the story. Instruct students to underline the word “I” where it repeats in this paragraph and annotate the text by writing POV in the margin. Remind students that since the narrator is using “I,” the story is written from a first person point of view.

**Who is the narrator speaking to?**

💬 The text does not say. He is either talking to an unknown character or the reader.

**What does Poe’s use of punctuation in the first sentence reveal about the narrator?**

- Poe uses punctuation to show how nervous or excited the narrator is. He reveals the narrator's excitability by the narrator exclaiming "True!" and "Hearken!" Poe also uses dashes to show the narrator's repetition, which reveals the narrator's nervousness: "nervous—very, very dreadfully nervous."

Ask students to look again at CCRA.R.6. Point out that the analysis they just did around punctuation is a good example of how the story's point of view shapes the content and style. Instruct students to underline the punctuation and make a note in the margin. Instruct them to use the code POV and write the connection in their own words.

- ▶ Students annotate their text according to the instructions.

- ① This connection is an important one for students to make. If your students need additional scaffolding, it may be helpful to ask them to report out on their annotations and have a brief discussion.

### During what part of the action does Poe begin his story?

- Student responses should include the following: The story begins after the action of the story has occurred. The narrator has already committed the murder and now he is going to tell the story of how it happened: "how calmly I can tell you the whole story."
- ① **Extension:** Consider discussing the literary technique of *in medias res* (in or into the middle of a narrative or plot) and how Poe structures the story's beginning using this technique.

### What is the effect of Poe's choice to begin the story after the action has taken place?

- Starting the story in the middle creates suspense or anticipation because the reader does not know who the narrator is, what the story is, or who he is talking to: "How, then, am I mad? Hearken! and observe how healthily—how calmly I can tell you the whole story."

## Activity 5: Quick Write

**15%**

Introduce the Quick Write assessment by reminding students of the standards they were working on during this lesson: CCRA.R.6 and W.9-10.9.a. Instruct students to respond briefly in writing to the following prompt:

### What is the narrator's purpose in asking the two questions in paragraph 1?

Remind students to answer the above prompt based on the reading completed in the lesson by citing strong and thorough textual evidence. Remind them to take a look at the evidence they underlined for Point of View.

- ▶ Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Introduce the Short Response Checklist and Rubric. Briefly explain the purpose of the Checklist and Rubric: to help students improve their Quick Write and reflective writing responses. Inform students that they should use the Short Response Checklist and Rubric to guide their own writing, and that they will be using it for both Quick Writes and reflective writing assignments. For longer writing assignments (like the Mid-Unit and End-of-Unit Assessments) students will use the Text Analysis Rubric.

Lead a brief discussion of the Short Response Checklist and Rubric categories: Inferences/Claims, Analysis, Evidence, and Conventions. Review the components of high-quality responses.

Transition to independent Quick Write.

- ▶ Students independently answer the prompt, using evidence from the text.
- 🗣 See the High Performance Response at the beginning of this lesson.

## Activity 6: Closing

10%

Introduce standard RL.9-10.4 as a focus standard to guide students' Accountable Independent Reading, and model what applying a focus standard looks like. Inform students that they should prepare for a brief 3–5 minute discussion that will ask them to apply the language of the standards to their reading.

For example, RL.9-10.4 asks students to “Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).” Students who read “The Tell-Tale Heart” might say, “The narrator states, ‘I placed my hand upon the heart and held it there many minutes. There was no more pulsation.’” The word *pulsation* describes what a beating heart should feel like. When the narrator states, “There was no more pulsation,” the reader knows that he feels no heartbeat when he touches the old man’s chest. “The old man was dead.”

- ▶ Students listen.

Display and distribute the homework assignment. For homework, instruct students to continue their Accountable Independent Reading through the lens of the new focus standard (RL.9-10.4) and prepare for a 3–5 minute discussion of their text based on that standard.

Instruct students to reread and annotate paragraph 1 to gather evidence about whether the narrator is mad. Instruct students to preview paragraph 2 and annotate using the annotation codes from Module 9.1.

► Students follow along.

- ① Consider reviewing the annotation codes introduced in Module 9.1. Box or circle unfamiliar words and phrases and rewrite a word or phrase you might have figured out; star (\*) important or repeating ideas; put a question mark (?) next to a section you are questioning or confused about; and use an exclamation point (!) for areas that remind you of another text or ideas that strike you or surprise you in some way. Remind students that besides using the codes, marking the text with thinking related to the codes is important. Explain that students will continue using these codes throughout their reading of both texts in the unit to think more deeply about the details in each text.
- ① **Differentiation Consideration:** The process of annotation can be complex for some students. Consider providing them the annotation symbols on chart paper, on a handout or bookmark, or posted on their desks.

## Homework

Continue reading your Accountable Independent Reading text through the lens of the assigned focus standard (RL.9-10.4) and prepare for a 3–5 minute discussion of your text based on that standard.

Reread and annotate paragraph 1 to gather evidence about whether the narrator is mad. Preview paragraph 2 and annotate using the annotation codes from Module 9.1.

## 9.2 Common Core Learning Standards Tool

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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CCL Standards: Reading—Literature		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.			
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).			

CCL Standards: Reading—Literature		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
RL.9-10.5	Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.			

  

CCL Standards: Writing		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
W.9-10.2	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.			

CCL Standards: Writing		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
W.9-10.2.a	Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.			
W.9-10.2.b	Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.			
W.9-10.2.d	Use precise language and domain-specific vocabulary to manage the complexity of the topic.			

CCL Standards: Writing		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
W.9-10.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.			
W.9-10.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</p>			

CCL Standards: Speaking & Listening		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.			
SL.9-10.1.a	Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.			
SL.9-10.1.c	Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.			

CCL Standards: Speaking & Listening		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
SL.9-10.1.d	Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.			
SL.9-10.4	Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.			
SL.9-10.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.			

CCL Standards: College and Career Readiness Anchor Standards for Reading		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
CCRA.R.6	Assess how point of view or purpose shapes the content and style of a text.			
CCRA.R.9	Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.			

## Short Response Rubric

Assessed Standard(s): \_\_\_\_\_

	2-Point Response	1-Point response	0-Point Response
Inferences/Claims	Includes valid inferences or claims from the text. Fully and directly responds to the prompt.	Includes inferences or claims that are loosely based on the text. Responds partially to the prompt or does not address all elements of the prompt.	Does not address any of the requirements of the prompt or is totally inaccurate.
Analysis	Includes evidence of reflection and analysis of the text.	A mostly literal recounting of events or details from the text(s).	The response is blank.
Evidence	Includes relevant and sufficient textual evidence to develop response according to the requirements of the Quick Write.	Includes some relevant facts, definitions, concrete details, or other information from the text(s) to develop an analysis of the text according to the requirements of the Quick Write.	The response includes no evidence from the text.
Conventions	Uses complete sentences where errors do not impact readability.	Includes incomplete sentences or bullets.	The response is unintelligible or indecipherable.

## Short Response Checklist

Assessed Standard(s): \_\_\_\_\_

Does my writing...	Did I...	✓
Include valid inferences and/or claims from the text(s)?	Closely read the prompt and address the whole prompt in my response?	<input type="checkbox"/>
	Clearly state a text-based claim I want the reader to consider?	<input type="checkbox"/>
	Confirm that my claim is directly supported by what I read in the text?	<input type="checkbox"/>
Develop an analysis of the text(s)?	Did I consider the author's choices, impact of word choices, the text's central ideas, etc.?	<input type="checkbox"/>
Include evidence from the text(s)?	Directly quote or paraphrase evidence from the text?	<input type="checkbox"/>
	Arrange my evidence in an order that makes sense and supports my claim?	<input type="checkbox"/>
	Reflect on the text to ensure the evidence I used is the best evidence to support my claim?	<input type="checkbox"/>
Use complete sentences, correct punctuation, and spelling?	Reread my writing to ensure it means exactly what I want it to mean?	<input type="checkbox"/>
	Review my writing for correct grammar, spelling, and punctuation?	<input type="checkbox"/>

## 9.2.1

## Lesson 2

## Introduction

In this lesson, students reread and analyze paragraphs 1 and 2 of the “The Tell-Tale Heart,” in which Poe introduces the narrator’s reason for killing the old man.

Students will explore how Poe begins to develop central ideas of obsession and madness through specific textual details. Additionally, students will continue to consider how point of view shapes the content and style of the text. Students will engage in an evidence-based discussion as well as complete a Quick Write to close the lesson. For homework, students will reflect on their initial reactions and questions from Lesson 1’s masterful reading and today’s close reading and write a paragraph in response to this prompt: Think back to your impressions of the story from Lesson 1. What do you know about the story now that you did not know before? Additionally, students will preview the next lesson’s text by annotating paragraph 3, using the annotation codes from Module 9.1.

## Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
CCRA.R.6	Assess how point of view or purpose shapes the content and style of a text.
W.9-10.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</p>

## Assessment

Assessment(s)
<p>The learning in this lesson will be captured through a Quick Write at the end of the lesson. Students will answer the following prompt based on the close reading (citing text evidence and analyzing key words and phrases) completed in the lesson.</p> <ul style="list-style-type: none"> <li>What central ideas emerge in paragraphs 1 and 2? Include specific details from the text in your response.</li> </ul>
High Performance Response(s)
<p>A High Performance Response may include the following:</p> <ul style="list-style-type: none"> <li>Poe begins to develop the central idea of madness in paragraph 1 by constructing a narrator who is mad. The narrator asserts that he is not mad, only nervous: “dreadfully nervous I had been and am; but why will you say that I am mad?” However, the evidence shows he is mad. He claims he has a “disease” that has heightened his senses, but this shows his madness because he says he “heard many things in hell.” He also continues to question the reader or unknown character about his madness, which makes his sanity seem questionable: “How, then, am I mad?” Additionally, he says that he will tell the story in a calm and healthy manner but he continues to exclaim at the reader, further revealing his unreliable mental health: “True!” and “Hearken!”</li> <li>Poe begins to develop the central idea of obsession in paragraph 2 by revealing the narrator’s sole reason for killing the old man. The narrator explains that he loves the old man and has no other reason to kill him except for the eye. The eye torments the narrator as the “eye of a vulture.” He “gradually” makes up his mind to take the “life of the old man” so he can be rid of the eye.</li> </ul>

## Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> <li>hearken (v.) – listen; give heed to what is said</li> <li>vulture (n.) – a bird of prey</li> </ul>
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> <li>acute (adj.) – extremely sensitive even to slight details or impressions</li> </ul>

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<b>Standards &amp; Text</b> <ul style="list-style-type: none"> <li>Standards: RL.9-10.2, CCRA.R.6, W.9-10.9.a</li> <li>Text: “The Tell-Tale Heart,” paragraphs 1 and 2</li> </ul>	
<b>Learning Sequence</b> <ol style="list-style-type: none"> <li>Introduction to Lesson Agenda</li> <li>Homework Accountability</li> <li>Paragraph 1 and 2 Reading and Discussion</li> <li>Quick Write</li> <li>Closing</li> </ol>	<ol style="list-style-type: none"> <li>5%</li> <li>20%</li> <li>55%</li> <li>15%</li> <li>5%</li> </ol>

## Materials

- Copies of Tips for Integrating Quotations Student Handout for each student
- Student copies of the Short Response Checklist and Rubric (refer to 9.2.1 Lesson 1)

## Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
	Plain text (no symbol) indicates teacher action.
	<b>Bold text (no symbol) indicates questions for the teacher to ask students.</b>
	<i>Italicized text (no symbol) indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

## Activity 1: Introduction to Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.2. In this lesson, students will explore how Poe begins to develop central ideas in paragraphs 1 and 2. Additionally, students will continue to consider how point of view shapes the content and style of the text. Students

will engage in evidence-based discussion as well as complete a brief writing assignment to close the lesson.

## Activity 2: Homework Accountability

**20%**

Instruct students to talk in pairs about how they can apply their focus standard, RL.9-10.4, to their Accountable Independent Reading (AIR) text. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- ▶ Students (or student pairs) discuss and share how they applied their focus standard to their AIR text from the previous lesson's homework.

Instruct students to take out their paragraph 1 and 2 annotation (Lesson 1 Homework) and do a Turn-and-Talk in pairs about the paragraph 1 annotation. Instruct the student pairs to discuss, based on their annotation, whether or not the narrator is mad.

💬 Student annotation may include:

- Star near the word “nervous.” – The narrator admits he is very nervous and repeats this word twice. He is saying he is just nervous and not mad.
- Star near “sharpened my senses.” – The narrator says his senses are heightened from some “disease.” This is a reason for why he is not mad.
- Exclamation point near the quote, “I heard many things in hell,” – noting the narrator might be mad since he can hear things in hell.
- Star near the line, “Hearken! and observe how healthily – how calmly I can tell you the whole story.” – The narrator says he can tell the story in a calm and healthy way showing he is not mad.
- Star near the words “True!” and “Hearken!” – noting how he is exclaiming at the reader.

Instruct students to continue their discussions in pairs about paragraph 2 annotation.

💬 Student annotation may include:

- Boxes around the words *conceived*, *vulture*.
- Exclamation point near the quote “It haunted me.” – Something is haunting the narrator.
- Question mark near “I loved the old man.” – If the narrator loved the old man, why would he kill him?
- Question near the line, “He had the eye of a vulture – a pale blue eye, with a film over it.” – Is something wrong with the old man's eye?

- Star near the line, “I made up my mind to take the life of the old man, and thus rid myself of the eye forever,” – noting the strangeness of wanting to kill someone because of their eye.

### Activity 3: Paragraph 1 and 2 Reading and Discussion

55%

Explain that the focus of this lesson’s reading is to determine how Poe begins to develop central ideas in paragraphs 1–2.

① Teachers may want to review central idea before moving forward with this lesson. Central ideas were discussed in Module 9.1, Unit 2. If students would benefit from a review, ask students to consider the phrase “central idea” and share what they think it means.

🗣 Student responses may include:

- The main ideas of a text; the main topics; ideas that repeat
- If students say “theme,” explain that theme can be what a piece of literature is about or what a text says about a subject. In this case, students will only be using the word “central idea” to describe the overarching ideas of the text.

▶ Students listen.

Introduce the Quick Write assessment (What central ideas emerge in paragraphs 1 and 2? Include specific details from the text in your responses.). Explain to students that this is the lesson assessment and the focus for paragraphs 1 and 2 reading.

▶ Students read the assessment and listen.

① Display the Quick Write assessment for students to see.

Explain to students throughout the discussion, they will stop and take notes about what has been discussed in preparation for this Quick Write assessment. Instruct students to take notes in their notebooks or add to their text annotation.

▶ Students listen.

Transition students to reading. Read aloud the sentence: “True!—nervous—very, very dreadfully nervous I had been and am; but why will you say that I am mad?” Instruct students to read along in their text.

▶ Students follow along, reading silently.

Ask students the following questions (possible student responses are shown below each question):

① Consider having the students discuss the questions in pairs before sharing out with the whole class.

**What is “True!”?**

- The narrator is confirming that he is “dreadfully nervous.”

**What distinction is the narrator making between *nervous* and *mad*?**

- He is saying that he is very nervous but not mad. According to the narrator, nervous is more acceptable than mad.
- ① If students struggle with this question, discuss the words *nervous* and *mad*. *Nervous* means highly excitable, uneasy or apprehensive while *mad* refers to madness meaning insane or mentally ill.

Remind students of the lesson assessment and how the evidence-based discussion supports that assessment.

- ▶ Students take notes in their notebooks or add to their text annotation.
- ① Consider modeling how to take notes on the previous discussion so students have guidance about what to write.

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Read aloud “The disease had sharpened my senses—not destroyed—not dulled them” through “How, then, am I mad?”

- ▶ Students follow along, reading silently.

Ask students the following questions (possible student responses are shown below each question):

- ① Consider having the students discuss the questions in pairs before sharing out with the whole class.

**What has happened to the narrator’s senses?**

- Some “disease” has made them sharp; his hearing is extremely heightened.
- ① If students struggle with the meaning of *senses*, consider asking a scaffolding question: What “senses” is the narrator referring to and how do you know? (A human being’s five senses; the narrator talks about his “sense of hearing.”)

**What evidence does the narrator give to show his hearing was *acute*?**

- He says he heard things in the heavens, in the earth, and in hell.

**What words (synonyms) could replace *acute* in this context?**

- sensitive or sharp

**What does his *acute* hearing reveal about the narrator?**

- ☞ He is more than nervous. He may be insane. It is not humanly possible to hear things in heaven, in earth, and in hell.

Instruct students to take notes on the previous discussion in their notebooks or add to their text annotation. Remind students of the lesson assessment and how the evidence-based discussion supports the lesson assessment.

- ▶ Students take notes in their notebooks or add to their text annotation.
- 

Instruct students to reread the line “Hearken! and observe how healthily—how calmly I can tell you the whole story.”

- ▶ Students reread silently.

Instruct students to write down the meaning of the word *hearken* (listen) on their copy of the text.

- ▶ Students write the meaning of the word *hearken*.

① *Hearken is not a Tier 2/academic vocabulary word, but its meaning is integral to the story’s analysis as it reveals the narrator’s way of speaking and is referenced in a key moment later in the text.*

### What is the narrator telling the reader to do?

- ☞ He is telling the reader or unknown character to listen and watch as he tells the story.

### How does the narrator speak to the reader in this excerpt?

- ☞ He exclaims or demands the reader should listen and watch how he tells the story.

### Why does the narrator choose the words *calmly* and *healthily* when describing how he is going to tell the story?

- ☞ The narrator is assuring the reader that he is calm and healthy enough to tell the story and that he is not mad.

Instruct students to take notes on the previous discussion in their notebooks or add to their text annotation. Remind students of the lesson assessment and how the evidence-based discussion supports the lesson assessment.

- ▶ Students take notes in their notebooks or add to their text annotation.

Instruct student pairs to discuss and write central ideas they notice emerging in paragraph 1 in the margin of the text. Direct students to mark those places in the text with the code: CI (Central Idea). Remind students this will help them keep track of evidence they will be using later in the lesson assessment as well as the Mid-Unit and End-of-Unit Assessments, which focus on the development of

central ideas in the text. This focused annotation supports students' engagement with W.9-10.a, which focuses on the use of textual evidence in writing.

- ▶ Student pairs discuss and annotate their texts.

Ask student pairs to share out possible central ideas from their discussion.

- 💬 Student responses may include the following:
    - Madness, nervousness, contradiction
- 

Instruct students to form pairs and reread paragraph 2.

- ▶ Student pairs reread paragraph 2.

Ask students the following questions (possible student responses are shown below each question):

① Consider having the students discuss the questions in pairs before sharing out with the whole class.

#### What “haunted” the narrator?

- 💬 Student responses should include: The idea of killing another man haunts him: “how first the idea entered my brain; but once conceived, it haunted me day and night.”

#### Why does the narrator decide to “take the life of the old man”?

- 💬 Because he wants to rid himself “of the eye forever.”

#### How does the narrator feel about the old man?

- 💬 The narrator says that he loves the old man and has no reason to kill him. He says that the old man has never insulted him or wronged him: “I loved the old man. He had never wronged me. He had never given me insult.”

#### How does the narrator describe the old man’s eye?

- 💬 Student responses should include the following: He describes the eye as “the eye of a vulture” “—a pale blue eye, with a film over it.” It makes him upset or frightened, “Whenever it fell upon me, my blood ran cold.”

① If students do not know what a *vulture* is, offer the word’s meaning: “a bird of prey”.

How does the eye affect the narrator?

- ▶ Student responses might include the following:

- It makes him want to kill the old man because he wants to rid himself of the eye: “I made up my mind to take the life of the old man, and thus rid myself of the eye forever.”
- He discusses how he has no other reason to kill the old man: “Passion there was none. I loved the old man.”
- The eye torments the narrator to the point that he must kill the old man: “Whenever it fell upon me, my blood ran cold.”

Instruct students to do a Turn-and-Talk in pairs and discuss what repeating ideas they notice in paragraph 2.

**Are any of these ideas similar to those determined in paragraph 1?**

💬 Student responses may include the following:

- Repeated from paragraph 1: madness/insanity for being driven to murder because of an eye; this is also seen in his contradiction of loving the old man but willingness to kill him for his eye.
- New to paragraph 2: obsession (plans to kill the old man solely because of his eye).

Have students write their central ideas on their text as they discuss in pairs.

① Record these ideas for all students to see and reference for the lesson assessment.

## Activity 4: Quick Write

**15%**

Instruct students to respond briefly in writing to the following prompt:

**What central ideas emerge in paragraphs 1 and 2? Include specific details from the text in your responses.**

Instruct students to look at their annotations to find evidence. Remind students to use the Short Response Checklist and Rubric to guide their written responses.

- ▶ Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Remind students of the work they did in Module 1 around integrating quotes into written responses. Redistribute the Tips for Integrating Quotations Student Handout and instruct students to review it individually. Lead a brief review of how to integrate quotes.

- ▶ Students read.

Transition to the independent Quick Write.

- ▶ Students independently answer the prompt, using evidence from the text. See the High Performance Response at the beginning of this lesson.

## Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to reflect on their initial reactions and questions from Lesson 1's masterful reading and today's close reading. Then students write a paragraph in response to this prompt: Think back to your impressions of the story from Lesson 1. What do you know about the story now that you did not know before? Remind students to use the Short Response Checklist and Rubric to guide their written responses.

Additionally, instruct students to preview the following lesson's text by annotating paragraph 3 using the annotation codes from Module 9.1.

- ▶ Students follow along.

## Homework

Think about your initial reactions and questions from Lesson 1's masterful reading and today's close reading. Then write a paragraph in response to this prompt: Think back to your impressions of the story from Lesson 1. What do you know about the story now that you did not know before?

Preview the following lesson's text by annotating paragraph 3 using the annotation codes from Module 9.1.

## Tips for Integrating Quotations Student Handout

### Step 1:

- Select a quotation you would like to integrate into your piece.
  - Sample: “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”

### Step 2:

- Select a word, or several words, from that quotation that carry significant ideas.
  - Sample: “by degrees—very gradually,” “I made up my mind to take the life of the old man,” and “rid myself of the eye forever”

### Step 3:

- Compose a sentence that includes those words and the point you want to make. There are several ways to do this:
  1. Write a complete sentence and use a colon to introduce the quote.  
Sample: The narrator has a clear goal in killing the old man: “to rid [him]self of the eye forever.”
  2. Write a statement ending in *that* to introduce the quote.  
Sample: The narrator reveals his madness and cold-bloodedness when he tells the reader that “[He] made up [his] mind to take the life of the old man.”
  3. Write a statement followed by a comma to introduce the quote.  
Sample: The narrator explains calmly, “I made up my mind to take the life of the old man.”
  4. Insert short quotations into your own sentence.  
Sample: Poe uses dashes to emphasize how the narrator “very gradually” decides to kill the old man.

## 9.2.1

## Lesson 3

## Introduction

In this lesson, students will read paragraph 3 of “The Tell-Tale Heart” closely from “Now this is the point” to “I looked in upon him while he slept.” In this excerpt, the narrator details his methodical plan to murder the old man.

Students will be introduced to standard RL.9-10.5 and reread paragraph 3. Students participate in an evidence-based discussion, in which questions focus on Poe’s structural choices, particularly his manipulation of time, and the effects of this manipulation as the reader waits to find out the narrator’s objective. Additionally, students will continue to trace the continued development and refinement of central ideas in paragraph 3 through annotation. For homework, students will write a response to the following prompt: Using the evidence annotated in class today, how does Poe continue to develop and refine central ideas of madness and obsession in paragraph 3? Additionally, students will preview the following lesson’s text by annotating paragraphs 4–7 using the annotation codes from Module 9.1.

## Standards

Assessed Standard(s)	
RL.9-10.5	Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
Addressed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
W.9-10.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play

	by Shakespeare]”).
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## Assessment

### Assessment(s)

The learning in this lesson will be captured through a Quick Write at the end of the lesson. Students will answer the following prompt based on the close reading (citing text evidence and analyzing key words and phrases) completed in the lesson:

- How does Poe manipulate (use) time in paragraph 3? What is the effect of Poe’s manipulation (use) of time?

### High Performance Response(s)

A High Performance Response may include the following:

- Poe manipulates time through the narrator’s repetition, which shows how slowly the narrator is moving: “I undid the lantern cautiously—oh, so cautiously—cautiously.” He also slows down the pace of the narrator’s movements at night to show how cautiously the narrator is moving, as opposed to the narrator’s quick movements during the day: “And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him.” He elaborates on the slow night movements for most of the paragraph to show how “cautiously” and “cunningly” the narrator is moving to execute his plan.
- Poe’s manipulation of time creates the effect of suspense because the narrator is moving so slowly and methodically. The narrator is seeking out the eye by trying to avoid disturbing the old man’s sleep. This creates suspense because the reader knows as soon as the narrator sees the eye he plans to kill the old man: “for it was not the old man who vexed me, but his Evil Eye.”

## Vocabulary

### Vocabulary to provide directly (will not include extended instruction)

- lantern (n.) – a transparent, usually portable, case for enclosing a light and protecting it from the wind or rain
- hinges (n.) – movable joints or mechanism on which a door or lid swings as it opens and closes

### Vocabulary to teach (may include direct word work and/or questions)

- foresight (n.) – knowledge of what will be needed in the future
- cunningly (adv.) – cleverly or skillfully

- vexed (v.) – annoyed

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<b>Standards &amp; Text</b> <ul style="list-style-type: none"> <li>• Standards: RL.9-10.5, RL.9-10.2, W.9-10.9.a</li> <li>• Text: “The Tell-Tale Heart,” paragraph 3</li> </ul>	
<b>Learning Sequence</b> <ol style="list-style-type: none"> <li>1. Introduction to Lesson Agenda</li> <li>2. Homework Accountability</li> <li>3. Paragraph 3 Reading and Discussion</li> <li>4. Quick Write</li> <li>5. Closing</li> </ol>	<ol style="list-style-type: none"> <li>1. 10%</li> <li>2. 10%</li> <li>3. 60%</li> <li>4. 15%</li> <li>5. 5%</li> </ol>

## Materials

- Student copies of 9.2 Common Core Learning Standards Tool (refer to 9.2.1 Lesson 1)
- Student copies of Short Response Checklist and Rubric (refer to 9.2.1 Lesson 1)

## Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
	Plain text (no symbol) indicates teacher action.
	<b>Bold text (no symbol) indicates questions for the teacher to ask students.</b>
	<i>Italicized text (no symbol) indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

## Activity 1: Introduction to Lesson Agenda

**10%**

Begin by reviewing the agenda and sharing the assessed standard for this lesson: RL.9-10.5. Tell students they will be focusing on Poe’s structural choices in paragraph 3 of “The Tell-Tale Heart” through an evidence-based discussion. Students will also continue to trace the development of the central ideas of madness and obsession.

- ▶ Students look at the agenda.

Explain that students will begin working on a new standard: RL.9-10.5. Instruct students to individually reread the standard.

### ① Display standard RL.9-10.5.

- ▶ Students read standard RL.9-10.5 and assess their familiarity on the Unit 9.2 Common Core Learning Standards Tool.

Explain that it will be helpful to understand this standard by reflecting on a text previously read. Instruct students to reflect on the conclusion of “Romeo and Juliet” from Unit 9.1.3 in Module 9.1. Ask the following questions:

### **How did Shakespeare order events in the conclusion of “Romeo and Juliet”?**

- 💬 Student responses should include the following: Juliet fakes her death, Romeo finds Juliet unconscious, Romeo kills himself, Juliet awakens, and Juliet kills herself.

### **What is the effect Shakespeare creates by ordering events in this way?**

- 💬 Student responses may include the following: Suspense, because the reader knows Juliet is not dead but Romeo kills himself before she awakens.

### **How did Shakespeare manipulate (use) time in the conclusion of “Romeo and Juliet”?**

- 💬 While Juliet remains “dead,” Romeo discusses whether or not he should kill himself for a lengthy amount of time.

### **What effect does Shakespeare’s manipulation of time create?**

- 💬 Suspense or tension because the longer Romeo talks, the more likely Juliet will awaken and tragedy will be averted.

Instruct students that text structure regards sentence and paragraph length, repetition, and punctuation.

- ▶ Students listen.

## Activity 2: Homework Accountability

**10%**

Ask students to volunteer their responses to the reflective writing homework from Lesson 2: Think back to your impressions of the story from Lesson 1. What do you know about the story now that you did not know before?

- ▶ Students volunteer their responses to the Lesson 2 reflective writing homework.
- 💬 Student responses may include the following: The narrator solely wants to kill the old man because of his eye. The eye is an obsession for the narrator. The narrator is mad, as revealed by his contradictions like exclaiming at the reader when he says he will tell the story “calmly” and “healthily.”

Lead a brief whole-class discussion to ensure the responses are supported by the text and demonstrate understandings of key ideas.

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Instruct students to share their paragraph 3 annotation in pairs.

- ▶ Student pairs share their paragraph 3 annotation.
- 💬 Student annotations may include the following:
  - Star near the repetition of “you” – the narrator is speaking directly to the reader and wants to convince the reader that he is not mad.
  - Boxes around the words: *dissimulation, foresight, cunningly, profound, chamber, lantern, vexed*.
  - Exclamation point near “I was never kinder to the old man than during the whole week before I killed him” – the narrator is being overly kind to him; the narrator does not want the old man to suspect that he might be in danger.
  - Star near the words “...closed, closed...thrust my head...” – the narrator chooses contrasting ways to describe his actions; he moves slowly, but then suddenly shoves his head into the doorway.
  - Question in the margin – Why does the narrator laugh at the old man?
  - Star near the word “madman” – the narrator continues to claim he is not mad.
  - Star near the words “cautiously” – this shows how carefully the narrator is moving.
  - Question mark near “...so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye.” Why would an eye drive someone to commit murder? Why does the man keep saying he is not mad if he is willing to kill over an eye?

- Star the line “...I went boldly into the chamber, and spoke courageously to him...” – the narrator exhibits no fear of the old man.

### Activity 3: Paragraph 3 Reading and Discussion

**60%**

Introduce the Quick Write assessment (How does Poe manipulate (use) time in paragraph 3? What is the effect of Poe’s manipulation (use) of time?) Explain to students that this is the lesson assessment and focus for today’s reading.

- ▶ Students read the assessment and listen.

① Display the Quick Write assessment for students to see.

Read aloud from “Now this is the point. You fancy me mad” through “I was never kinder to the old man than during the whole week before I killed him.” Instruct students to revise or add to their annotation as they analyze the text. Ask students the following questions:

① Consider having students discuss the questions in pairs before responding to the whole class.

#### How does the narrator distinguish himself from “madmen”?

- ☞ The narrator sets up a contrast between himself and madmen: “Madmen know nothing. But you should have seen me.” He uses the word “but” to show that he is not “mad.” According to the narrator, he proceeded “wisely” and with “caution” and “foresight,” so he is not mad.

#### How does the narrator demonstrate his *foresight*?

- ☞ The narrator “was never kinder to the old man than during the whole week before” the murder.

#### In addition to context clues, which words do you recognize in *foresight* that help you to make meaning of this word?

- ☞ Student responses should include references to the words *fore* and *sight*. Students may suggest that *fore* reminds them of *before*. The word *foresight* means “planning ahead or knowing what is needed for the future.”

Instruct students to do a Turn-and-Talk in pairs about the following question:

#### What do you notice about the development of central ideas in this excerpt?

- ▶ Student pairs do a Turn-and-Talk about the development of central ideas in the excerpt.

Lead a share out of responses. Instruct students to annotate for central idea on their text during the share out, using the code CI. Remind students that they are beginning to identify textual evidence to be

used in the lesson assessment as well as the Mid- and End-of-Unit Assessments, which focus on the development of central ideas in the text. This focused annotation supports students' engagement with W.9-10.a, which focuses on the use of textual evidence in writing.

- ▶ Students share out their responses and annotate for central idea on their texts.

💬 Responses may include:

- The narrator being kind to the old man before he kills him shows how mad he is: "I was never kinder to the old man than during the whole week before I killed him."
- The narrator is still trying to prove he is not mad by addressing the reader and saying that he was not mad because he planned the murder: "You fancy me mad. Madmen know nothing. But you should have seen me."
- The narrator executes his plan with "caution" and "foresight," showing his madness and obsession: "I proceeded—with what caution—with what foresight."

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Instruct students to reread "And every night, about midnight, I turned the latch of his door" through "I undid it just so much that a single thin ray fell upon the vulture eye." Ask students the following questions:

- ① **Differentiation Consideration:** Have the students read in pairs.
- ① Consider having students discuss the questions in pairs before responding to the whole class.

**Where does the narrator go "every night, about midnight"? What does the narrator see?**

- 💬 The narrator goes to the old man's bedroom. He sees the old man "as he lay upon his bed."

**How does the narrator explain what he does with the lantern?**

- 💬 The narrator explains that he keeps the lantern "closed, closed" at first, and then he "cautiously—oh so cautiously—cautiously" opens the lantern to shine a "thin ray" on the "vulture eye."
- ① **Differentiation Consideration:** Explain that Poe uses words that were common when he was writing this story in 1843. Consider giving students the word meanings of *lantern* ("a transparent, usually portable, case for enclosing a light and protecting it from the wind or rain") and *hinges* ("movable joints or mechanism on which a door or lid swings as it opens and closes").

**How does the narrator describe his movements in this excerpt?**

- The narrator uses the words “gently,” “cunningly,” “slowly,” “cautiously.” He states that it took “an hour” to place his head into the room far enough so that he could see the old man in his bed.

**Consider the words that describe the narrator’s movements. Based on the meanings of these words, what might be some synonyms for *cunningly*?**

- Some synonyms for *cunningly* are *cleverly*, *skillfully*, or *slyly*.

**Why does the narrator move in these ways?**

- He does not want to “disturb the old man’s sleep.” The narrator does not want the old man to wake up and see him.

**What is the effect of Poe’s use of repetition in this excerpt?**

- Student responses may include: The repetition of words slows the pace of the narrator’s retelling of the story, building suspense. The repetition of the words “slowly” and “cautiously” actually refer to the narrator’s movements and show how methodically he is moving.

Tell students this question addresses the text structure as well as Poe’s manipulation of time—both elements of RL.9-10.5. Instruct students to return to the text to annotate for evidence of Poe’s structural choices, using the code SC.

Instruct students to do a Turn-and-Talk in pairs about the following question:

**What do you notice about the development of central idea in this excerpt?**

Lead a share out of responses. Instruct students to annotate for central idea on their text during the share out.

- ▶ Student pairs discuss the excerpt. Then they share out their responses and annotate for central idea on their texts.
- Responses may include:
  - The narrator says the reader would have laughed to see how “cunningly [he] thrust” the light in showing how he thinks what he is doing is admirable, but he is going to commit murder; this reveals madness.
  - The narrator takes an hour to place his head in the door. This shows his obsessive nature; he does not want to fail to see the eye.

- The narrator says “Ha! would a madman have been so wise as this” still trying to prove he is not mad. But his plan is showing how mad he is.
- ① Although RL.9-10.2 is not the assessed standard for this lesson, students should continue to trace the development of central ideas throughout the text as they read.
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Instruct students to reread “And this I did for seven long nights” through “it was not the old man who vexed me, but his Evil Eye.” Ask students the following questions:

**What action takes place up to this point in paragraph 3?**

- 🗨 The narrator visits the old man’s bedroom (or “*chamber*”) every night for seven nights around midnight. Each night, he opens the door “gently,” and “slowly” puts his head into the room. He “cautiously” opens the lantern to try and see the old man’s eye.

**What is “the work”? Why is it “impossible” for the narrator to “do the work”?**

- 🗨 The work is the murder of the old man. The narrator cannot kill him because the man’s eye is always closed. The narrator is “vexed” by the old man’s “Evil Eye,” not by the man himself. The narrator cannot kill the old man if he cannot see the eye.
- ① If students struggle with this question, ask them to try replacing the word *vexed* with other, more familiar words until they find one that makes sense.
- ① Extension: Ask the following extension question: Why does Poe choose to capitalize Evil Eye?
- Poe’s choice shows that the eye is its own entity and is separate from the old man; therefore, he can rationalize the killing.

Instruct students to do a Turn-and-Talk in pairs about the following question:

**What do you notice about the development of central idea in this excerpt?**

- ▶ Student pairs do a Turn-and-Talk about the development of central idea in the excerpt.

Lead a share out of responses. Instruct students to annotate for central idea on their text during the share out.

- ▶ Students share out their responses and annotate for central idea on their texts.
- 🗨 Responses may include:
- The narrator says that he cannot “do the work” of murdering the old man because the eye is closed. This shows the narrator’s obsession with the eye.

- The narrator says the old man does not annoy him, only the eye. This shows madness and obsession because of his willingness to kill the old man for his eye.

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Instruct students to reread from “And every morning, when the day broke, I went boldly into the chamber” to “just at twelve, I looked in upon him while he slept.” Ask students the following questions:

- ① **Differentiation Consideration:** Have the students read in pairs for support.
- ① Consider having the students discuss the questions in pairs before sharing out with the whole class.

**How does the narrator describe his actions during the day?**

- ☞ The narrator went “boldly” into the old man’s room, and “spoke courageously” to him “in a hearty tone.”

**Why does the narrator inquire “how [the old man] has passed the night”? What does this reveal about the narrator and his relationship with the old man?**

- ☞ The narrator asks about the old man’s night because the narrator is the old man’s caregiver. He pretends to be friendly and caring so that the old man does not “suspect that every night, just at twelve, [the narrator] looked in upon him while he slept.”

Instruct students to mark on their text where the narrator explains his nighttime actions, and where he explains his daytime actions.

Ask students the following questions:

**What is the pace of the narrator’s actions at night?**

- ☞ The narrator moves slowly and cautiously: “I moved it slowly—very, very slowly, so that I might not disturb the old man’s sleep.”

**What is the pace of the narrator’s actions during the day?**

- ☞ The narrator moves quickly: “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.”

**What do you notice about how Poe uses the text to explain the narrator’s actions at night and during the day?**

- ☞ Poe uses 14 lines (most of the paragraph) to slowly reveal the narrator’s actions at night. He uses only 2 lines to reveal how the narrator acts during the day.

Instruct students to return to the passage to annotate for evidence of Poe’s structural choices, using the code SC. Remind students that they are beginning to identify textual evidence to be used in upcoming assessments. This focused annotation supports students’ engagement with W.9-10.a, which focuses on the use of textual evidence in writing.

Instruct students to do a Turn-and-Talk in pairs about the following question:

**What do you notice about the development of central idea in this excerpt?**

Lead a share out of responses. Instruct students to annotate for central idea on their text during the share out.

- ▶ Student pairs do a Turn-and-Talk about the development of central idea in the excerpt. Then they share out their responses and annotate for central idea on their texts.
- ☞ Responses may include:
  - The narrator acts friendly to the old man, even though he is going to kill him; this shows madness: “spoke courageously to him, calling him by name in a hearty tone.”

### Activity 4: Quick Write

**15%**

Instruct students to respond briefly in writing to the following prompt:

**How does Poe manipulate (use) time in paragraph 3? What is the effect of Poe’s manipulation (use) of time?**

Remind students to use the Short Response Checklist and Rubric to guide their written responses.

① Display the prompt for students to see, or provide the prompt in hard copy.

- ▶ Students independently answer the prompt using evidence from the text.
- ☞ See the High Performance Response at the beginning of this lesson.

### Activity 5: Closing

**5%**

Display and distribute the homework assignment. For homework, students will write a response to the following prompt: How does Poe continue to develop and refine central ideas of madness and obsession in paragraph 3? Use the evidence annotated in class today. Remind students to use the Short Response Checklist and Rubric to guide their written responses.

Additionally, instruct students to preview the following lesson's text by annotating paragraphs 4–7 using the annotation codes from Module 9.1.

- ▶ Students follow along.

## Homework

Write a response to the following prompt: How does Poe continue to develop and refine central ideas of madness and obsession in paragraph 3? In your response, use the evidence annotated in class today and the Short Response Checklist and Rubric.

Preview the following lesson's text by annotating paragraphs 4–7 using the annotation codes from Module 9.1.

## 9.2.1

## Lesson 4

## Introduction

In this lesson, students closely read paragraphs 4 through 7 of “The Tell-Tale Heart” (from “Upon the eighth night I was more than usually cautious” to “—to feel the presence of my head within the room.”) and respond to questions about the text. In this excerpt, the actions of the eighth night are slowly revealed as the old man awakens fearfully, and the narrator plans his next move.

Through this lesson’s text analysis, students will learn how the narrative point of view contributes to the reader’s understanding of the central ideas of madness and obsession. Additionally, students will continue to consider how Poe makes structural choices regarding manipulation of time. Students will engage in evidence-based discussions in pairs and small groups, as well as complete a brief writing assignment to close the lesson. For homework, students will preview the following lesson’s text by reading and annotating paragraphs 8–13. Additionally, students will continue to read their Accountable Independent Reading (AIR) through the lens of their focus standard (RL.9-10.4) and prepare for a 3–5 minute discussion of their text based on that standard.

## Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
CCRA.R.6	Assess how point of view or purpose shapes the content and style of a text.
Addressed Standard(s)	
RL.9-10.5	Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
W.9-10.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play

	by Shakespeare]”).
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## Assessment

### Assessment(s)

The learning in this lesson will be captured through a Quick Write at the end of the lesson. Students will answer the following prompt based on the close reading (citing text evidence and analyzing key words and phrases) completed in the lesson:

- How does the narrator’s point of view contribute to the reader’s understanding of a central idea?

### High Performance Response(s)

A High Performance Response may include the following:

- Through the narrator’s point of view, as he retells the story, Poe further develops the central idea of madness. The narrator discusses how powerful and accomplished he feels as he carries out his plan on the eighth night: “Never before that night had I felt the extent of my own powers—of my sagacity. I could scarcely contain my feelings of triumph.” This shows how mad he is because he feels excited about carrying out his plan to kill the old man. He also can identify with the old man’s terror and he pities him but also laughs at him, revealing his contradictory nature or madness: “I knew what the old man felt, and pitied him, although I chuckled at heart.”
- Through the narrator’s point of view, as he retells the story, Poe further develops the central idea of obsession. The narrator continues to enter the old man’s room, even when the old man is startled: “and I kept pushing it on steadily, steadily.” This shows how obsessed the narrator is; the old man startling will not prevent the narrator from carrying out his plan. Additionally, the narrator does not move for an hour while the old man is sitting up; the narrator relentlessly carries out his plan.

## Vocabulary

### Vocabulary to provide directly (will not include extended instruction)

- sagacity (n.) – the ability to make good judgments or to plan ahead

### Vocabulary to teach (may include direct word work and/or questions)

- suppositions (n.) – assumptions or hypotheses
- vain (adj.) – baseless or worthless

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<b>Standards &amp; Text</b> <ul style="list-style-type: none"> <li>Standards: RL.9-10.2, CCRA.R.6, RL.9-10.5, W.9-10.9.a</li> <li>Text: “The Tell-Tale Heart,” paragraphs 4–7</li> </ul>	
<b>Learning Sequence</b> <ol style="list-style-type: none"> <li>Introduction to Lesson Agenda</li> <li>Homework Accountability</li> <li>Paragraphs 4–7 Reading and Discussion</li> <li>Quick Write</li> <li>Closing</li> </ol>	<ol style="list-style-type: none"> <li>5%</li> <li>10%</li> <li>65%</li> <li>15%</li> <li>5%</li> </ol>

## Materials

- Student copies of the Short Response Checklist and Rubric (refer to 9.2.1 Lesson 1)

## Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
	Plain text (no symbol) indicates teacher action.
	<b>Bold text (no symbol) indicates questions for the teacher to ask students.</b>
	<i>Italicized text (no symbol) indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

## Activity 1: Introduction to Lesson Agenda

5%

Begin by reviewing the agenda and sharing the assessed standards for this lesson: RL.9-10.2 and CCRA.R.6. In this lesson, students will explore paragraphs 4–7, in which the actions of the eighth night are slowly revealed as the old man fearfully awakens, and the narrator plans his next move. Through this lesson’s text analysis, students will learn how the narrative point of view further develops the central

ideas of madness and obsession. Additionally, students will continue to consider how Poe makes structural choices regarding manipulation of time.

- ▶ Students look at the agenda.

① Students analyzed standards CCRA.R.6 in Lesson 1 of this unit, and RL.9-10.2 in Module 9.1.

## Activity 2: Homework Accountability

**10%**

Ask students to take out their Lesson 3 reflective writing homework. Instruct students to form pairs and discuss their responses. (Lesson 3's homework prompt: How does Poe continue to develop and refine the central ideas of madness and obsession in paragraph 3?)

- ▶ Student pairs discuss their Lesson 3 homework responses.

Lead a brief share out to ensure the responses are supported by the text and demonstrate understandings of key ideas.

☞ Student responses may include the following:

- Poe reveals how slow and cautiously the narrator is moving to demonstrate his madness and obsession.
- The narrator does not want to “disturb the old man’s sleep,” so that he can shine the “single thin ray” on the “vulture eye.”
- The narrator seeks out the eye so he can “do the work,” showing his obsession.
- The narrator executes his plan at night and then acts friendly to the old man in the morning, revealing his madness. He does this for “seven long nights,” showing his obsession and madness, as he is willing to continue this routine so that he can catch a glimpse of the eye to kill the old man.

Instruct students to stay in their pairs from the previous activity and take out their annotated copies of “The Tell-Tale Heart.” Instruct student pairs to share their paragraphs 4–7 annotation (Lesson 3's homework).

☞ Student responses may include:

(Paragraph 4)

- Box around the word *sagacity*.
- Star near the idea, “I fairly chuckled at the idea” – noting the narrator wants to laugh about his plan.
- Star near, “for he moved on the bed suddenly, as if startled.” – this night is different in that the old man awakens.

- Exclamation point near, “and I kept pushing it on steadily, steadily” – noting the narrator’s fearlessness; he wants to kill the old man.

(Paragraphs 5 and 6)

- Star near, “For a whole hour I did not move a muscle” – he is waiting a long time to make his next move.
- Box around *death watches*.

(Paragraph 7)

- Boxes around the words *bosom*, *suppositions*, *vain*, *unperceived*.
- Question mark near, “the terrors that distracted me” – What terrors frighten the narrator?
- Question mark near, “He had been saying to himself” – How does the narrator know what the old man is thinking?

### Activity 3: Paragraphs 4–7 Reading and Discussion

65%

Introduce the Quick Write assessment (How does the narrator’s point of view continue to develop a central idea?). Explain to students that this is the lesson assessment and the focus for today’s reading.

- ▶ Students read the assessment and listen.

① Display the Quick Write assessment for students to see.

Instruct students to form small groups and read aloud paragraph 4 in their groups (From “Upon the eighth night I was more than usually cautious” to “and I kept pushing it on steadily, steadily.”)

- ▶ Students form small groups and read aloud paragraph 4.

① Consider forming heterogeneous groupings to support students with reading this complex text.

Post or project the following questions for the student groups to discuss:

① Consider writing the questions on a handout for the small groups.

**Why does the narrator experience “feelings of triumph”?**

- 💬 He feels powerful and accomplished because the old man is unaware of his plans: “and he not even to dream of my secret deeds or thoughts”.

① Consider giving students the definition of *sagacity*: “the ability to make good judgments or plan ahead”.

**What does the use of “chuckled” reveal about the narrator’s feelings in this paragraph?**

- 💬 The narrator feels good about his methodical planning: “he not even to dream of my secret deeds or thoughts.” He is proud of himself for his strategic planning.

**How does the narrator respond to the old man's sudden movement?**

- 🗨️ He continues to push into the old man's room: "Now you may think that I drew back—but no." He continues to open the door "steadily, steadily."

- ① Circulate and listen to the small groups' discussions. Remind students to use evidence from the text to support their thinking.
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Instruct small groups to read aloud paragraphs 5–6 (From "I had my head in, and was about to open the lantern" to "hearkening to the death watches in the wall").

- ▶ Small groups read aloud paragraphs 5–6.

Post or project the following questions for the student groups to discuss:

- ① Consider writing the questions on a handout for the small groups.

**How does the narrator respond to the old man "crying out"?**

- 🗨️ He does not move for "a whole hour."

**Why does the narrator not "move a muscle" for a "whole hour"?**

- 🗨️ He is determined to see the old man's eye; he wants to move forward with his plan.

Remind students of their work with RL.9-10.5 in the previous lesson, and their ongoing work with W.9-10.9.a. Instruct the small groups to discuss and annotate this excerpt for Poe's structural choices concerning manipulation of time.

- 🗨️ The narrator does not move for a whole hour and the old man does not lie down: "For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down." The story's action is halted.

- ① Circulate and listen to the small groups' discussions. Remind students to use evidence from the text to support their thinking.
- 

Instruct small groups to read aloud the first part of paragraph 7 (from "Presently I heard a slight groan, and I knew it was the groan" through "I knew what the old man felt, and pitied him, although I chuckled at heart") and answer the following questions:

- ▶ Small groups read aloud the first part of paragraph 7 and answer the following questions:

- ① Post or project the questions for the student groups to discuss.

① Consider writing the questions on a handout for the small groups.

### Why does the narrator pity the old man?

- Student responses should include the following: The narrator says he pities the old man because he has felt the same terror “many a night.”

### Explain the narrator’s feelings in the following sentence “I knew what the old man felt, and pitied him, although I chuckled at heart.” What is the purpose of the word “although” in this sentence?

- It sets up a contrast to reveal the narrator’s madness. It shows a disconnect between feeling pity for the old man and laughing at his fear.

Instruct students to return to the text and annotate for evidence of the narrator’s point of view (POV). Remind students that as they annotate, they are beginning to identify evidence to be used in upcoming writing assessments.

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Instruct small groups to read aloud the second part of paragraph 7 (from “I knew that he had been lying awake ever since” through “—to feel the presence of my head within the room”) and answer the following questions:

- ▶ Small groups read aloud the second part of paragraph 7 and answer the following questions.

① Post or project the questions for the student groups to discuss.

① Consider writing the questions on a handout for the small groups.

### What are the old man’s *suppositions*?

- The reasons for his fears: “He had been saying to himself—‘It is nothing but the wind in the chimney’”
- ① Some students may note the similarity to the word *suppose*, to suggest that the old man’s *suppositions* are thoughts that he *supposes* to be true.

### Why are the old man’s *suppositions* in *vain*?

- The old man’s reasons are all worthless because the narrator knows that death is coming to the old man.

### What does *in vain* mean in this context?

- *In vain* means “useless or worthless.”

### What is the “unperceived shadow” in the last sentence?

- ☞ Student responses may include the following: It is “Death” stalking the old man. It is the narrator putting his head in the room.

① The narrator is personifying Death. Some students may say the shadow is the narrator and some may say it is Death. Encourage this discussion, as it continues to develop the central idea of madness.

Remind students of their work with RL.9-10.5 in the previous lesson, and their ongoing work with W.9-10.9.a. Instruct the small groups to discuss and annotate for Poe’s structural choices in this excerpt concerning manipulation of time.

- ▶ Students discuss and annotate for Poe’s structural choices in this excerpt.
- ☞ Students responses may include:
  - There is no action in this paragraph, only the narrator and old man listening to each other. The narrator is revealing his thinking about the old man’s terror and impending death.

### Activity 5: Quick Write

**15%**

Instruct students to respond briefly in writing to the following prompt:

**How does the narrator’s point of view contribute to the reader’s understanding of a central idea?**

Remind students to use the Short Response Checklist and Rubric to guide their written responses.

- ① Display the prompt for students to see, or provide the prompt in hard copy.
- ▶ Students independently answer the prompt using evidence from the text.
  - ☞ See the High Performance Response at the beginning of this lesson.

### Activity 6: Closing

**5%**

Display and distribute the homework assignment. For homework, instruct students to continue their Accountable Independent Reading through the lens of their focus standard (RL.9-10.4) and prepare for a 3–5 minute discussion of their text based on that standard.

Instruct students to preview the following lesson’s text by annotating paragraphs 8–13 according to the protocols established in 9.1.1, and using the codes CI, SC, and POV.

- ▶ Students follow along.

## Homework

Continue reading your Accountable Independent Reading text through the lens of the assigned focus standard (RL.9-10.4) and prepare for a 3–5 minute discussion of your text based on that standard.

Preview the following lesson's text by annotating paragraphs 8–13.

## 9.2.1

## Lesson 5

## Introduction

In this lesson, students read paragraphs 8–13 of “The Tell-Tale Heart” (“When I had waited a long time, very patiently” through “A tub had caught all—ha! ha!”) and analyze the text through an evidence-based discussion. In this excerpt, the tension builds as the narrator finally murders the old man, and buries the body in the floor.

Through paired discussion and focused annotation, students will consider how Poe’s structural choices develop and refine the text’s central ideas. For homework, students will revisit their initial annotation of the text made during Lessons 2–5, adding to and revising those annotations. This will allow them to consider their own learning from the previous lessons’ close reading, including questions answered/remaining, repetition of ideas, connections between parts of the text, and defined vocabulary. Additionally, students will preview the following lesson’s text by annotating paragraphs 14–18.

## Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.5	Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
Addressed Standard(s)	
CCRA.R.6	Assess how point of view or purpose shapes the content and style of a text.
W.9-10.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. <ul style="list-style-type: none"> <li>a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</li> </ul>

## Assessment

Assessment(s)
<p>The learning in this lesson will be captured through a Quick Write at the end of the lesson. Students will answer the following prompt based on the evidence-based discussion completed in the lesson:</p> <ul style="list-style-type: none"> <li>How do Poe’s structural choices contribute to the development and refinement of a central idea?</li> </ul>
High Performance Response(s)
<p>A High Performance Response may include the following:</p> <ul style="list-style-type: none"> <li>Poe uses repetition to slow down the story’s action. This helps develop the idea of obsession in the story, by further revealing the narrator’s obsessive tendencies. For example, when the narrator is preparing to shine the lantern’s ray on the old man’s eye, he uses repetition to describe how slowly he is moving: “I resolved to open a little—a very, very little crevice in the lantern.” This repetition shows his determination to see the old man’s eye and reveals his obsession with it.</li> <li>Poe speeds the pacing up as the narrator describes the beating of the heart, even though there is little action: “It grew quicker and quicker, and louder and louder every instant.” The effect of this acceleration and halted movement is a sense of urgency for the narrator to rid himself of the old man’s heart and his eye, which reveals his obsessive nature.</li> <li>Poe uses punctuation to show the narrator’s growing anxiety about the old man’s beating heart. Poe shows how the narrator is disturbed by the beating heart growing “quicker” and “louder” revealing his madness.</li> </ul>

## Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> <li>scantlings (n.) – rafters or timbers that compose a house frame</li> <li>planks (n.) – a long, flat piece of timber</li> <li>cease (v.) – to stop</li> </ul>
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> <li>stealthily (adj.) – slowly, deliberately, secretly</li> </ul>

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p><b>Standards &amp; Text</b></p> <ul style="list-style-type: none"> <li>Standards: RL.9-10.2, RL.9-10.5, CCRA.R.6, W.9-10.9.a</li> <li>Text: “The Tell-Tale Heart,” paragraphs 8–13</li> </ul>	

Learning Sequence	
1. Introduction to Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Paragraphs 8–13 Reading and Discussion	3. 70%
4. Quick Write	4. 10%
5. Closing	5. 5%

## Materials

- Student copies of the Short Response Checklist and Rubric (refer to 9.2.1 Lesson 1)
- The homework for this lesson asks students to revisit their initial annotations from Lessons 2–5. For accountability purposes, students may need a different colored writing utensil.

## Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
	Plain text (no symbol) indicates teacher action.
	<b>Bold text (no symbol) indicates questions for the teacher to ask students.</b>
	<i>Italicized text (no symbol) indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

### Activity 1: Introduction to Lesson Agenda

5%

Begin by reviewing the lesson agenda. Explain that students will continue working with RL.9-10.2 and RL.9-10.5, the assessed standards for this lesson. Explain to students that they will be closely reading paragraphs 8–13 in “The Tell-Tale Heart” and participating in an evidence-based discussion to consider how Poe’s structural choices contribute to the development and refinement of a central idea.

- ▶ Students look at the agenda.

## Activity 2: Homework Accountability

**10%**

Instruct students to talk in pairs about how they can apply their focus standard, RL.9-10.4 to their text. Lead a brief share out on the previous lesson's Accountable Independent Reading (AIR) homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- ▶ Students (or student pairs) discuss and share how they applied their focus standard (RL.9-10.4) to their AIR text from the previous lesson's homework.

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Instruct students to do a Turn-and-Talk in pairs about paragraphs 8–13 annotation.

- ▶ Students discuss their annotation for paragraphs 8–13.
- ▶ Annotation may include the following:

(Paragraph 8)

- Box around the word *crevice*.
- Star near the repetition of the word “very” – This repetition shows that Poe wants to draw attention to the narrator's methodical actions.
- Star near the phrase, “stealthily, stealthily” – This shows again, how slow and meticulous the narrator describes his actions. Everything he does is calculated.
- Star the word “it” – noting the vulture eye, the narrator's obsession.

(Paragraph 9)

- Exclamation point near “furious” – The narrator is angry about the eye being open but he was searching for it for seven nights.
- Star near “but I could see nothing else of the old man's face or person” – noting how the narrator only wants to see the eye; the old man himself does not matter.

(Paragraph 10)

- Star the repetition of the word “you” – The narrator continues to address the reader as if the reader will empathize with him.
- Exclamation point near “the beating of the old man's heart” – noting the narrator's transition from the eye to the old man's heart, further revealing his obsessive tendencies.

(Paragraph 11)

- Star near the repetition of the word “louder” – The beating of the heart is getting louder.
- Exclamation point near the murder scene – For a man who had watched the old man so carefully for days, he quickly kills him by pulling a bed over him.
- Star near “His eye would trouble me no more.” – The narrator believes that all of his troubles will be over by simply killing the old man and ridding himself of the eye.
- Boxes around the words *shrieked, gaily, ceased*.

- Exclamation point near “I then smiled gaily, to find the deed so far done” – noting how the narrator smiles after killing the old man.

(Paragraph 12)

- Star near the line “wise precautions I took for the concealment of the body” – It is evident the narrator is taking great care in hiding the body.
- Box around the word *dismembered*.
- Exclamation mark near *dismembered* – The narrator is chopping the body up like a serial killer; this further reveals the narrator’s insanity.

(Paragraph 13)

- Star near the phrase, “no human eye—not even his” – Even though the man is dead, the narrator remains obsessed with the old man’s eye.
- Star near the phrase, “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” – Again, the narrator is careful, skilled at his crime.
- Boxes around the words *deposited*, *scantlings*.

### Activity 3: Paragraphs 8–13 Reading and Discussion

70%

Introduce the Quick Write assessment (How do Poe’s structural choices contribute to the development and refinement of a central idea?). Explain to students that this is the lesson assessment and the focus for today’s reading.

- ▶ Students examine the Quick Write assessment and listen.

① Display the Quick Write assessment for students to see.

Instruct students to keep this assessment in mind as they analyze the text in the evidence-based discussion. Inform students that they will be annotating specifically for Poe’s structural choices and the development of central idea as they discuss the text.

Instruct students to take out their annotated copy of “The Tell-Tale Heart” and turn to paragraph 8 (“When I had waited a long time, very patiently” through “shot out from the crevice and fell full upon the vulture eye”). Instruct students to reread this paragraph in pairs.

Ask students the following questions:

① Consider having student pairs discuss the questions before asking them in a whole-class setting.

**How does the narrator describe his movements in this paragraph?**

- ☞ He is moving very slowly and carefully: “I resolved to open a little—a very, very little crevice in the lantern” and “stealthily.”

**Why does the narrator move in these ways?**

- He is trying to see the “vulture eye.”

**What is the effect of Poe’s use of repetition in this excerpt?**

- The repetition shows how slowly and carefully the narrator is moving and builds tension and suspense.

Remind students this question is addressing text structure and is an example of RL.9-10.5. Instruct students to annotate their text to mark this evidence, using the code SC.

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Instruct students to do a Turn-and-Talk in pairs about the following question:

**What do you notice about the development of central idea in this excerpt?**

- ▶ Students do a Turn-and-Talk in pairs about the development of central idea in the excerpt.

Lead a share out of pair responses. Instruct students to annotate the text for central idea during the share out.

- Student responses may include:
    - The narrator is still revealing his madness and obsession by showing how patient and slow he is willing to move to get a glimpse of the old man’s eye: “So I opened it—you cannot imagine how stealthily, stealthily.”
- 

Instruct students to reread in pairs paragraphs 9 and 10 (“It was open—wide, wide open—and I grew furious” through “as the beating of a drum stimulates the soldier into courage”).

Instruct students to continue to annotate the text for evidence of Poe’s structural choices. Remind students that as they annotate, they are identifying textual evidence to be used in the lesson assessment as well as the Mid-Unit and End-of-Unit Assessments. This focused annotation supports students’ engagement with W.9-10.a, which focuses on the use of textual evidence in writing.

Ask students the following questions:

- ① Consider having students discuss the questions in pairs before sharing out with the whole class.

**How does the old man’s eye affect the narrator?**

- He grows angry at it, but it also frightens him: “with a hideous veil over it that chilled the very marrow in my bones.”

**What does the narrator mean when he states that he had directed the ray of light “as if by instinct”?**

- The narrator is so obsessed with the eye and has been in the old man’s room for so many nights, that he naturally shines the light exactly upon the eye: “for I had directed the ray as if by instinct, precisely upon that damned spot.”

**Where has the narrator previously discussed his *acute* senses? Why does he remind the reader of this in paragraph 10?**

- In the first paragraph the narrator tells the reader his hearing is heightened: “The disease had sharpened my senses.” He reminds the reader because he is beginning to hear the old man’s beating heart and wants to remind the reader that he is not mad, his hearing is just heightened: “And have I not told you that what you mistake for madness is but over-acuteness of the sense?”

**What action is happening in paragraphs 8, 9, and 10?**

- The narrator is opening a “little—a very, very little crevice in the lantern” and shining the light on the old man’s “vulture eye.”

**What is the effect of Poe’s use of time in paragraphs 8, 9, and 10?**

- Student responses may include the following:
  - The story’s pacing is slow and halting in paragraphs 9 and 10.
  - Poe stops the action to show the narrator’s intense reaction to the eye and his new attention on the heart, which creates suspense.

Instruct students to do a Turn-and-Talk in pairs about the following question:

**What do you notice about the development of central idea in this excerpt?**

- ▶ Student pairs discuss the development of central idea in the excerpt.

Lead a share out of responses. Instruct students to annotate the text for central idea during the share out.

- Responses may include:
  - The narrator mentions again how he is not mad, and that he simply has heightened hearing: “And have I not told you that what you mistake for madness is but over-acuteness of the sense?” He is now hearing the old man’s beating heart, which actually shows that the narrator is mad.
  - The narrator finally sees his obsession, the eye. He talks about how it makes him “furious” but also frightens him: “chilled the very marrow in my bones.”

- The narrator also mentions that he cannot see the “old man’s face or person” showing how he only wants to see the eye, because he is obsessed with the eye alone.

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Instruct students to reread in pairs the first part of paragraph 11 (“But even yet I refrained and kept still” through “so strange a noise as this excited me to uncontrollable terror”).

Ask students the following questions:

① Consider having students discuss the questions in pairs before sharing out with the whole class.

**Why does the narrator hold the lantern motionless?**

- The narrator is obsessed with the eye, and he wants to keep the light on his place of obsession: “I tried how steadily I could maintain the ray upon the eye.”

**What explanation does the narrator give for his “uncontrollable terror”?**

- According to the narrator, the old man’s beating heart is growing “quicker” and “louder,” and it is a strange noise that is causing him “uncontrollable terror.”

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Instruct students to reread in pairs the second part of paragraph 11 (“Yet, for some minutes longer I refrained and stood still” through “His eye would trouble me no more”).

**What does the narrator mean when he says the “old man’s hour had come!”?**

- He is going to kill the old man.

**Why would the old man’s eye no longer “trouble” the narrator?**

- Because the narrator has made sure the narrator is “stone, stone dead.” The narrator even places his hand on the old man’s heart to ensure there is no “pulsation.”
- ① Consider noting how the narrator uses the word *vex* to describe the beating heart. In paragraph 3, he used *vex* to describe the old man’s eye.

**Consider the story’s pacing in paragraphs 8–10. How does Poe use text structure and time in paragraph 11?**

- Student responses may include the following:
  - At the beginning of paragraph 11, the narrator says, “But even yet I refrained and kept still. I scarcely breathed. I held the lantern motionless.” Poe has stalled the story’s action here, but the pace feels quick because of the short and precise sentences. This structural choice slows

- down the action in the story, but the pace quickens. It also builds tension as the narrator waits, listening as the beating heart grows “louder and louder every instant.”
- Poe’s use of repetition and punctuation, such as exclaiming about the heart as “It grew louder, I say, louder every moment!” and “But the beating grew louder, louder!” increases the tension in the story. These passages are also interrupted by the narrator’s exclaiming “do you mark me well I have told you that I am nervous: so I am.” These exclamations increase the frenzied tone of the narrator and make the pace of the story seem quicker as compared to the narrator’s extremely slow movements up to this point.
  - The action leading to the murder was slow and careful, and Poe used lengthy description. Poe describes the murder in only a few sentences.

Instruct students to do a Turn-and-Talk in pairs about the following question:

**What do you notice about the development of central idea in this excerpt?**

- ▶ Student pairs do a Turn-and-Talk about the development of central idea in the excerpt.

Lead a share out of responses. Instruct students to annotate for central idea on their text during the share out.

- ▶ Students share out their responses and annotate for central idea.

☞ Responses may include:

- The narrator is saying that he can hear the old man’s heart beat growing louder and quicker, although it is not possible that he actually heard the old man’s heart: “It grew louder, I say, louder every moment.” This shows his madness.
- The narrator ensures the old man is dead by placing his “hand upon the heart.” This shows how obsessed he is with making sure the old man is dead so that “his eye would trouble [him] no more.”

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Instruct students to reread in pairs paragraphs 12 and 13 (“If still you think me mad” through “A tub had caught all—ha! ha!”) .

- ▶ Students reread paragraphs 12 and 13 in pairs.

Ask the following questions:

- ① Consider having the students discuss the questions in pairs before sharing out with the whole class.

**What are the “wise precautions” the narrator takes?**

- Student responses should include the following: He dismembers the old man and puts him under the floorboards of the room: “First of all I dismembered the corpse. I cut off the head and the arms and the legs.”

① Consider providing the definition of the words *scantlings* (rafters or timbers that compose a house frame) and *planks* (a long, flat piece of timber).

### Why does he refer to the “precautions” as “wise”?

- Because they are carefully executed and he believes no one is going to detect anything: “I then replaced the boards so cleverly, so cunningly, that no human eye—not even his—could have detected any thing wrong.” The narrator believes that he will not seem mad because he behaves so wisely.

Facilitate a discussion about Poe’s structural choices throughout paragraphs 8–13.

### What structural choices is Poe making throughout these paragraphs?

- Student responses may include:
  - In paragraph 8, the narrator’s actions are moving slowly as exhibited by the repetition Poe uses.
  - In paragraph 9 and 10, Poe stops the action of the story. The narrator is focused on the old man’s eye and hearing the old man’s beating heart.
  - In paragraph 11, the story’s action is still moving slowly as the narrator fixates on the old man’s eye but continues to hear the beating heart grow “louder” and “quicker.” Poe uses punctuation to show the narrator’s growing excitement about the beating heart. This increases the suspense of the story, as the narrator grows more upset.
  - In paragraphs 12 and 13, the story’s action resumes as the narrator calmly explains his plans for concealing the body.
- ① Remind students to think about the choices an author can make including using time, order of events, or text structure (RL.9-10.5).

## Activity 5: Quick Write

**10%**

Instruct students to respond briefly in writing to the following prompt:

### How do Poe’s structural choices contribute to the development and refinement of a central idea?

Remind students to use the Short Response Checklist and Rubric to guide their written responses.

- ① Display the prompt for students to see, or provide the prompt in hard copy.

- ▶ Students independently answer the prompt using evidence from the text.
- 🗣 See the High Performance Response at the beginning of this lesson.

## Activity 6: Closing

5%

Display and distribute the homework assignment. Instruct students to revisit their initial annotation of the text made during Lessons 2–5 by adding to or revising the annotation. The revised annotation will show the learning from the previous lessons' close reading including questions remaining/answered, repetition of ideas, connections between parts of the text, and defined vocabulary.

Instruct students to preview the following lesson's text by annotating paragraphs 14–18.

- ▶ Students follow along.

## Homework

Revisit your initial annotation of the text made during Lessons 2–5 by adding to/revising annotation. The revised annotation will demonstrate your learning from the previous lessons' close reading, specifically questions remaining/answered, repetition of ideas, connections between parts of the text, and defined vocabulary.

Preview the following lesson's text by annotating paragraphs 14–18.

## 9.2.1

## Lesson 6

## Introduction

In this lesson, students read paragraph 14 through the end of “The Tell-Tale Heart” (from “When I had made an end of these labors” through “—It is the beating of his hideous heart!”), in which the narrator finally admits his murderous deed to the police.

Students will analyze how Poe drives the story toward the narrator’s confession in the last paragraph and consider how a new idea, guilt, emerges and develops in the resolution of the story. Additionally, students will continue to analyze how Poe further develops the ideas of madness and obsession through specific textual details.

Students will read independently and engage in evidence-based discussions in pairs, a small group, and the whole class, as well as complete a brief writing assignment to close the lesson. For homework, students will continue to read their Accountable Independent Reading (AIR) through the lens of their focus standard (RL.9-10.4) and prepare for a 3–5 minute discussion of their text based on that standard. Additionally, students will reflect on previous lessons’ textual analysis and write a paragraph response to the following question: Which section of the story seems to be the most successful in creating tension? Explain why, providing evidence of Poe’s structural choices to support your thinking.

## Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
RL.9-10.5	Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
CCRA.R.6	Assess how point of view or purpose shapes the content and style of a text.

W.9-10.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</p>
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## Assessment

### Assessment(s)

The learning in this lesson will be captured through a Quick Write at the end of the lesson. Students will answer the following prompt based on the close reading (citing text evidence and analyzing key words and phrases) completed in the lesson:

- Where does a new central idea emerge? How does Poe develop this idea in the conclusion of the story?

### High Performance Response(s)

A High Performance Response may include the following:

The idea of guilt emerges in paragraph 16. Poe develops this idea by:

- Creating a physical reaction in the narrator and gradually increasing the effects of this physical reaction throughout the end of the story. The narrator, at first, develops a headache and a distant ringing in his ears: “My head ached, and I fancied a ringing in my ears.” This feeling gains intensity, as the ringing becomes more distinct and the narrator grows pale, he gasps for breath, he argues, and he paces frantically: “I gasped for breath—and yet the officers heard it not. I talked more quickly—more vehemently.”
- Comparing the police officers’ actions with the narrator’s actions. The narrator is feeling guilty and thinks he hears the dead man’s beating heart. The police on the other hand, seem unaware of the narrator’s crime and don’t seem to notice the “noise” or the narrator’s guilt-provoked actions. For example, the police continue to smile and chat, as the narrator falls apart: “but the noise arose over all and continually increased. It grew louder—louder—louder! And still the men chatted pleasantly, and smiled. Was it possible they heard not?”
- Connecting the narrator’s guilt to his obsessive and mad tendencies. Poe ties the narrator’s guilt into his obsession and madness, which are the main reasons for killing the old man. For example, Poe describes the ringing as “a sound as a watch makes when enveloped in cotton.” This imagery is the same comparison used to describe the beating heart that triggers the narrator’s murder of the old man. Additionally, the narrator’s guilt physically reveals his insanity, as he swings a chair,

foams, raves, swears, and finally admits his “deed”: “Oh God! What could I do? I foamed—I raved—I swore!” Finally, the “beating heart” is imagined by the narrator (the old man is dead and his heart no longer beats), further revealing his madness and obsession: “I admit the deed!—tear up the planks! Here, here!—It is the beating of his hideous heart!”

- Revealing the narrator’s gradual loss of control. When the police first arrive, the narrator is arrogant and carefree about the murder: “I smiled,—for what had I to fear?” After the guilt starts to take hold, the narrator slowly loses control by imagining the “noise” of the beating heart becoming louder, increasing the intensity of his physical reactions, and speeding up the narrator’s way of speaking. For example, he begins to talk excitedly, repeat himself, and talk in more direct, simple exclamations: “I could bear those hypocritical smiles no longer! I felt that I must scream or die! and now—again!—hark! louder! louder! louder! louder!” This way of speaking is different from the narrator’s way of speaking when he initially plans the murder.

## Vocabulary

### Vocabulary to provide directly (will not include extended instruction)

- repose (v.) – rested
- dissemble (v.) – to give a false or misleading appearance
- deed (n.) – something that is done, performed, or accomplished
- fatigues (n.) – weariness from bodily or mental exertion
- gesticulations (n.) – animated or excited gestures

### Vocabulary to teach (may include direct word work and/or questions)

- audacity (n.) – boldness or daring, especially with confident or arrogant disregard for personal safety, conventional thought, or other restrictions
- vehemently (adv.) – emotionally, passionately, intensely
- mockery (n.) – ridicule, contempt, or derision
- hypocritical (adj.) – the pretense of having virtues, beliefs, or principles that one does not actually possess

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<b>Standards &amp; Text</b> <ul style="list-style-type: none"> <li>Standards: RL.9-10.2, RL.9-10.5, CCRA.R.6, W.9-10.9.a</li> <li>Text: “The Tell-Tale Heart,” paragraphs 14–18 (end of the text)</li> </ul>	
<b>Learning Sequence</b> <ol style="list-style-type: none"> <li>Introduction to Lesson Agenda</li> <li>Homework Accountability</li> <li>Paragraphs 14–18 Reading and Discussion</li> <li>Quick Write</li> <li>Closing</li> </ol>	<ol style="list-style-type: none"> <li>5%</li> <li>15%</li> <li>65%</li> <li>10%</li> <li>5%</li> </ol>

## Materials

- Student copies of Short Response Checklist and Rubric (refer to 9.2.1 Lesson 1)

## Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
	Plain text (no symbol) indicates teacher action.
	<b>Bold text (no symbol) indicates questions for the teacher to ask students.</b>
	<i>Italicized text (no symbol) indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

## Activity 1: Introduction to Lesson Agenda

5%

Begin by reviewing the lesson agenda and assessed standards for this lesson: RL.9-10.2. In this lesson, students will read and annotate paragraphs 14 through 18 (the end) of “The Tell-Tale Heart” and analyze

how Poe drives the story toward the narrator's confession. Students will consider how a new central idea emerges and develops in the resolution of the story. Students will work in pairs, small groups, and as a class, and will conclude the lesson with a brief writing assignment.

- ▶ Students look at the agenda.

## Activity 2: Homework Accountability

**15%**

Instruct students to talk in pairs about how they can apply their focus standard, RL.9-10.4, to their text. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- ▶ Students (or student pairs) discuss and share how they applied their focus standard (RL.9-10.4) to their AIR text from the previous lesson's homework.

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Instruct students to do a Turn-and-Talk in pairs about their revised annotation from Lesson 5's homework.

- ▶ See annotation examples from Lessons 2–5 for possible student responses.

Explain that the revised annotation focused on central idea and that this lesson's reading will also focus on central idea as well as Poe's structural choices.

- ▶ Students listen.

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Instruct students to stay in their pairs from the previous activity and take out their annotated copies of "The Tell-Tale Heart." Instruct student pairs to share their paragraphs 14–18 annotation (Lesson 5's homework). Remind students to think about the annotation codes from Module 9.1 by looking for sections of text that are confusing, areas that are reminders of other texts, sections that strike or surprise in some way, unfamiliar words and phrases, and ideas that seem important.

Annotation may include:

(Paragraph 14)

- Boxes around the words *suavity*, *aroused*, *deputed*.
- Star near "for what had I now to fear?"

(Paragraph 15)

- Boxes around the words *bade, fatigues, audacity, reposed*.
- Star near “I showed them his treasures, secure, undisturbed,” noting the narrator’s fearlessness and confidence.

(Paragraph 16)

- Star near “My head ached, and I fancied a ringing in my ears,” noting the narrator’s physical changes.
- Question mark in the margin: Why does the narrator begin hearing the ringing?

(Paragraph 17)

- Boxes around the words *vehemently, gesticulations, mockery, derision, agony, hypocritical*.
- Star near “a sound as a watch makes when enveloped in cotton,” noting the exact same description of the beating heart previously addressed in the text.
- Exclamation point near “I foamed—I raved—I swore!” to note the narrator’s erratic behavior.
- Question mark in the margin: Are the police unaware of the narrator’s crazy behavior?
- Question mark in the margin: How can the narrator “hear” the dead man’s beating heart?

(Paragraph 18)

- Boxes around the words *dissemble, deed*.
- Question mark near “‘Villains!’ I shrieked,” asking why the narrator would call the police villains when he is actually the villain himself.

① The focus of this annotation is to familiarize the students with this section of the text again before additional text analysis in the following activity.

### Activity 3: Paragraphs 14–18 Reading and Discussion

65%

Introduce the Quick Write assessment: (Where does a new central idea emerge? How does Poe develop this idea in the conclusion of the story?). Explain to students that this is the lesson assessment and the focus for paragraphs 14–18 reading.

- ▶ Students read the assessment and listen.

① Display the Quick Write assessment for students to see.

Instruct students to keep this assessment in mind as they analyze the text in the evidence-based discussion. Explain to students that throughout the discussion, they will stop and take notes in preparation for this Quick Write assessment.

Instruct students to independently reread paragraphs 14 and 15 (from “When I had made an end of these labors” through “the very spot beneath which reposed the corpse of the victim”).

- ▶ Students silently reread paragraphs 14 and 15.

① **Differentiation Consideration:** If students struggle reading independently, consider reading aloud paragraphs 14–15 for support.

Ask students the following questions and instruct them to discuss in their pairs:

- ① Remind students to add to/revise their annotation and elaborate on ideas in a notebook or on self-stick notes.
- ① **Differentiation Consideration:** Consider having the students discuss the questions in pairs before sharing out with the whole class.

**Why does the narrator have a “light heart”?**

- 💬 Student responses should include the following: Because he thinks he has nothing to fear: “for what had I now to fear?” He has effectively cleaned up the murder and buried the body.

**In paragraphs 14 and 15, what is the effect of the narrator’s question “What had I to fear?”**

- 💬 The narrator draws attention to his over-confident attitude that he will get away with the murder of the old man.

**What does the narrator do in the “enthusiasm of [his] confidence”?**

- 💬 The narrator leads the police into the old man’s chamber, the scene of the murder.

**What is the narrator’s “perfect triumph”?**

- 💬 He thinks he is getting away with the murder by fooling the police: “I bade them search—search well.” He is even willing to let the police search the old man’s bedroom and rest there: “I brought chairs into the room, and desired them here to rest from their fatigues.”
- ① **Differentiation Consideration:** If students struggle with the meaning of *fatigues*, consider giving them the definition: “weariness from bodily or mental exertion.” Also, consider providing students with the definition of *audacity*: “boldness or daring.”

**What does the narrator do with “wild audacity”?**

- The narrator moves his seat “upon the very spot beneath which reposed the corpse of the victim.” He is sitting on top of the dead body, not afraid of being caught.

Lead a brief full class discussion about student observations.

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Instruct students to independently reread paragraph 16 (from “The officers were satisfied. My manner had convinced them” through “until, at length, I found that the noise was not within my ears”).

- ▶ Students silently reread paragraph 16.

- ① **Differentiation Consideration:** If students struggle reading independently, consider reading aloud paragraph 16 for support.

Ask students the following questions and instruct them to discuss in their pairs:

- ① Remind students to add to/revise their annotation and elaborate on ideas in a notebook or on self-stick notes.
- ① Consider having the students discuss the questions in pairs before sharing out with the whole class.

**What does the narrator mean by “I found that the noise was not within my ears”?**

- The narrator now believes that the sound of the heart beating is real and that others should be able to hear the sound as well.

**What is happening to the narrator in this paragraph?**

- He is becoming physically ill; he pales and experiences a headache. He begins to hear a ringing in his ears and is becoming agitated: “I felt myself getting pale and wished them gone.”

Lead a brief full class discussion about student observations.

Ask students to identify a structural choice Poe makes in paragraph 16, and describe the effect of that choice.

- Poe shows the narrator’s growing agitation through his use of repetition when describing the increasing distinctness of the ringing: “The ringing became more distinct:—It continued and became more distinct.”

Instruct students to annotate that structural choice with SC (structural choice) and explain that choice in the margin of their text.

- ▶ Students annotate.

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Instruct students to independently reread paragraphs 17–18, the end of the text (from “No doubt I now grew very pale;—but I talked more fluently” through “It is the beating of his hideous heart!”).

- ▶ Students silently reread paragraphs 17–18.

① **Differentiation Consideration:** If students struggle reading independently, consider reading aloud paragraphs 17–18 for support.

Ask students the following questions and instruct them to discuss in their pairs. Remind students to add to/revise their annotation and elaborate on ideas in a notebook or on self-stick notes.

- ① Consider having the students discuss the questions in pairs before sharing out with the whole class.
- ① Draw students’ attention to the narrator’s repetition of the description of the beating heart as “a sound as a watch makes when enveloped in cotton.” The narrator first describes the heart this way in paragraph 10. This repetition connects to the narrator’s obsession with the eye and the beating heart.

**Describe the narrator’s way of speaking in the beginning of this excerpt.**

- ☞ The narrator is speaking “more fluently,” “with a heightened voice” meaning loudly, “more quickly,” and arguing “in a high key.”

Ask students to volunteer a definition of *vehemently*. If students struggle, provide them with a definition: “emotionally, loudly, passionately.”

① **Differentiation Consideration:** Consider giving students the definition of *gesticulations* (“animated or excited gestures”) to further illustrate the narrator’s erratic behavior.

**What effect is the “noise” having on the narrator?**

- ☞ The “noise” is gradually driving the narrator insane and causing him to exhibit erratic behavior. He is arguing and talking “in a high key.” He swings a chair and grates “it upon the boards.” He is swearing and foaming: “I foamed—I raved—I swore!”

**How do the police react to the narrator’s behavior?**

- ☞ The police seem to be unaware of the narrator’s disturbing behavior; they are continuing to chat pleasantly and smile: “And still the men chatted pleasantly, and smiled.” They seem ignorant that anything is wrong.

**Why does the narrator think the police were “making a mockery” of his horror?**

- ☞ The police remain calm as the narrator grows more agitated. The narrator thinks the police are making fun of him or ridiculing him because, unlike the narrator, the police remain unaware of the beating heart. By contrast, the narrator is “hearing” a beating heart and he does not understand why the police continue to act as if nothing is the matter: “I could bear those hypocritical smiles no longer!” This contrast shows the narrator’s madness.

**Why does the narrator call the police officers’ smiles *hypocritical*?**

- ☞ They are *hypocritical* or false because he believes they are pretending not to hear the beating heart.

**Who does the narrator call “Villains”?**

- ☞ The narrator calls the police villains.

Offer students the definition of *dissemble*: “to give a false or misleading appearance.”

**What does the command, “dissemble no more” reveal about the narrator?**

- ☞ The narrator believes the police are being dishonest with him, pretending not to hear the beating heart.

① **Differentiation Consideration:** Consider giving students the definitions of *deed* (“something that is done, performed, or accomplished”) and *derision* (“ridicule or mockery”).

**What drives the narrator to “admit the deed”?**

- ☞ Student responses may include:
  - The narrator is driven to confess by the beating heart that only he can hear, because it represents his own obsession.
  - The presence of the police makes him confess.
  - The narrator is overwhelmed by guilt for killing the old man, whom he “loved.”
  - When the narrator was obsessed with the eye, his response was to kill the old man. Now that the old man is dead, there is nothing more the narrator can do, other than confess, to rid himself of the beating heart.

Instruct students to reread paragraphs 17 and 18 and annotate for punctuation.

- ▶ Students independently annotate paragraphs 17 and 18, noting Poe’s use of punctuation.

Instruct students to form small groups and discuss the following question about Poe’s use of text structure in paragraph 17.

- ▶ Students form small groups and discuss the following question.
- ① Display the question or provide in hard copy.
- ① Remind students that they will revisit their annotations for and discussions about text structure in the Mid-Unit Assessment, in which they will draw evidence from the text to support their analysis (W.9-10.9.a).

### What is the effect of Poe’s use of punctuation in paragraphs 17 and 18?

- ☞ The short questions (“What could I do?”) and exclamations (“Oh God!” “I foamed—I raved—I swore!” “Almighty God!—no, no! They heard!” “tear up the planks! here, here!”) show that the narrator is anxious and frantic, and increase the pace of the story as the narrator completely loses control and confesses to the murder.

## Activity 4: Quick Write

**10%**

Instruct students to respond briefly in writing to the following prompt:

**Where does a new central idea emerge? How does Poe develop this idea in the conclusion of the story?**

Remind students to use the Short Response Checklist and Rubric to guide their written responses.

- ▶ Students listen and read the Quick Write prompt.
- ① Display the Quick Write prompt for students to see or provide the prompt in hard copy.

Transition to independent Quick Write.

- ☞ See the High Performance Response at the beginning of this lesson.

## Activity 5: Closing

**5%**

Display and distribute the homework assignment. For homework, instruct students to continue their AIR through the lens of their focus standard (RL.9-10.4) and prepare for a 3–5 minute discussion of their text based on that standard.

Additionally, instruct students to reflect on the previous lessons' textual analysis and write a paragraph response to the following question: Which section of the story seems to be the most successful in creating tension? Explain why, providing evidence of Poe's structural choices to support your thinking. Remind students to use the Short Response Checklist and Rubric to guide their written responses.

► Students follow along.

① The reflective writing homework will be used to inform the instruction in the following lesson (Lesson 7).

## Homework

Continue reading your Accountable Independent Reading text through the lens of the assigned focus standard (RL.9-10.4) and prepare for a 3–5 minute discussion of your text based on that standard.

Reflect on this lesson and previous lessons' textual analysis and write a paragraph response to the following question: Which section of the story seems to be the most successful in creating tension? Explain why, providing evidence of Poe's structural choices to support your thinking.

## 9.2.1

## Lesson 7

## Introduction

In this lesson, students analyze the entire text of “The Tell-Tale Heart” with a focus on Poe’s choices concerning text structure, time, and order of events. Students will practice identifying and connecting textual evidence to develop a claim about Poe’s structural choices. This lesson’s work directly supports the Mid-Unit Assessment, as students will have to identify and connect evidence to make a claim about how point of view and structural choices contribute to the development of a central idea over the course of the text.

This lesson’s activities will engage students in learning how to identify and connect pieces of textual evidence to make a claim. Students will use their text annotation, discussion notes, and previous Quick Writes to engage in evidence-based discussion, as well as complete a brief assessment in which students will make an original claim about Poe’s use of structure, time, or order of events. For homework, students will organize their materials, annotations, and evidence in preparation for Lesson 8’s Mid-Unit Assessment.

## Standards

Assessed Standard(s)	
RL.9-10.5	Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
Addressed Standard(s)	
W.9-10.2.b	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. a. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.
L.9-10.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

## Assessment

Assessment(s)
The learning in this lesson will be captured through an Exit Ticket at the end of the lesson. Students will make an original claim about Poe’s use of text structure, time, or order of events and support the claim with evidence from the text.
High Performance Response(s)
<p>A High Performance Response may include the following:</p> <ul style="list-style-type: none"> <li>Poe uses repetition to show how slowly and cautiously the narrator carries out his murder plan. Text evidence:             <ul style="list-style-type: none"> <li>“I undid the lantern cautiously—oh, so cautiously—cautiously” (paragraph 3)</li> <li>“So I opened it—you cannot imagine how stealthily, stealthily” (paragraph 8)</li> </ul> </li> <li>Poe begins the story after the action has occurred to build suspense. Text evidence:             <ul style="list-style-type: none"> <li>“True!—nervous—very, very dreadfully nervous I had been and am; but why will you say that I am mad?” (paragraph 1)</li> <li>“Hearken! And observe how healthily—how calmly I can tell you the whole story” (paragraph 1).</li> </ul> </li> <li>Poe slows down the action of the story to reveal how carefully and cautiously the narrator is executing his plan. Text evidence:             <ul style="list-style-type: none"> <li>“For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down” (paragraph 6).</li> <li>“When I had waited a long time, very patiently, without hearing him lie down” (paragraph 8)</li> </ul> </li> </ul>

## Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> <li>None.*</li> </ul>
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> <li>None.*</li> </ul>

\*Because these are not close reading lessons, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1E of this document

[http://www.engageny.org/sites/default/files/resource/attachments/9-12\\_ela\\_prefatory\\_material.pdf](http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf).

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<b>Standards &amp; Text</b> <ul style="list-style-type: none"> <li>Standards: RL.9-10.5, W.9-10.2.b, L.9-10.1</li> <li>Text: “The Tell-Tale Heart” (The text has been read in its entirety.)</li> </ul>	
<b>Learning Sequence</b> <ol style="list-style-type: none"> <li>1. Introduction to Lesson Agenda</li> <li>2. Homework Accountability</li> <li>3. Gathering Textual Evidence</li> <li>4. Making Evidence-Based Claims</li> <li>5. Exit Ticket</li> <li>6. Closing</li> </ol>	<ol style="list-style-type: none"> <li>1. 10%</li> <li>2. 10%</li> <li>3. 45%</li> <li>4. 20%</li> <li>5. 10%</li> <li>6. 5%</li> </ol>

## Materials

- Copies of Evidence Collection Tool for each student
- 9.2 Common Core Learning Standards Tool (refer to 9.2.1 Lesson 1)

## Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
<b>10%</b>	<b>Percentage indicates the percentage of lesson time each activity should take.</b>
	Plain text (no symbol) indicates teacher action.
	<b>Bold text (no symbol) indicates questions for the teacher to ask students.</b>
	<i>Italicized text (no symbol) indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

## Activity 1: Introduction to Lesson Agenda

**10%**

Begin by reviewing the lesson agenda and assessed standards for this lesson: RL.9-10.5. In this lesson, students will analyze the entire text of “The Tell-Tale Heart” with a focus on how Poe makes choices concerning text structure, time, and order of events. Students will practice identifying and connecting textual evidence to develop a claim about Poe’s structural choices. This lesson’s work directly supports the Mid-Unit Assessment that will take place in Lesson 8.

Explain that students will begin working on two new standards: W.9-10.2.b. and L.9-10.1. Ask students to individually reread standard W.9-10.2.b and assess their familiarity with and mastery of the standard on their 9.2 Common Core Learning Standards Tool (See Lesson 1).

Ask students to record what they think are the large ideas in this standard and discuss them in pairs.

- ▶ Students will work in pairs to record their ideas. Sample response may include the following:
  - Develop a topic with textual evidence
  - Use well-chosen, relevant, and sufficient textual evidence

Remind students that they began considering how to integrate quotations in Module 1. Tell students they will now begin considering the quality of evidence and quotes they use. Ask students the following question: What is well-chosen, relevant, and sufficient textual evidence?

- Student response may include the following: The evidence should develop the topic directly and specifically. There should be enough evidence to fully develop the topic.

Explain to students that this lesson will focus on gathering well-chosen, relevant, and sufficient evidence to make a claim about Poe’s structural choices.

- ▶ Students listen.

Ask students to individually reread standard L.9-10.1 and assess their familiarity with and mastery of the standard on their 9.2 Common Core Learning Standards Tool.

- ▶ Students reread standard L.9-10.1 and assess their familiarity with and mastery of the standard on their tool.

Ask students to record what they think are the large ideas in this standard and discuss in pairs.

- ▶ Students record their ideas and discuss in pairs. Sample response may include the following:
  - Use complete sentences and correct verb tenses in writing and discussions.
  - Make sure that subjects and verbs agree.

Explain to students that they will practice standard L.9-10.1 throughout Unit 1 in their writing assessments and discussions, and will begin to be assessed on their mastery of this standard in Unit 2.

- ▶ Students listen.

## Activity 2: Homework Accountability

**10%**

Instruct students to talk in pairs about how they can apply their focus standard, RL.9-10.4, to their text. Lead a brief share out on the previous lesson's Accountable Independent Reading (AIR) homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- ▶ Students (or student pairs) discuss and share how they applied their focus standard (RL.9-10.4) to their AIR text from the previous lesson's homework.

Instruct students to take out their annotated copy of "The Tell-Tale Heart" and the reflective writing homework assignment from Lesson 6: Which section of the story seems to be the most successful in creating tension? Explain why, providing evidence of Poe's structural choices to support your thinking.

- ▶ Students take out their annotated copy of "The Tell-Tale Heart" and reflective writing homework from Lesson 6.

Ask students to share out their homework responses.

💬 Student responses may include the following:

- Paragraph 6 is the most successful in creating tension because the narrator does not move for "a whole hour." Poe uses time to build suspense as the narrator waits and the old man listens for the narrator's next move: "For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down."
- Paragraphs 8 and 9 are the most successful because the narrator is still moving slowly into the room and finally sees the eye. Poe continues to build tension by using repetition to show how slowly and carefully the narrator is moving: "I resolved to open a little—a very, very little crevice in the lantern" and "—you cannot imagine how stealthily, stealthily."

## Activity 3: Gathering Textual Evidence

**45%**

Remind students that they have been annotating for Poe's structural choices throughout the close reading of the story. Inform students that they will now work in small groups to gather and examine clear and relevant evidence regarding Poe's structural choices, determine how this evidence is connected or what it says about Poe's structural choices, and then make a claim. Students will compile

evidence on an Evidence Collection Tool and draw on this evidence to support analysis in the Mid-Unit Assessment (W.9-10.9.a).

Distribute the Evidence Collection Tool.

- ▶ Students listen and examine the Evidence Collection Tool.

① **Differentiation Consideration:** Consider projecting the Evidence Collection Tool so all students can see the discussion notes.

Ask students to think about their work with standard RL.9-10.5. Remind students they have been annotating and analyzing how Poe uses time, text structure, and order of events throughout the previous six lessons.

- ▶ Students listen.

① **Differentiation Consideration:** Consider displaying standard RL.9-10.5.

Transition students into small groups. Instruct students to look through their text annotation, discussion notes, and previous Quick Writes to record clear and relevant evidence on their Evidence Collection Tools.

- ▶ Students transition into small groups and record evidence on their Evidence Collection Tools.

① **Circulate as students are working to support their work in choosing clear and relevant evidence to record on their Evidence Collection Tool.**

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Bring students back together and facilitate a discussion of the evidence gathered. (See the model Evidence Collection Tool at the end of the lesson.)

① **Hold groups accountable for listening to other groups by having students record additional evidence on their Evidence Collection Tool during the share out discussion.**

## Activity 4: Making Evidence-Based Claims

**20%**

Tell students they have collected evidence about Poe's structural choices and they will now practice making connections between the evidence to write an evidence-based claim.

- ▶ Students listen.

Direct students' attention to the "Connections" row under the "Text Structure" column on their Evidence Collection Tool.

Ask students: What connections can you make about your text structure evidence? Are there any noticeable patterns that Poe uses?

💬 Student responses may include the following:

- Poe uses repetition.
- Poe uses exclamation points.

Instruct students to make connections on their Evidence Collection Tool.

- ▶ Students make connections about their evidence on the Evidence Collection Tool.

Ask students to share out their connections.

💬 Student responses may include the following:

- Poe slows the actions of the narrator.
- Poe begins the story after the action has occurred.
- Poe stops the action of the story to reveal the narrator's thinking.

Instruct students to go back to their text structure connections. Ask students the following questions:

**What does Poe's use of repetition tell us about the narrator?**

💬 Through Poe's use of repetition, the reader knows how slowly and carefully the narrator is moving.

**What claim could you make about Poe's use of repetition?**

💬 Poe uses repetition to show how slowly and carefully the narrator is moving.

① **Differentiation Consideration:** If students struggle with making a claim, consider providing a sentence starter:

- Poe uses \_\_\_\_\_ to \_\_\_\_\_.

## Activity 5: Exit Ticket

10%

Have students review their Evidence Collection Tool and respond to this Exit Ticket prompt: Make an original claim about Poe's use of text structure, time, or the order of events and support the claim with evidence from the text.

- ▶ Students individually make an original claim about one of Poe's choices.

① Display the Exit Ticket prompt so students can see it.

- ① Explain that making claims will be an important skill in Lesson 8 when students complete the Mid-Unit Assessment.
- ① Remind students of standard L.9-10.1 and instruct students to be attentive to conventions of grammar and usage in their Exit Tickets.

## Activity 6: Closing

**5%**

Distribute and review the Mid-Unit Assessment prompt: Identify a central idea and discuss how point of view and structural choices contribute to the development of that central idea over the course of the text. Tell students they will be assessed using the Text Analysis Rubric.

- ▶ Students follow along.

Display the homework assignment. For homework, instruct students to organize materials, annotations, and evidence in preparation for the Mid-Unit Assessment.

- ▶ Students follow along.

## Homework

Organize materials, annotations, and evidence in preparation for the Mid-Unit Assessment.

## Evidence Collection Tool

Text Structure Evidence	Time Evidence	Order of Events Evidence
<b>Connections:</b>	<b>Connections:</b>	<b>Connections:</b>

## Evidence Collection Tool with High Performance Student Responses

Text Structure Evidence	Time Evidence	Order of Events Evidence
<p>Paragraph 3: “I undid the lantern cautiously—oh, so cautiously—cautiously.”</p> <p>Paragraph 8: “you cannot imagine how stealthily, stealthily”</p> <p>Paragraph 8: “I resolved to open a little—a very, very little crevice in the lantern.”</p> <p>Paragraph 17: “Oh God!” “I foamed—I raved—I swore!”</p> <p>Paragraph 17: “Almighty God!—no, no! They heard!”</p>	<p>Paragraph 6: “For a whole hour I did not move a muscle”</p> <p>Paragraph 3: “It took me an hour to place my whole head within the opening so far”</p> <p>Paragraph 4: “A watch’s minute hand moves more quickly than did mine.”</p> <p>Paragraph 11: “But even yet I refrained and kept still. I scarcely breathed.”</p> <p>Paragraph 8: “So I opened it—you cannot imagine how stealthily, stealthily”</p>	<p>Paragraph 1: “Hearken! And observe how healthily —how calmly I can tell you the whole story.”</p> <p>Paragraph 2: “It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night.”</p> <p>Paragraph 7: “His fears had been ever since growing upon him.”</p> <p>Paragraph 7: “And it was the mournful influence of the unperceived shadow that caused him to feel—although he neither saw nor heard—to feel the presence of my head within the room”</p>
<p><b>Connections:</b></p> <p>Poe uses repetition. Poe uses exclamation points.</p>	<p><b>Connections:</b></p> <p>Poe slows the actions of the narrator.</p>	<p><b>Connections:</b></p> <p>Poe begins the story after the action has occurred. Poe stops the action of the story to reveal the narrator’s thinking.</p>

## 9.2.1

## Lesson 8

## Introduction

In this lesson, students build on discussions from the previous seven lessons and identify and connect textual evidence to write a claim about how a central idea is developed in “The Tell-Tale Heart.” This Mid-Unit Assessment asks students to identify a central idea in “The Tell-Tale Heart” and discuss how point of view and structural choices contribute to the development of that central idea over the course of the text. This lesson will conclude the series of lessons on “The Tell-Tale Heart.” (Students will return to “The Tell-Tale Heart” in Lesson 12.)

Building on Lesson 7’s work of making claims about Poe’s structural choices, students will begin the lesson by identifying and connecting evidence about the development of central ideas in “The Tell-Tale Heart” using an Evidence Collection Tool. Students will then use this Evidence Collection Tool to support their writing for the Mid-Unit Assessment. This assessment requires students to look across the text as a whole and analyze how the author develops and refines a central idea by connecting specific details about point of view and Poe’s structural choices. It also requires students to use the writing skills developed in Module 9.1, as students will be expected to develop a claim with well-chosen and relevant textual details. Additionally, students will be introduced to SL.9-10.1.a and will keep this standard in mind as they work in groups to identify and connect evidence. This standard will be informally assessed in Lesson 12.

The Text Analysis Rubric will be used for the Mid-Unit Assessment. For homework, students will continue to read their Accountable Independent Reading (AIR) through the lens of their focus standard (RL.9-10.4) and prepare for a 3–5 minute discussion of their text based on that standard.

## Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.5	Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such

	effects as mystery, tension, or surprise.
CCRA.R.6	Assess how point of view or purpose shapes the content and style of a text.
W.9-10.2.b, d	<p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p> <p>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.</p>
<b>Addressed Standard(s)</b>	
W.9-10.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</p>
SL.9-10.1.a	Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
L.9-10.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

## Assessment

<b>Assessment(s)</b>
<p>The learning in this lesson will be captured through the Mid-Unit Assessment. The Mid-Unit Assessment prompt is the following:</p> <ul style="list-style-type: none"> <li>Identify a central idea in “The Tell-Tale Heart” and discuss how point of view and structural choices contribute to the development of that central idea over the course of the text.</li> </ul>
<b>High Performance Response(s)</b>
<p>A High Performance Response may include the following:</p> <p>(Some high performance responses may integrate point of view and structural choices, but it is</p>

acceptable for students to treat point of view and structural choices separately.)

- Poe develops the central idea of obsession in “The Tell-Tale Heart” through his narrator who is disturbed by the old man’s eye. Poe also uses repetition to show the narrator’s preoccupation with the old man’s eye. Poe uses the story’s beginning to reveal the narrator’s obsessive personality. The narrator discusses how the old man’s eye is driving him to murder. “I think it was his eye! Yes, it was this! He had the eye of a vulture.” From there, Poe further uses the narrator’s point of view to develop the narrator’s obsession, as the narrator strategically plots the murder of the old man. For example, the narrator describes in detail the plan he executes every night for “seven long nights,” just to get a glimpse of the old man’s eye. The narrator even says that he is unable “to do the work” on one of those nights because he does not see the narrator’s “Evil Eye.” The narrator’s obsessive nature is further revealed by Poe’s use of repetition. For example, Poe uses repetition to show how slowly and cautiously the narrator is moving, just to get a glimpse of the old man’s eye. “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.” Additionally, Poe’s use of repetition reveals how fixated the narrator is on seeing the eye, so he can carry out the murder. “I resolved to open a little—a very, very little crevice in the lantern. So I opened it—you cannot imagine how stealthily, stealthily.”
- Poe develops the central idea of madness by creating an insane narrator to tell his story. Also, Poe uses punctuation to show how mad the narrator is. Poe chooses to begin his story with the narrator explaining himself after the murder has occurred. The narrator makes statements about his condition, saying he was and is “dreadfully nervous” but not insane. However, the narrator’s behavior contradicts his statement, as he exclaims at the reader, “Hearken!” and says he desires to kill the old man because of his eye. “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.” Poe uses the narrative point of view to introduce the reader to the narrator’s madness instead of just the story’s action. “It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night.” Additionally, Poe chooses to have the insane narrator tell the story so readers can have access to his internal thoughts, further developing the idea of madness. For example, the narrator thinks he is wise and sneaky, instead of insane, for his detailed murder plans. “Oh you would have laughed to see how cunningly I thrust it in!” These thoughts further reveal his madness. The narrator also admits he has his own terrors. “I say I knew it well. I knew what the old man felt, and pitied him,” showing his madness. Additionally, Poe uses punctuation to show how excited the narrator is, revealing his madness. For example, the narrator talks loudly and excitedly when he thinks he “hears” the dead man’s beating heart: “Oh God! What could I do? I foamed—I raved—I swore!” Poe uses exclamation points to show how crazy the narrator is when he believes he is hearing the dead man’s beating heart.

## Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> <li>None.*</li> </ul>
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> <li>None.*</li> </ul>

\*Because these are not close reading lessons, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1E of this document

[http://www.engageny.org/sites/default/files/resource/attachments/9-12\\_ela\\_prefatory\\_material.pdf](http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf).

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<b>Standards &amp; Text</b> <ul style="list-style-type: none"> <li>Standards: RL.9-10.2, RL.9-10.5, CCRA.R.6, W.9-10.2.b, d, W.9-10.9.a, SL.9-10.1.a, L.9-10.1</li> <li>Text: “The Tell-Tale Heart” (The text has been read in its entirety.)</li> </ul>	
<b>Learning Sequence</b> <ol style="list-style-type: none"> <li>Introduction to Lesson Agenda</li> <li>Homework Accountability</li> <li>Small Group Discussion</li> <li>Mid-Unit Assessment</li> <li>Closing</li> </ol>	<ol style="list-style-type: none"> <li>10%</li> <li>5%</li> <li>40%</li> <li>40%</li> <li>5%</li> </ol>

## Materials

- Student copies of the 9.2 Common Core Learning Standards Tool (refer to 9.2.1 Lesson 1)
- Copies of the Mid-Unit Evidence Collection Tool for each student
- Copies of the Mid-Unit Assessment for each student
- Copies of the Text Analysis Rubric and Checklist for each student

## Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
<b>10%</b>	<b>Percentage indicates the percentage of lesson time each activity should take.</b>
	Plain text (no symbol) indicates teacher action.
	<b>Bold text (no symbol) indicates questions for the teacher to ask students.</b>
	<i>Italicized text (no symbol) indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

### Activity 1: Introduction to Lesson Agenda

**10%**

Begin by reviewing the agenda and sharing the assessed standards for this lesson: RL.9-10.2, RL.9-10.5, CCRA.R.6, and W.9-10.2.b, d. In this lesson, students build on discussions over the previous seven lessons and identify and connect textual evidence to develop a claim about how a central idea is developed in “The Tell-Tale Heart.” This Mid-Unit Assessment asks students to identify a central idea in “The Tell-Tale Heart” and discuss how point of view and structural choices contribute to the development of that central idea over the course of the text. This lesson will conclude the series of lessons on “The Tell-Tale Heart.”

- Students look at the agenda.

Explain that students will begin working on new standards: W.9-10.2.d and SL.9-10.1.a. Ask students to individually reread standards W.9-10.2.d and SL.9-10.1.a and assess their familiarity with and mastery of these standards on their 9.2 Common Core Learning Standards Tool (refer to 9.2.1 Lesson 1).

Ask students to write down what they think are the main ideas in these standards and discuss them in pairs.

- 💬 Sample responses may include the following: Use precise language and domain-specific vocabulary to discuss the topic. Prepare for discussions by completing the reading or research; use the preparation to cite textual evidence to keep the discussion thoughtful and ideas flowing.

Tell students that domain-specific vocabulary in W.9-10.2.d refers to specific language used to talk about different topics in texts. In this case, the domain-specific vocabulary refers to language that has been taught throughout the unit like *structural choices* and *point of view*. Remind students to look at the standards to support them with using domain-specific vocabulary, especially when writing the Mid-Unit Assessment.

① **Differentiation Consideration:** Consider displaying the standards from the unit so students can refer to the language for writing purposes.

- ▶ Students listen.

Explain that students should practice standard SL.9-10.1.a as they engage in the evidence-based discussion in this lesson. Tell students that SL.9-10.1.a will be informally assessed in Lesson 12.

- ▶ Students listen.

## Activity 2: Homework Accountability

**5%**

Ask students to demonstrate completion of their homework by showing their organized materials and keeping them accessible for the Mid-Unit Assessment.

- ▶ Students show their organized notes and materials.

## Activity 3: Small Group Discussion

**40%**

Display the Mid-Unit Assessment prompt: Identify a central idea in “The Tell-Tale Heart” and discuss how point of view and structural choices contribute to the development of that central idea over the course of the text. Ask students if they have any remaining questions about the assessment prompt.

- ▶ Students read the Mid-Unit Assessment prompt and ask questions.

① The Mid-Unit Assessment prompt was discussed in the previous lesson.

Inform students that they will be working in small groups to discuss, identify, and connect evidence about the development of central ideas in “The Tell-Tale Heart.” Distribute the Mid-Unit Evidence Collection Tool to each student.

- ▶ Students listen and examine the Mid-Unit Evidence Collection Tool.

Explain the Mid-Unit Evidence Collection Tool by modeling an example for the central idea of guilt. Instruct students to review their discussion notes, annotation, and Quick Writes from the previous lessons and look for textual evidence of how Poe develops the central idea of guilt.

- ▶ Students listen and review their discussion notes, annotation, and Quick Writes from previous lessons.

Instruct students to identify at least two pieces of textual evidence about how Poe develops the central idea of guilt in the story through his structural choices and point of view and record them on their Mid-Unit Evidence Collection Tool.

- Student responses may include the following:

Point of View Text Evidence:

- “My head ached, and I fancied a ringing in my ears”
- “—but I talked more fluently, and with a heightened voice.”

Structural Choices Evidence:

- “Oh God! What could I do?”
- “Almighty God!—no, no! They heard!”

Lead students in practice using the Mid-Unit Evidence Collection Tool by asking the following questions:

### What connections can you make across the textual evidence?

- Poe is using the narrator’s point of view to show how the guilt is affecting him physically. Poe’s structural choices show how the guilt is increasing the narrator’s excitement.

### What claims could be made about how Poe develops the central idea of guilt based on these connections?

- Poe develops the central idea of guilt through the narrator’s negative physical reactions. Poe develops the central idea of guilt by using punctuation to show the narrator’s breakdown.

Instruct students to form small groups and continue identifying and connecting evidence about the development of central ideas in “The Tell-Tale Heart” using the Mid-Unit Evidence Collection Tool.

- See a model student response on the sample tool at the end of the lesson.

Remind students to practice SL.9-10.1.a and L.9-10.1 as they engage in discussion.

- Students were introduced to L.9-10.1 in Lesson 7 and practiced applying this standard in writing for the Exit Ticket. In this lesson, students are asked to consider L.9-10.1 in relation to speaking during discussion.

## Activity 4: Mid-Unit Assessment

**40%**

Transition students to the Mid-Unit Assessment. Tell students that they should remain quiet throughout the assessment as a courtesy to all students and they can use their annotated text, discussion notes, previous lesson Quick Writes, and Mid-Unit Evidence Collection Tool. Remind students to demonstrate correct grammar and usage in their writing to write a multi-paragraph response to the following prompt:

**Identify a central idea in “The Tell-Tale Heart” and discuss how point of view and structural choices contribute to the development of that central idea over the course of the text.**

① Display the prompt for students to see, or provide the prompt in hard copy.

Tell students that if they finish well before the time allotment, they should revisit the Text Analysis Rubric to ensure they have fulfilled all the criteria.

- ▶ Students listen.

① Students were introduced to the Text Analysis Rubric in Module 9.1, specifically Unit 9.1.1.

Transition students to independent writing time. Give students the remaining class period to write.

- ▶ Students write the Mid-Unit Assessment.

☞ See the High Performance Response at the beginning of this lesson.

① Circulate around the room and offer non-content support as needed.

① Consider providing students additional writing time if necessary.

① Students who finish early can read their AIR text.

Collect essays before the end of the lesson.

- ▶ Students hand in the Mid-Unit Assessment.

## Activity 5: Closing

**5%**

Display and distribute the homework assignment. For homework, instruct students to continue their Accountable Independent Reading through the lens of their focus standard (RL.9-10.4) and prepare for a 3–5 minute discussion of their text based on that standard.

- ▶ Students follow along.

## Homework

Continue reading your Accountable Independent Reading text through the lens of the assigned focus standard (RL.9-10.4) and prepare for a 3–5 minute discussion of your text based on that standard.

## Mid-Unit Evidence Collection Tool

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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<b>Central Idea:</b>			
<b>Structural Choices Text Evidence</b>	<b>Structural Choices Text Evidence</b>	<b>Structural Choices Text Evidence</b>	
<b>Point of View Text Evidence</b>	<b>Point of View Text Evidence</b>	<b>Point of View Text Evidence</b>	

**Connections****Possible Claims**

## Model Mid-Unit Evidence Collection Tool

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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<b>Central Idea:</b>	Madness		
<b>Structural Choices Text Evidence</b>	<b>Structural Choices Text Evidence</b>	<b>Structural Choices Text Evidence</b>	
<p>“I undid the lantern cautiously—oh, so cautiously—cautiously”</p> <p>Analysis: The repetition shows how sneakily and carefully the narrator is trying to be so he can see the eye and murder the old man.</p>	<p>“And now a new anxiety seized me—the sound would be heard by a neighbor! The old man’s hour had come!”</p> <p>Analysis: The punctuation demonstrates the narrator’s excitement in preparing to kill the old man.</p>	<p>“Almighty God!—no, no! They heard!—they suspected!—they knew!”</p> <p>Analysis: The punctuation shows the narrator’s excitement as he believes he is hearing the beating heart of the dead man.</p>	
<b>Point of View Text Evidence</b>	<b>Point of View Text Evidence</b>	<b>Point of View Text Evidence</b>	
<p>“Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen me.”</p> <p>Analysis: The narrator’s point of view shows his madness because he continues to claim he is not mad.</p>	<p>“Oh, you would have laughed to see how cunningly I thrust it in!”</p> <p>Analysis: The narrator’s point of view reveals how sneaky and cunning he thinks he is.</p>	<p>“deepening, with its dreadful echo, the terrors that distracted me”</p> <p>Analysis: Through his point of view, the narrator admits he experiences terror, too.</p>	

**Connections**

**Structural Choices:** Poe uses repetition to show how precise and slow the narrator is when executing his murder plan. Poe uses punctuation to show the narrator's excitement about the murder plans and actual murder.

**Point of View:** Through his point of view, the narrator relates how he is feeling about the murder plan and his own terrors.

**Possible Claims**

Poe develops the central idea of madness through his use of repetition in showing how the narrator carefully plans out the murder.

Poe develops the central idea of madness through an insane narrator who reveals his crazy thoughts to the reader.

## Mid-Unit Assessment (9.2.1 Lesson 8)

### Text-Based Response

**Your Task:** Based on your close reading of “The Tell-Tale Heart” and your work on the Mid-Unit Evidence Collection Tool, write a well-developed, text-based response to the following prompt:

*Identify a central idea in “The Tell-Tale Heart” and discuss how point of view and structural choices contribute to the development of that central idea over the course of the text.*

Your response will be assessed using the Text Analysis Rubric.

#### Guidelines:

##### Be sure to:

- Closely read the prompt
- Organize your ideas and evidence
- Develop a claim that responds directly to all parts of the prompt
- Cite strong and thorough textual evidence to support your analysis
- Follow the conventions of standard written English

**CCLS:** RL.9-10.2, RL.9-10.5, CCRA.R.6, W.9-10.2 b, d

#### Commentary on the Task:

This task measures RL.9-10.2, RL.9-10.5, and CCRA.R.6 because it demands that students:

- Determine a central idea of a text and analyze in detail its development over the course of the text.
- Assess how point of view or purpose shapes the content and style of a text.
- Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

This task measures W.9-10.2.b and W.9-10.2.d because it demands that students:

- Develop the topic with well-chosen, relevant and sufficient facts, extended definitions, concrete details, quotations or other information and examples.
- Use precise language and domain-specific vocabulary to manage the complexity of the topic.

## Text Analysis Rubric

/16

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<b>Content and Analysis:</b> The extent to which the response conveys complex ideas and information clearly and accurately in order to respond to the task and support an analysis of the text.  (W.9-10.2, W.9-10.9, R.9-10.2, R.9-10.5)	Introduce a well-reasoned claim regarding the development of a central idea.  Demonstrate a thoughtful analysis of the author's use of specific details to shape and refine the central idea.  and/or  Demonstrate a thoughtful analysis of how the structure of texts, including how specific sentences, paragraphs, and larger portions of the text relate to each other and the whole.	Introduce a clear and focused claim regarding the development of a central idea.  Demonstrate an appropriate analysis of the author's use of specific details to shape and refine the central idea.  and/or  Demonstrate an appropriate analysis of how the structure of texts, including how specific sentences, paragraphs, and larger portions of the text relate to each other and the whole.	Introduce a claim regarding the development of a central idea.  Demonstrate a superficial and/or mostly literal analysis of the author's use of specific details to shape and refine the central idea.  and/or  Demonstrate a superficial and/or mostly literal analysis of how the structure of texts, including how specific sentences, paragraphs, and larger portions of the text relate to each other and the whole.	Introduce a confused or incomplete claim.  and/or  Demonstrate a minimal analysis of the author's use of details to shape and refine the central idea  and/or  Demonstrate a minimal analysis of how the structure of texts, including how specific sentences, paragraphs, and larger portions of the text relate to each other and the whole.
<b>Command of Evidence:</b> The extent to which the response presents evidence from the provided text to support analysis.  (W.9-10.2.a, W.9-10.9)	Present ideas clearly and consistently, making effective use of specific and relevant evidence to support analysis.	Present ideas sufficiently, making adequate use of relevant evidence to support analysis.	Present ideas inconsistently, inadequately, and/or inaccurately in an attempt to support analysis, making use of some evidence that may be irrelevant.	Present little or no evidence from the text.
<b>Coherence, Organization, and Style:</b> The extent to which the response logically organizes complex ideas, concepts, and information using formal style and precise language.  (W.9-10.2.b, e, W.9-10.9)	Exhibit logical organization of ideas and information to create a cohesive and coherent response.  Establish and maintain a formal style, using precise language and sound structure.	Exhibit acceptable organization of ideas and information to create a coherent response.  Establish and maintain a formal style, using appropriate language and structure.	Exhibit inconsistent organization of ideas and information, failing to create a coherent response.  Lack a formal style, using language that is basic, inappropriate, or imprecise.	Exhibit little organization of ideas and information.  Use language that is predominantly incoherent, inappropriate, or copied directly from the task or text.  Are minimal, making assessment unreliable.
<b>Control of Conventions:</b> The extent to which the response demonstrates command of conventions of standard English grammar, usage, capitalization, punctuation, and spelling.  (L.9-10.1, L.9-10.2)	Demonstrate control of the conventions with infrequent errors.	Demonstrate partial control of conventions with occasional errors that do not hinder comprehension.	Demonstrate emerging control of conventions with some errors that hinder comprehension.	Demonstrate a lack of control of conventions with frequent errors that make comprehension difficult.  Are minimal, making assessment of conventions unreliable.

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

## Text Analysis Checklist

Assessed Standard: \_\_\_\_\_

	Does my writing...	✓
<b>Content and Analysis</b>	Introduce a well-reasoned claim regarding the development of a central idea?	<input type="checkbox"/>
	Demonstrate a thoughtful analysis of the author's use of specific details to shape and refine the central idea?	<input type="checkbox"/>
	and/or Demonstrate a thoughtful analysis of how the structure of texts, including how specific sentences, paragraphs, and larger portions of the text relate to each other and the whole?	
<b>Command and Evidence</b>	Present ideas clearly and consistently, making effective use of specific and relevant evidence to support analysis?	<input type="checkbox"/>
<b>Coherence, Organization, and Style</b>	Exhibit logical organization of ideas and information to create a cohesive and coherent response?	<input type="checkbox"/>
	Establish and maintain a formal style, using precise language and sound structure?	<input type="checkbox"/>
<b>Control of Conventions</b>	Demonstrate control of the conventions with infrequent errors?	<input type="checkbox"/>

## 9.2.1

## Lesson 9

### Introduction

In this lesson, students will encounter Emily Dickinson’s poem “I felt a Funeral, in my Brain,” for the first time. Students will experience two masterful readings of “I felt a Funeral, in my Brain,” in which they will explore the overall meaning of the poetic speaker’s funeral metaphor by analyzing the language Dickinson uses. A sequence of questions orients students to the poem and scaffolds comprehension by focusing on particular words and phrases in the poem. The questions also ask students to consider specific lines from the poem that begin to address central idea and Dickinson’s structural choices, concepts upon which Lessons 10 and 11 will continue to build.

The assessment for Lesson 9, a Quick Write, asks students to consider the cumulative impact of five specific lines from the poem—one from each stanza—on the meaning of the poem. For homework, students will consider what might be inside the “Box” in line 9. This homework draws attention to the burial phase of the funeral service and serves as an entry point into Lesson 10’s focus on central idea. Additionally, students will continue their Accountable Independent Reading (AIR).

### Standards

Assessed Standard	
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
Addressed Standard	
L.9-10.5.a, b	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.  a. Interpret figures of speech (e.g. euphemism, oxymoron) in context and analyze their role in the text.

- |  |  |
|--|--|
|  | b. Analyze nuances in the meaning of words with similar denotations. |
|--|--|

## Assessment

### Assessment(s)

The learning in this lesson will be captured through a Quick Write at the end of the lesson. Students will answer the following prompt based on the close reading (citing text evidence and analyzing key words and phrases) completed in the lesson:

- How do the following phrases contribute to the overall meaning of the poem?

“I felt a Funeral, in my Brain,”

“My mind was going numb –”

“And creak across my Soul”

“Wrecked, solitary, here –”

“And I dropped down, and down –”

### High Performance Response(s)

A High Performance Response may include the following:

- Student responses should include an understanding that the funeral is not real. The speaker is imagining the funeral, but she feels it. It affects her "mind" and "Soul."
- Student responses may include:
  - “I felt a Funeral, in my Brain,”: The speaker feels the funeral. It is happening in his/her brain, not in real life.
  - “My mind was going numb –”: The speaker’s mind feels numb because of the loud and continued beating of the drum during the service.
  - “And creak across my Soul”: The speaker’s soul is also affected by the funeral in his/her brain; Mourners wearing boots of lead tread on her soul.
  - “Wrecked, solitary, here –”: The speaker feels alone and damaged because of the beating of the drum and the treading of the mourners.
  - “And I dropped down, and down –”: The speaker is falling down into an unknown space, away from reason.

## Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> <li>mourners (n.) – people expressing grief or sorrow for the dead</li> <li>service (n.) – a form followed in worship or in a religious ceremony</li> </ul>
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> <li>to and fro (idiom) – back and forth</li> <li>sense (n.) – perception or awareness of the mind often produced through the senses: touch, sight, smell, taste, hearing. Can also refer to moral sense or awareness.</li> <li>treading (v.) – stepping, walking, or trampling so as to press, crush, or injure something</li> <li>solitary (adj.) – alone; without companions</li> <li>plank (n.) – a long, flat piece of timber, thicker than a board</li> <li>reason (n.) – the mental powers concerned with forming conclusions, judgments, or inferences; sound judgment; normal or sound powers of mind; sanity</li> </ul>

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<b>Standards &amp; Text:</b> <ul style="list-style-type: none"> <li>Standards: RL.9-10.4, L.9-10.5.a, b</li> <li>Text: “I felt a Funeral, in my Brain,”</li> </ul>	
<b>Learning Sequence:</b> <ol style="list-style-type: none"> <li>Introduction Lesson Agenda</li> <li>Homework Accountability</li> <li>Masterful Reading</li> <li>Reading and Discussion</li> <li>Quick Write</li> <li>Closing</li> </ol>	<ol style="list-style-type: none"> <li>5%</li> <li>10%</li> <li>15%</li> <li>50%</li> <li>15%</li> <li>5%</li> </ol>

## Materials

- YouTube clip for masterful reading of “I felt a Funeral, in my Brain,”
- Short Response Checklist and Rubric (refer to 9.2.1 Lesson 1)

## Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
	Plain text (no symbol) indicates teacher action.
	<b>Bold text (no symbol) indicates questions for the teacher to ask students.</b>
	<i>Italicized text (no symbol) indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

### Activity 1: Introduction to Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.4.

Instruct students to take out the 9.2 Common Core Learning Standards Tool. Ask students to individually read standard L.9-10.5.a, b on the 9.2 Common Core Learning Standards Tool and assess their familiarity with and mastery of this standard.

- ▶ Students listen and read standard L.9-10.5 on the 9.2 Common Core Learning Standards Tool and assess their familiarity with and mastery of this standard.
- ❗ Students may struggle to understand the words *nuances* and *denotations*. Tell students that nuances are slight differences and denotations are the literal meanings of words.
- ❗ **Differentiation Consideration:** If students struggle with L.9-10.5.b, offer an example such as *house* and *home*, words that have the same meaning or denotation (a place to live), but have nuanced connotations (an inanimate structure versus a warm, inviting space).

Instruct students to complete a Turn-and-Talk in pairs about the meaning of *figurative language*.

- Figurative language includes words that don't mean what they seem to mean, or that words are used to make the reader feel a certain way.

Ask students to offer examples of figurative language.

- Student responses may include:
  - Simile, metaphor, personification, onomatopoeia

Instruct students to discuss in pairs what the big ideas of this standard are.

- Student responses should indicate an understanding that this standard asks for particular attention to word choice, particularly for words that are not meant literally or those that have only slightly different meanings.

Lead a brief full class discussion of student responses. Tell students that they will practice applying standard L.9-10.5.a-b in Unit 1.

- ① Students may notice the common threads of figurative language and word meanings in RL.9-10.4 and L.9-10.5.
- ① **Differentiation Consideration:** Consider engaging students in a discussion of the nuances in these standards if questions arise.

## Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they can apply their focus standard (RL.9-10.4) to their text. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- ▶ Students (or student pairs) discuss and share how they applied their focus standard to their AIR text from the previous lesson's homework.

## Activity 3: Masterful Reading

15%

Introduce the Quick Write assessment: (How do the following phrases contribute to the overall meaning of the poem?: "I felt a Funeral, in my Brain," "My mind was going numb –," "And creak across my Soul," "Wrecked, solitary, here –," "And I dropped down, and down –" Include specific details from the text in your responses.) Explain to students that this is the lesson assessment and the focus for today's reading.

- ▶ Students read the assessment and listen.

① Display the Quick Write assessment for students to see.

Instruct students to keep this assessment in mind as they analyze the text in the evidence-based discussion. Explain to students that throughout the discussion, they will stop and take notes about what has been discussed in preparation for this Quick Write assessment.

Inform students that they will listen to “I felt a Funeral, in my Brain,” twice. For the first reading, instruct students to listen, reading silently, and then record their initial reactions and questions. Students will discuss initial reactions and questions in pairs. Then students will listen to a second masterful reading. (See instructional notes below.)

Have students listen to an initial masterful reading of “I felt a Funeral, in my Brain.”

- ▶ Students follow along, reading silently. Then they record initial reactions and questions and discuss them in pairs.

Have students listen to a second masterful reading. (See the instructional notes below.)

- ▶ Students follow along, reading silently.

① Poetry Out Loud is a national poetry recitation competition for high school students. In 2012 the third place winner recited “I felt a Funeral, in my Brain,”:

<http://www.youtube.com/watch?v=I7v1Rq35BGY>

This recitation is an excellent example of a masterful reading, particularly the clarity of the diction and the attention to the en dash pauses that are so iconic in Dickinson’s work. It may be helpful for students to listen to the poem read aloud once in class and then follow up by listening to this recitation.

① If students listen to the recitation, consider asking students to share how the recitation shapes their response to the initial masterful reading of the poem.

## Activity 4: Reading and Discussion

50%

Group students into pairs for the purpose of discussing the text in more depth and recording insights. During activities and discussions allow time for pairs to share their collaborative work with the class. This paired work will enable students to build the skills necessary to navigate and derive meaning from

Dickinson's figurative language and nuanced structure. Remind students to record their observations in their class notes.

Instruct students to read the first stanza aloud in their pairs.

① It may be helpful to briefly define *stanza* (an arrangement of lines within a poem) and *line break* (the end of a line in the poem) in order to allow students to use this vocabulary in their discussion.

- ▶ Students read the first stanza of "I felt a Funeral, in my Brain," in their pairs.

Pose the following questions for students to discuss in their pairs:

**Who is this poem about? How do you know?**

- 💬 Student responses should indicate an understanding that the poem is about the speaker: the speaker of the poem refers to him/herself as "I" in line 1.

**What event is the speaker describing?**

- 💬 Student responses should indicate an understanding that the speaker is describing a "Funeral" (1) "Service" (6).

**How can your understanding of the event help you to make meaning of *mourners* (2)?**

- 💬 Student responses should indicate an understanding that *mourners* is a word for people who are at a funeral. Some students may recognize the familiar word *mourn* to support the understanding that these people are grieving over a death at a funeral.

Ask students to volunteer a definition of *treading* (3). If students struggle, provide students with the definition: "stepping, walking, or trampling so as to press, crush, or injure something."

**What are the "Mourners" doing?**

- 💬 Students responses should indicate an understanding that the "Mourners" are walking "to and fro" (2); they are pacing (*treading*), walking back (*to*) and forth (*fro*) heavily, stomping.
- ① **Differentiation Consideration:** It may be helpful to remind students to read the lines aloud in order to hear what is happening in the poem as well as read it and see it on the page.

Ask students to volunteer a definition of *sense* (4), based on its use in the first stanza. Tell students to use evidence from the text to support their response. Discuss student definitions.

🗨 Student responses may include:

- a definition of *sense* as sight, smell, touch, hearing, or taste, using the phrase “treading – treading –” (3) as evidence that the speaker is using the sense of hearing or sight when describing the movement of the mourners (2). Students who offer this definition of *sense* may also suggest that the repetitive sound of the treading is getting through to the speaker’s mind (senses).
- Students may also define *sense* (4) as having good understanding or good judgment as in “common sense” or “that makes sense,” using the evidence of the speaker’s reference to his/her “Brain” (1). Students who define sense in this way might suggest that the “treading – treading –” is making the speaker feel as if understanding or logic judgment is “breaking through” (4) to the speaker.

- ① The definition of *sense* in the poem is nuanced. Either definition can offer relevant exploration into the speaker’s mental state, or the sensations he/she is describing. Consider drawing students’ attention to the possible meanings of *sense* as an example of L.9-10.5.
- ① Students will continue further analysis of the speaker’s state of mind, and how it is revealed through what he/she hears and experiences, in later lessons.

Lead a brief full class discussion of student pair observations.

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Instruct students to reread the second stanza of “I felt a Funeral, in my Brain,” in their pairs and answer the following questions.

**What is happening to the speaker’s mind?**

🗨 His/Her mind is going numb.

**What is causing the speaker to feel this way?**

🗨 The repeated “beating – beating –” of the “Drum” in the “Service.”

Lead a brief full class discussion of student observations.

---

Instruct students to reread the third and fourth stanzas of “I felt a Funeral, in my Brain,” in their pairs.

- ▶ Students read the third and fourth stanzas in their pairs.

### What does the speaker hear in Stanzas 3 and 4?

- 🗣 The speaker hears the mourners “lift a Box” (9) and “creak across my Soul” (10) with “Boots of Lead” (11). The speaker also hears a “Bell” (13).
- 

Instruct students to reread the fifth stanza in their pairs.

- ▶ Students read the fifth stanza.

### Ask students to volunteer a definition of *plank* (17).

- 🗣 Some students may recall their vocabulary work with this word from “The Tell-Tale Heart” to define a *plank* as “a long, flat piece of timber, thicker than a board.”

### What does this *plank* support?

- 🗣 Students should identify that this plank supports “Reason” (17).

Ask students to volunteer a definition of *Reason*. If students struggle, provide them with the definition: “the mental powers concerned with forming conclusions, judgments, or inferences; sound judgment, normal or sound powers of mind; sanity.”

- ① This understanding of *reason* is key to the development of a central idea of madness in the poem, which will be addressed in Lesson 10.
- ① Consider drawing students’ attention to the possible meanings of *reason* as an example of L.9-10.5.

### What happens to the “Plank in Reason”?

- 🗣 It breaks.

### What happens to the speaker when the plank breaks? How does this connect to the idea of the funeral?

- 🗣 He/She drops down and down. He/She is being buried. He/She is falling into the ground.

## Activity 5: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

**How do the following phrases contribute to the overall meaning of the poem?:**

“I felt a Funeral, in my Brain,”

“My mind was going numb –”

“And creak across my Soul”

“Wrecked, solitary, here –”

“And I dropped down, and down –”

Remind students to use the Short Response Checklist and Rubric to guide their written responses.

- ▶ Students listen and read the Quick Write prompt.

① Display the Quick Write prompt for students to see or provide the prompt in hard copy.

Transition students to independent Quick Write.

- 💬 See the High Performance Response at the beginning of this lesson.

## Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to reread today’s initial reactions/questions concerning the masterful reading of the poem and today’s reading of the poem, and briefly respond in writing to the following prompt: What might the “Box” (9) contain? What evidence from the poem supports your thinking? Remind students to use the Short Response Checklist and Rubric to guide their written responses.

Introduce standard RL.9-10.5 as a focus standard to guide students’ Accountable Independent Reading and model what applying a focus standard looks like. Tell students they should prepare for a brief 3–5 minute discussion that will ask them to apply the language of the standards to their reading.

For example, RL.9-10.5 asks students to “analyze how an author’s choices concerning how to structure a text, order events within it (e.g. parallel plots), and manipulate time (e.g., pacing, flashbacks) create

such effects as mystery, tension, or surprise.” Students who read “I Felt a Funeral, in My Brain,” might write the following: “Dickinson orders the feelings in her mind like a funeral that progresses from one phase to another. Treating her thoughts like a series of events makes the impact of the narrator’s thoughts seem real.”

- ▶ Students listen.

## Homework

Respond briefly in writing to the following prompt: What might the “Box” (9) contain? What evidence from the poem supports your thinking?

Continue reading your Accountable Independent Reading text through the lens of the assigned focus standard (RL.9-10.5) and prepare for a 3–5 minute discussion of your text based on that standard.

## 9.2.1

## Lesson 10

### Introduction

In this lesson students will continue their analysis of Emily Dickinson's poem "I felt a Funeral, in my Brain," and explore how Dickinson develops the central idea of madness through the funeral metaphor. Students will participate in a group gallery walk activity, collaboratively generating observations around the development of a central idea. Through a series of guided questions, students will make meaning of Dickinson's extended metaphor, of the funeral service (and burial), and consider the speaker's experience as he/she grapples with a deteriorating mental state and isolation.

Students will continue to work in pairs to support their analysis and discuss observations with the whole class. Students will complete this lesson with a Quick Write that prompts them to consider an emerging central idea of madness.

For homework, students will annotate the poem for evidence of Dickinson's structural choices, as well as continue their Accountable Independent Reading (AIR).

### Standards

Assessed Standard	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
W.9-10.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research.

	a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).
L.9-10.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

## Assessment

Assessment(s)
<p>The learning in this lesson will be captured through a Quick Write at the end of the lesson. Students will answer the following prompt based on the close reading (citing text evidence and analyzing key words and phrases) completed in the lesson.</p> <ul style="list-style-type: none"> <li>Determine a central idea in “I felt a Funeral, in my Brain.” How does this idea emerge and develop stanza by stanza over the course of the poem?</li> </ul>
High Performance Response(s)
<p>A High Performance Response may include the following:</p> <ul style="list-style-type: none"> <li>A central idea of the poem is madness. The speaker is going crazy. The “funeral” (1) is a metaphor and is taking place inside the speaker. The events take place in the speaker’s “brain” (1), the “mind” (8) and the “soul” (10). “Mourners” (2) walk back and forth, there is a service that sounds like a “beating” (7) “drum” (6), that makes the speaker’s mind go numb. The mourners lift a coffin and carry it (9–10). There is a tolling like a bell (12–13), then “silence”(15). Then the speaker falls (18). These events reveal that the speaker is coping with something dark and overwhelming like madness, and is eventually overcome by it. He/She loses his/her ability to think and “reason” (17), and eventually loses his/her ability to know (20).</li> </ul>

## Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> <li>race (n.) – a group of people related by common history, language, or culture</li> <li>solitary (adj.) – alone</li> </ul>
Vocabulary to teach (may include direct word work and/or questions)

- toll (v.) – to cause a large bell to sound slowly and repeatedly (especially for announcing death)

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<b>Standards &amp; Text:</b> <ul style="list-style-type: none"> <li>Standards: RL.9-10.2, RL.9-10.4, W.9-10.9.a, L.9-10.5</li> <li>Text: “I felt a Funeral, in my Brain,”</li> </ul>	
<b>Learning Sequence:</b> <ol style="list-style-type: none"> <li>Introduction to Lesson Agenda</li> <li>Review of Quick Write</li> <li>Homework Accountability</li> <li>Masterful Reading</li> <li>Reading and Discussion</li> <li>Gallery Walk</li> <li>Quick Write</li> <li>Closing</li> </ol>	<ol style="list-style-type: none"> <li>5%</li> <li>5%</li> <li>10%</li> <li>5%</li> <li>35%</li> <li>20%</li> <li>15%</li> <li>5%</li> </ol>

## Materials

- Short Response Checklist and Rubric (refer to 9.2.1 Lesson 1)

## Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
	Plain text (no symbol) indicates teacher action.
	<b>Bold text (no symbol) indicates questions for the teacher to ask students.</b>
	<i>Italicized text (no symbol) indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
📘	Indicates instructional notes for the teacher.

## Activity 1: Introduction to Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard in this lesson: RL.9-10.2. In this lesson students will continue their paired analysis of Emily Dickinson's poem "I felt a Funeral, in my Brain," working to determine and understand an emerging central idea of madness in the poem.

- ▶ Students look at the agenda.

## Activity 2: Review of Quick Write

5%

Return students' Quick Writes from Lesson 9 and lead a brief full class discussion about student responses. Ensure that students come away with the understanding that the funeral in the poem is imaginary (in the speaker's brain), yet felt.

- ▶ Students review and discuss their Quick Writes from Lesson 9.
- ① Consider drawing students' attention to L.9-10.5. If students have not identified Dickinson's use of the funeral as a metaphor, ask students to discuss in pairs what kind of figurative language they notice in the poem. After leading a brief whole-class share out, explain to students that Dickinson is using an extended metaphor, and that in today's work with RL.9-10.2, students will begin to consider the figurative meanings of the funeral.

## Activity 3: Homework Accountability

10%

Instruct students to talk in pairs about how they can apply their focus standard, RL.9-10.5, to their text. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- ▶ Students (or student pairs) discuss and share how they applied their focus standard (RL.9-10.5) to their AIR text from the previous lesson's homework.

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Instruct students to work in pairs to discuss their response to the homework from the previous lesson: What might the "Box" (9) contain? What evidence from the poem supports your thinking?

- ▶ Students work in pairs, discussing their response to the previous lesson's homework prompt.

- Students may suggest the box contains a dead body, a part of the speaker's brain, mind or soul, or the speaker him/herself.

In their pairs, ask students to consider the following questions to refine their understanding of the homework:

**What action is occurring in stanza 3?**

- The mourners are "lift[ing] a Box" (9) and carrying it across the speaker's "soul" (10).

**What might the "Box" (9) represent? How does the "Box" relate to the metaphor established in the first stanza of the poem?**

- Students should call upon their understanding of Dickinson's funeral metaphor to identify the "Box" (9) as a coffin or casket. Some part of the speaker is being buried.

## Activity 4: Masterful Reading

5%

Introduce the Quick Write assessment (Determine a central idea in "I felt a Funeral, in my Brain." How does this idea emerge and develop stanza by stanza over the course of the poem?). Explain to students that this is the lesson assessment and the focus for today's reading.

- Students read the assessment and listen.

① Display the Quick Write assessment for students to see.

Instruct students to annotate throughout the lesson for evidence of emerging central ideas, using the code CI, just as they did in "The Tell-Tale Heart." This focused annotation supports students' engagement with W.9-10.a, which concerns the use of textual evidence in writing.

Have students listen to a masterful reading of "I felt a Funeral, in my Brain," in its entirety. Students will listen to the entire poem at the beginning of each lesson on "I felt a Funeral, in my Brain."

- Students listen, reading silently and following along in their text.

## Activity 5: Reading and Discussion

35%

Instruct students to get into the same pairs as in Lesson 9. Direct pairs to reread stanzas 3–4 and discuss the following questions before sharing out to the class.

**To what is the speaker comparing “space” (12) and “the heavens” (13)?**

- Student responses may include that the speaker is comparing space and the Heavens to a bell.
- ① If students struggle to make this connection, offer the definition of “toll” in line 12, as the steady ringing that a bell makes.

**How does the speaker describe his/her “Being” in stanza 3?**

- Student responses should indicate that the speaker describes him/herself as “Being, but an Ear” (14).

**How does this description refine your understanding of what the speaker is experiencing?**

- Student responses should reflect an understanding that the speaker’s sense of hearing is his/her strongest sense. He/She hears the “toll” or “Bell” of “Space” and “the Heavens.”
- ① This question encourages students to continue to consider the sensory aspects of the poem, as well as the literal and figurative language and structure that combine to reveal a central idea of the speaker’s descent into madness.

**What is the relationship of the speaker to “Silence”?**

- The speaker and silence are “some strange Race.”

**What does the speaker mean by *Race*?**

- The speaker uses the word *Race* to show that he/she and silence are from the same culture or group; they are the same; they are both “strange.”

Lead a brief full class discussion of student responses.

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Before posing the following question, instruct students to review their Quick Write from Lesson 9, noting their explanation of how line 16 contributes to the meaning of the poem.

- ▶ Students review their Quick Write and their response to line 16, “Wrecked, solitary, here –.”

**What might the location of “here” be in the line “Wrecked, solitary, here –” (16)? What makes you think so?**

- Student responses may indicate an understanding that “here” is the speaker’s “Brain” (1). Additionally, students may indicate an understanding that “here” (16) is the speaker’s “Soul” (10) or “Being” (14). The speaker is alone inside him/herself.

Lead a brief full class discussion of student responses.

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Before posing the following questions, instruct students to review their Quick Write from Lesson 9, noting their explanation of how line 18 contributes to the meaning of the poem. Then ask students to reread stanza 5 aloud in pairs and discuss the following questions.

**What action occurs in lines 17–19?**

- Student responses should indicate an understanding that after the “Plank in Reason” (17) breaks the speaker falls, dropping and plunging down.

**What do the breaking of the “Plank in Reason” (17) and the plunge suggest about the speaker?**

- Student responses should indicate an understanding that this break in the speaker’s “Reason”(17) or thinking indicates that he/she’s gone crazy or left behind the ability to think or feel normally; he/she is out of control, falling.
- ① The word “dropped” and the repetition of “down” should help students to understand that to “plunge” (19) means to fall.

**What might the speaker be “Finished knowing” in the last line of the poem?**

- The speaker might be finished knowing reality or logical, sensible thoughts. He/She might also be finished knowing sounds or silence.

Lead a brief full class discussion of student responses.

## Activity 6: Gallery Walk

20%

Group students into three heterogeneous work groups. Display and distribute the directions for the Gallery Walk and review them with students: Each group will travel to a chart paper/poster and answer the question written there. The groups will then rotate clockwise, so each group sees each poster. When your group travels to the next poster, you should write something that either

- builds upon something someone else has written,
- provides evidence for something someone else has written, or
- contradicts and provides counter-evidence for something someone else has written.

Keep your text with you and refer to it as you travel.

Assign each group a poster to start with and begin the activity. Instruct students to discuss the answer before recording it on the poster, using textual evidence to support their response. Continue rotations until groups return to their original poster.

① Consider providing students with self-stick notes so that they are able to place responses in proximity to original comments. Instruct students to write fewer than 10 words and to write extremely neatly on self-stick notes to ensure legibility by their peers. If students do not use self-stick notes, instruct them to write large enough to make their comments legible, but also to leave space for additional comments.

- ▶ Students participate in the Gallery Walk activity, answering questions and contributing to answers written by other groups.

### Questions for Gallery Walk posters:

- Poster 1: What happens to the speaker over the course of the poem?
- Poster 2: What ideas do you notice repeating throughout the poem?
- Poster 3: What is the purpose of the funeral metaphor?

After students have completed the cycle, lead a brief full class discussion, asking students to offer examples of observations they made and comments and additions they made to other groups' observations.

💬 Student responses for each poster may include:

- Poster 1: The speaker begins by feeling a funeral in his/her brain, but then his/her brain begins to go numb (8). He/She is buried in the "Box" and he/she hears the bell of the heavens and space. He/She feels alone and broken, and he/she begins to lose his/her mind. He/She falls into madness and then stops understanding reality. He/She stops knowing.
- Poster 2: Repeating ideas may include sound ("beating," "creak," "toll"), solitude and silence ("numb," "silence," "solitary"), feeling ("felt," "numb," "wrecked"), sense or reason ("Sense," "Reason," "finished knowing"), and madness ("felt a funeral," "my mind was going

numb,” “wrecked,” “a Plank in Reason, broke,” “I dropped down, and down –,” “and Finished knowing – then –”).

- Poster 3: Student responses should indicate the understanding that the “Funeral” is a metaphor that represents the speaker’s break from “sense” (4) and “reason” (17), the end of “knowing” (20), and the descent into madness. The speaker uses the “Funeral” metaphor to describe the death of his/her mind. The different parts of the funeral represent how he/she feels as he/she gradually loses his/her mind. In stanza 1, he/she begins to feel the funeral. In stanza 2, the music/drumbeat of the funeral represents his/her mind going numb. In stanzas 3 and 4, as he/she is buried, the speaker hears the bells of heaven and then silence when he/she is completely alone in the “Box” or coffin. As he/she drops down in the coffin, the speaker finally goes mad.

## Activity 7: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

**Determine a central idea in “I felt a Funeral, in my Brain.” How does this idea emerge and develop stanza by stanza over the course of the poem?**

Remind students to use the Short Response Checklist and Rubric to guide their written responses.

① Display the prompt for students to see, or provide the prompt in hard copy.

- ▶ Students independently answer the prompt using evidence from the text.
- 🗨 See the High Performance Response at the beginning of this lesson.

## Activity 8: Closing

5%

Tell students to recall their work with standard RL.9-10.5 in the beginning of the unit, with “The Tell-Tale Heart.” Remind students that some structural choices include ordering of events, repetition, punctuation, and especially in Dickinson’s case, capitalization.

Instruct students that for homework they will annotate their copy of “I felt a Funeral, in my Brain,” noting Dickinson’s structural choices, using the code SC, just as they did for “The Tell-Tale Heart.”

Additionally, instruct students to continue to read their Accountable Independent Reading through the lens of their focus standard and prepare for a 3–5 minute discussion of their text based on that standard.

## Homework

Annotate the poem for evidence of Dickinson’s structural choices. Remember to use the code SC (Structural Choice).

Continue reading your Accountable Independent Reading text through the lens of the assigned focus standard (RL.9-10.5) and prepare for a 3–5 minute discussion of your text based on that standard.

## 9.2.1

## Lesson 11

### Introduction

In this lesson students will complete their reading of “I felt a Funeral, in my Brain,” considering how Dickinson uses structural choices to develop the central idea of madness through the funeral metaphor. Students will also explore Dickinson’s use of capitalization, rhyme, and rhythm.

This lesson will employ a combination of focused annotation and questions to guide students to an understanding of Emily Dickinson’s structural choices without necessitating formal poetic instruction around meter, rhyme scheme, etc. For homework students will respond to a reflective writing prompt that asks them to consider how their reading of “I felt a Funeral, in my Brain,” informs their understandings of “The Tell-Tale Heart.” Additionally, students will continue their Accountable Independent Reading (AIR).

### Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.5	Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
Addressed Standard(s)	
W.9-10.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a</p>

	play by Shakespeare]”).
L.9-10.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

## Assessment

Assessment(s)
<p>The learning in this lesson will be captured through a Quick Write at the end of the lesson. Students will answer the following prompt based on the close reading (citing text evidence and analyzing key words and phrases) completed in the lesson.</p> <ul style="list-style-type: none"> <li>How do Dickinson’s structural choices contribute to the development of a central idea?</li> </ul>
High Performance Response(s)
<p>A High Performance Response may include the following:</p> <ul style="list-style-type: none"> <li>Dickinson’s structural choices develop a central idea of madness in “I felt a Funeral, in my Brain.” Dickinson capitalizes words that are not proper nouns; emphasizing these words makes the speaker seem strange. The repetition in the poem makes the speaker’s words seem slow. The use of only dashes and commas make the poem seem like one continuous thought, with no breaks. This constant but slow talking contributes to the idea that the speaker is struggling to make sense of what is happening in his/her mind. Dickinson’s use of the extended metaphor of the funeral shows how the speaker slowly falls into madness, stanza by stanza.</li> </ul>

## Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> <li>None.*</li> </ul>
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> <li>None.*</li> </ul>

\*Although there is no specified vocabulary in this lesson, students may uncover unfamiliar words in the process of returning to the text. Teachers can guide students to make meaning of these words by following the protocols described in 1E of this document:

[http://www.engageny.org/sites/default/files/resource/attachments/9-12\\_ela\\_prefatory\\_material.pdf](http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf).

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<b>Standards &amp; Text:</b> <ul style="list-style-type: none"> <li>Standards: RL.9-10.2, RL.9-10.5, W.9-10.9.a, L.9-10.2</li> <li>Text: "I felt a Funeral, in my Brain,"</li> </ul>	
<b>Learning Sequence:</b> <ol style="list-style-type: none"> <li>Introduction of Lesson Agenda</li> <li>Homework Accountability</li> <li>Masterful Reading</li> <li>Annotation and Evidence-Based Discussion</li> <li>Quick Write</li> <li>Closing</li> </ol>	<ol style="list-style-type: none"> <li>5%</li> <li>10%</li> <li>5%</li> <li>60%</li> <li>15%</li> <li>5%</li> </ol>

## Materials

- Student copies of the Unit 9.2 Common Core Learning Standards Tool (refer to 9.2.1 Lesson 1)
- Short Response Rubric and Checklist (refer to 9.2.1 Lesson 1)

## Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
<b>10%</b>	<b>Percentage indicates the percentage of lesson time each activity should take.</b>
	Plain text (no symbol) indicates teacher action.
	<b>Bold text (no symbol) indicates questions for the teacher to ask students.</b>
	<i>Italicized text (no symbol) indicates a vocabulary word.</i>
►	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.



Indicates instructional notes for the teacher.

## Activity 1: Introduction to Lesson Agenda

5%

Begin by reviewing the agenda and assessed standards for this lesson: RL.9-10.2 and RL.9-10.5. In this lesson students will complete their reading of the poem, discuss the effects of structure in the poem, and analyze how the structure contributes to the development of a central idea.

- ▶ Students look at the agenda.

Instruct students to take out their Unit 9.2 Common Core Learning Standards Tool. Tell students they will begin working with a new standard in this lesson: L.9-10.2. Ask students to individually read this standard on the 9.2 Common Core Learning Standards Tool and assess their familiarity with and mastery of this standard.

- ▶ Students listen and read standard L.9-10.2 on their 9.2 Common Core Learning Standards Tool and assess their familiarity with and mastery of this standard.

Instruct students to work in pairs to identify the most important elements of this standard.

💬 Student responses may include:

- Capitalization: proper nouns, including titles of texts and authors' names
- Punctuation: periods at the end of sentences; commas to show pauses; quotation marks to indicate a text title or a quote from the text
- Spelling

Lead a brief full class share out of student responses. Explain to students that they will practice standard L.9-10.2 in Unit 1 and will be assessed on their mastery of the standard in later units.

## Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they can apply their focus standard, RL.9-10.5, to their text. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- ▶ Students (or student pairs) discuss and share how they applied their focus standard (RL.9-10.5) to their AIR text from the previous lesson's homework.

Instruct students to work in pairs to share their annotations from their homework for the previous lesson. Remind students that the evidence they identify in their annotations may be used in the lesson assessment or the End-of-Unit Assessment. Students' focused annotation supports their engagement with W.9-10.a, which focuses on the use of textual evidence in writing.

- ▶ Student pairs share their annotations on Dickinson's structural choices.
- ① Student annotations comprise a large portion of this lesson and will be used heavily during the Evidence-Based Discussion. Possible student responses appear in Activity 4.

### Activity 3: Masterful Reading

5%

Introduce the Quick Write assessment (How do Dickinson's structural choices contribute to the development of a central idea?). Explain to students that this is the lesson assessment and the focus for today's reading.

- ▶ Students read the assessment and listen.
- ① Display the Quick Write assessment for students to see.

Explain to students that throughout discussion, they will stop and add to or expand their annotations based on what has been discussed in preparation for this Quick Write assessment.

Have students listen to a masterful reading of "I felt a Funeral, in my Brain," in its entirety. Students listen to the entire poem at the beginning of each lesson on "I felt a Funeral, in my Brain." As they listen, instruct students to continue to annotate for the structural elements they began to consider in their homework from Lesson 10 (capitalization, order of events, repetition, and punctuation).

- ▶ Students listen, reading silently and following along in their text, annotating according to the instructions.
- ① Consider revisiting the recitation of the poem, for its attention to text structure:  
<http://www.youtube.com/watch?v=I7v1Rq35BGY>  
This recitation is an excellent example of a masterful reading, particularly the clarity of the diction and the attention to the en dash pauses that are so iconic in Dickinson's work. This is an accessible way for students to encounter the meter of the poem without direct instruction on this formal element. It may be helpful for students to listen to the poem read aloud once in class and then

follow up by listening to this recitation. In either case, during the masterful reading take care to emphasize the meter created by Dickinson's use of dashes, punctuations, capitalizations, and line breaks in the poem.

## Activity 4: Annotation and Evidence-Based Discussion

60%

Instruct students to review the poem and their annotations for capitalization.

🗨 Student annotations should include the following:

- Funeral (1)
- Brain (1)
- Mourners (2)
- Sense (4)
- Service (5)
- Drum (5)
- Box (9)
- Soul (10)
- Boots (11)
- Lead (11)
- Space (12)
- Heavens (13)
- Bell (13)
- Being (14)
- Ear (14)
- Silence (15)
- Race (15)
- Plank (17)
- Reason (17)

- World (19)
- Finished (20)

Pose the following question for full class discussion:

**How does Dickinson use capitalization in “I felt a Funeral, in my Brain,”?**

- Student responses should indicate that key details are (generally) capitalized.

**What is an effect of Dickinson’s use of capitalization on the meaning of the poem?**

- Dickinson uses capitalization to draw the reader’s attention to certain things and actions throughout the poem. Capitalizing these words means they should be emphasized. The words that are capitalized are not (all) proper nouns; they are common words that seem important to the speaker.
- ① Consider pausing here to ask students how Dickinson’s use of capitalization aligns with or deviates from the conventions of standard English referenced in L.9-10.2.

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Instruct students to work in pairs to review the poem and their annotations for order of events.

Pose the following questions for discussion in pairs:

**How does Dickinson choose to order events within the poem?**

- The extended metaphor of the funeral provides the order of events in the poem.
- ① Recall that students have done the pre-work for this question in lesson 10 by naming the order of literal events.

**How is the order of events related to the speaker’s experience?**

- As the funeral progresses, the speaker “plunge[s]” further into madness.
- ① Students’ responses from Poster 3 in the Gallery Walk and the Quick Write from Lesson 10 will be useful in considering Dickinson’s use of text structure.

Lead a brief full class discussion of student observations.

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Instruct students to review the poem and their annotations for repetition.

💬 Student responses should include the following repeating words:

- Treading (3)
- Beating (7)
- down (18)

Pose the following questions for discussion in pairs:

**Where does Dickinson use repetition in the poem?**

💬 Dickinson uses repetition to describe the “Mourners” “treading – treading” and the “Drum” “beating – beating.” She also uses repetition in Stanza 5 to describe how the speaker “dropped down, and down.”

**What is an effect of Dickinson’s use of repetition?**

💬 Dickinson uses repetition to control the pace of the poem. The repetition of “treading – treading” and “beating – beating” makes the action of the poem seem slow and mind-numbing. The repetition of “down” makes the speaker’s fall seem endless and disturbing. Some students may extend this observation to include the fact that the speaker is now in some kind of trouble or danger as he/she “hit a World” (19).

Lead a brief full class discussion of student observations.

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Instruct students to review the poem and their annotations for punctuation.

💬 Student responses may include:

- Commas in lines 1, 4, 5, 11, 12, 13, 14, 15, 16, 17, 18, 19
- Dashes in lines 3, 4, 6, 7, 8, 12, 13, 18, 20

Pose the following questions for discussion in pairs:

**What types of punctuation does Dickinson use?**

💬 The poem contains commas and dashes.

### What are the effects of Dickinson's use of punctuation?

- Student responses should indicate that pauses or breaths are present at moments of punctuation, particularly the dashes. These pauses create tension and eeriness or strangeness. The speaker's words are halting and awkward.
- ① Students may have noted the effects of punctuation from listening to the masterful reading as well as from their annotations.
- ① Consider pausing here to ask students how Dickinson's use of punctuation aligns with or deviates from the conventions of standard English referenced in L.9-10.2.

Ask students to provide textual evidence to support their answers in discussion. Student responses may include: "I felt a Funeral, in my Brain," (1), "Wrecked, solitary, here – "(16), "And then a Plank in Reason, broke," (17).

### What kind of punctuation is missing from this poem?

- Student responses will vary, but should indicate that there are no periods in the poem. There are also no question marks or exclamation points.

### What is an effect of Dickinson's choice to leave out certain types of punctuation?

- The poem has no stopping points or complete sentences. It is one continuous text. The poem seems like one uninterrupted but strange thought, which adds to its creepiness.

### How do the structural choices you identified in your annotations refine your understanding of what is happening to the speaker?

- Student responses should indicate a connection between the halting punctuation, monotonous repetition, odd capitalization of words, and linear ordering of events in the poem and the speaker's gradual descent into madness.

### How does the poem end?

- Student responses should indicate an understanding that this poem ends in a dash. This punctuation and the final word "then"(20) make it seem like the poem cuts off abruptly. Students should identify that the ending of the poem coincides with the speaker being "Finished knowing"(20).

### What effect is created by this ending?

- Student responses should indicate an understanding that the end of the poem is mysterious. The reader is not really certain what has happened to the speaker, but it does not seem to be good.

Lead a brief full class discussion on student observations.

## Activity 5: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

**How do Dickinson’s structural choices contribute to the development of a central idea?**

Remind students to use the Short Response Checklist and Rubric to guide their written responses.

- ① Display the prompt for students to see, or provide the prompt in hard copy.
  - ▶ Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

## Activity 6: Closing

5%

Instruct students that for homework they will respond to the following prompt: How has your reading of “I felt a Funeral, in my Brain,” affected your thinking about “The Tell-Tale Heart”? Remind students to use the Short Response Checklist and Rubric to guide their written responses.

- ① This homework assignment scaffolds to the End-of-Unit Assessment by asking students to begin thinking broadly about relationships between the two texts in Unit 1.

Additionally, instruct students to continue to read their Accountable Independent Reading through the lens of their focus standard and prepare for a 3–5 minute discussion of their text based on that standard.

## Homework

How has your reading of “I felt a Funeral, in my Brain,” affected your thinking about “The Tell-Tale Heart”?

Continue reading your Accountable Independent Reading text through the lens of the assigned focus standard (RL.9-10.5) and prepare for a 3–5 minute discussion of your text based on that standard.

## 9.2.1

## Lesson 12

## Introduction

In this lesson, students will engage in an evidence-based discussion in which they will analyze connections between the two unit texts, “I felt a Funeral, in my Brain,” and “The Tell-Tale Heart.” Students will discuss connections across the two texts and will use this information to make a claim about how Poe and Dickinson develop and refine a shared central idea. This work prepares students for the End-of-Unit Assessment in the following lesson.

Students will read and analyze standard CCRA.R.9 and work in small groups to consider how the two unit texts are connected. Students will then use this text analysis to gather evidence about how Poe and Dickinson develop a shared central idea using an evidence collection tool. This lesson precedes and directly prepares students for the End-of-Unit Assessment, in which they will write a multi-paragraph essay about both texts’ development of a shared central idea. Additionally, standard SL.9-10.1.a will be informally assessed, as students participate in this lesson’s evidence-based discussion. For homework, students will organize their materials, annotation, and evidence in preparation for the End-of-Unit Assessment.

## Standards

Assessed Standard(s)	
CCRA.R.9	Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
Addressed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.5	Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
CCRA.R.6	Assess how point of view or purpose shapes the content and style of a text.
W.9-10.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and

	<p>research.</p> <p>a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</p>
SL.9-10.1.a	<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p>
L.9-10.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

## Assessment

### Assessment(s)

The learning in this lesson will be captured through an exit ticket\* at the end of the lesson. Students will write an original claim about how both authors (Poe and Dickinson) develop a shared central idea.

\*The exit ticket is on the End-of-Unit Assessment Evidence Collection Tool.

### High Performance Response(s)

A High Performance Response may include the following:

- Dickinson and Poe develop and refine the central idea of madness through their narrator’s experiences.
- Dickinson and Poe develop the central idea of obsession by showing their narrator’s fixations with death.
- Dickinson and Poe develop the central idea of madness through their structural choices of word repetition and punctuation.

## Vocabulary

### Vocabulary to provide directly (will not include extended instruction)

- None.\*

**Vocabulary to teach (may include direct word work and/or questions)**

- None.\*

\*Although there is no specified vocabulary in this lesson, students may uncover unfamiliar words in the process of returning to the text. Teachers can guide students to make meaning of these words by following the protocols described in 1E of this document:

[http://www.engageny.org/sites/default/files/resource/attachments/9-12\\_ela\\_prefatory\\_material.pdf](http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf).

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<b>Standards &amp; Text</b> <ul style="list-style-type: none"> <li>Standards: CCRA.R.9, RL.9-10.2, RL.9-10.5, CCRA.R.6, W.9-10.9.a, SL.9-10.1.a, L.9-10.1</li> <li>Texts: “The Tell-Tale Heart” and “I felt a Funeral, in my Brain,” (Both texts have been read in their entirety.)</li> </ul>	
<b>Learning Sequence</b> <ol style="list-style-type: none"> <li>Introduction to Lesson Agenda</li> <li>Homework Accountability</li> <li>Small Group Text Analysis Activity</li> <li>End-of-Unit Assessment Preparation</li> <li>Exit Ticket</li> <li>Closing</li> </ol>	<ol style="list-style-type: none"> <li>5%</li> <li>10%</li> <li>35%</li> <li>40%</li> <li>5%</li> <li>5%</li> </ol>

## Materials

- Student copies of the Unit 9.2 Common Core Learning Standards Tool (refer to 9.2.1 Lesson 1)
- Copies of the End-of-Unit Assessment Evidence Collection Tool for each student
- Copies of the Speaking and Listening Rubric and Checklist for each student
- Self-Stick Notes
- Chart Paper

## Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
	Plain text (no symbol) indicates teacher action.
	<b>Bold text (no symbol) indicates questions for the teacher to ask students.</b>
	<i>Italicized text (no symbol) indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

### Activity 1: Introduction to Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: CCRA.R.9. Students will engage in an evidence-based discussion in which they will analyze how the two unit texts, “The Tell-Tale Heart” and “I felt a Funeral, in my Brain,” talk to each other. Students will discuss connections across the two texts and will use this information to make a claim about how Poe and Dickinson develop and refine a shared central idea. This work directly prepares students for the End-of-Unit Assessment in the following lesson.

- ▶ Students look at the agenda.

❗ Prepare to informally assess SL.9-10.1.a by making copies of the Speaking and Listening Rubric to assess all students.

Explain that students will begin working on a new standard: CCRA.R.9. Ask students to individually reread standard CCRA.R.9 and assess their familiarity with and mastery of the standard on their Unit 9.2 Common Core Learning Standards Tool (See Lesson 1).

- ▶ Students read standard CCRA.R.9 and assess their familiarity on the Unit 9.2 Common Core Learning Standards Tool.

Ask students to Turn-and-Talk in pairs about how CCRA.R.9 connects to the other standards they have been working with in the unit (RL.9-10.2, RL.9-10.5, CCRA.R.6).

- ▶ Student pairs Turn-and-Talk about CCRA.R.9.
- 💬 Student responses may include: This standard is talking about how two or more texts address similar themes or topics; this is related to RL.9-10.2 and how a text develops a central idea. CCRA.R.9 also talks about the approaches an author takes and this is similar to RL.9-10.5 and the

structural choices an author makes. It is also connected to CCRA.R.6 and the point of view an author chooses to use.

Ask students to briefly review the Speaking and Listening Rubric and Checklist, focusing on SL.9-10.1.a. Ask student pairs to summarize the expectations of this standard.

- ▶ Students review the Speaking and Listening Rubric and Checklist independently. Student pairs summarize the expectations of SL.9-10.1.a.
- Student responses may include: This standard is talking about preparing for discussions by reading all the necessary material, annotating, and organizing my notes. It also is about referring to strong and thorough evidence from the text and from my notes during discussions.

## Activity 2: Homework Accountability

**10%**

Instruct students to talk in pairs about how they can apply their focus standard (RL.9-10.5) to their text. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- ▶ Students (or student pairs) discuss and share how they applied their focus standard to their AIR text from the previous lesson's homework.

Instruct students to Turn-and-Talk in pairs about their reflective writing assignment from the previous lesson (How has your reading of "I felt a Funeral, in my Brain," affected your thinking about "The Tell-Tale Heart"?).

- ▶ Student pairs Turn-and-Talk about their reflective writing assignment.
- Student responses may include the following:
  - Both narrators experience madness. The speaker of the poem realizes he/she is mad, but the narrator of "The Tell-Tale Heart" does not. After reading the poem, it is more obvious that he is clueless about his madness.
  - The poetic speaker experiences his/her madness through his/her hearing ("And Being, but an Ear"). This is similar to the narrator in "The Tell-Tale Heart" and his own "acute" sense of hearing. It is interesting that both characters' madness is experienced through their minds, but specifically sensed through their hearing.
  - After reading the poem, it makes more sense that "The Tell-Tale Heart" narrator has a breakdown in the end of the story. It is similar to the speaker's breakdown. Also, it is still unknown what happens to the poetic speaker or the narrator at the conclusion of their texts.

### Activity 3: Small Group Text Analysis Activity

**35%**

Instruct students to take out their annotated copies of “The Tell-Tale Heart” and “I felt a Funeral, in my Brain,” and all discussion notes, tools, and Quick Writes from the unit. Remind students of their work throughout the unit with standard W.9-10.9.a, and explain that they will be drawing upon their annotations to select evidence for use in their writing for the End-of-Unit Assessment.

- ▶ Students take out their materials.

Explain to students that they are going to form small groups and discuss the two texts “I felt a Funeral, in my Brain,” and “The Tell-Tale Heart.” Give students the following discussion question: What connections do you see between the texts (“I felt a Funeral, in my Brain,” and “The Tell-Tale Heart”)?

- ▶ Students listen.

Instruct the small groups to discuss both texts using the discussion questions and to write ideas on self-stick notes and place on the chart paper.

- ▶ Students listen.

Distribute the self-stick notes and chart paper. Instruct students to form small groups and begin the discussion. Remind students to keep SL.9-10.1.a and L.9-10.1 in mind as they engage in the evidence-based discussion.

- ▶ Students form small groups and engage in the discussion.

**① Differentiation Consideration:** Consider forming heterogeneous groupings to support students with this analysis work.

Circulate to monitor the small groups’ progress and informally assess SL.9-10.1.a using the Speaking and Listening Rubric.

- ▶ Small groups discuss and analyze the two texts and write ideas on self-stick notes to place on the chart paper.
- 🗣 Listen for evidence of students discussing the following: the texts’ point of view, structural elements, how central idea is developed, and word choice. Student responses may include the following:
  - Both speakers exhibit madness.
  - Death plays a role in both texts.
  - Both authors use repetition and stylized punctuation.
  - Both speakers are obsessed.

- ① **Differentiation Consideration:** Consider reminding students that this work will be viewed by their peers, so they should write one idea per self-stick note to put on the chart paper.
- ① **Differentiation Consideration:** If students need additional guidance, direct them to consider specific parts of the text: point of view, central ideas, effect of structural choices, narrators' experiences, etc.

## Activity 4: End-of-Unit Assessment Preparation

**40%**

Display the End-of-Unit Assessment prompt: Identify a central idea shared by both texts and make a claim about how Dickinson and Poe develop and refine this idea.

- ▶ Students examine the End-of-Unit Assessment prompt.

Explain to students that they will individually choose a central idea and use ideas from the previous text analysis discussion to gather evidence from both texts on a tool. This evidence will support students as they write their End-of-Unit Assessment in the following lesson.

- ▶ Students listen.

Distribute the End-of-Unit Assessment Evidence Collection Tool to each student.

- ▶ Students examine the tool.

Give students the following directions for the End-of-Unit Assessment Evidence Collection Tool.

- Circulate around the room and look at the text analysis work from the previous activity.
- Write down ideas that connect to your chosen central idea in the left column under text analysis.
- Refer back to the texts “I felt a Funeral, in my Brain,” and “The Tell-Tale Heart” and write down relevant text evidence that corresponds to the text analysis (left column) under each author. Remember to paraphrase or directly quote the textual evidence.
- ▶ Students listen.

- ① Consider displaying the directions for students to see.
- ① Consider modeling the use of the End-of-Unit Assessment Evidence Collection Tool. (See sample student responses in the model tool at the end of the lesson.)

Instruct students to complete the End-of-Unit Assessment evidence collection work. Circulate around the room to check students' understanding.

- ▶ Students complete the End-of-Unit Assessment evidence collection work.

- ① This work will help prepare students for the End-of-Unit Assessment. (A model tool provides sample student responses at the end of the lesson.)

### Activity 5: Exit Ticket

5%

Have students review their End-of-Unit Assessment Evidence Collection Tool and make an original claim about how both authors develop and refine a central idea. Students can write the original claim directly on the tool.

- ▶ Students individually make an original claim about how both authors develop and refine a central idea.
- ① Circulate around the room to check students' claims before the end of the lesson; students should take the End-of-Unit Assessment Evidence Collection Tool with them for homework purposes.
- ① Display the Exit Ticket prompt so students can see it.

### Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to take home their assessment prompt, End-of-Unit Assessment Evidence Collection Tool, discussion notes, completed unit tools, previous lesson Quick Writes, and annotated copies of the texts to continue planning their writing for the following lesson's End-of-Unit Assessment.

- ▶ Students follow along and take home the specified materials.

## Homework

Continue preparing for the End-of-Unit Assessment by organizing materials, annotation, and evidence.

## End-of-Unit Assessment Evidence Collection Tool

<b>Central Idea:</b>		
<b>Text Analysis Ideas</b>	<b>Dickinson</b>	<b>Poe</b>

<b>Claim (Exit Ticket)</b>

## Model End-of-Unit Assessment Evidence Collection Tool

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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Central Idea:	Madness	
Text Analysis Ideas	Dickinson	Poe
Both texts have narrators that are mad.	"And then a Plank in Reason, broke, / And I dropped down, and down – " (17 and 18)	"Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen me." (paragraph 3)
Both authors use repetition to show the narrator's madness.	"Kept beating – beating – till I thought" (7)	"I undid the lantern cautiously—oh, so cautiously—cautiously." (paragraph 3)
Both narrators have a heightened sense of hearing that reveals their madness.	"And Being, but an Ear," (14)	"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." (paragraph 1)
Poe draws attention to the narrator's madness in the beginning of the story while Dickinson slowly develops the speaker's madness through the funeral service.	"And then a Plank in Reason, broke, / And I dropped down, and down – " (lines 17 and 18)	"True!—nervous—very, very dreadfully nervous I had been and am; but why will you say that I am mad?" (paragraph 1)

### Claim (Exit Ticket)

Poe and Dickinson develop the central idea of madness through their order of events. Poe reveals the narrator's madness in the beginning of the story while Dickinson develops the speaker's madness through the funeral service.

## Speaking and Listening Rubric

### Assessed Standard: SL.9-10.1

#### Comprehension and Collaboration

	2-Point Participation	1-Point Participation	0-Point Participation
<b>Preparation</b> SL.9-10.1.a	Student demonstrates strong evidence of preparation; student draws on preparation by referring to strong and thorough evidence from text(s).	Student demonstrates some evidence of preparation; student refers to some evidence from text(s).	Student demonstrates no evidence of preparation; student does not refer to evidence from text(s).
<b>Collaboration</b> SL.9-10.1.b	Student collaborates well with peers to promote collegial discussions, often engaging in the following: helping set rules for discussion; engaging in decision-making; helping set goals and deadlines; assisting with defining roles as needed.	Student collaborates with peers, occasionally engaging in the following: rule-setting for discussion; decision-making; goal and deadline-setting; defining roles as needed.	Student does not collaborate with peers, rarely engaging in the following: rule-setting for discussion; decision-making; goal and deadline-setting; defining roles as needed.
<b>Responsiveness to Others</b> SL.9-10.1.c	Responds well to others by often engaging in the following: propelling conversation by relating discussion to broader ideas and themes; actively incorporating others; clarifying, verifying, or challenging ideas or conclusions.	Student responds to others, occasionally engaging in the following: propelling conversations by relating discussion to broader ideas and themes; incorporating others; clarifying, verifying, or challenging ideas or conclusions.	Student does not respond to others, rarely engaging in the following: propelling conversations; incorporating others; clarifying, verifying, or challenging ideas or conclusions.
<b>Evidence of Understanding</b> SL.9-10.1.d	Student responds thoughtfully to diverse perspectives by often engaging in the following: summarizing points of agreement/disagreement; qualifying/justifying their own views; or making new connections in light of evidence presented.	Student responds to diverse perspectives, occasionally engaging in the following: summarizing points of agreement/disagreement; qualifying/justifying their own views; or making new connections in light of evidence presented.	Student does not respond to diverse perspectives, rarely engaging in the following: summarizing points of agreement/disagreement; qualifying/justifying their own views; or making new connections in light of evidence presented.

**Assessed Standard: SL.9-10.4***Presentation of Knowledge and Ideas*

	<b>2-Point Participation</b>	<b>1-Point Participation</b>	<b>0-Point Participation</b>
<b>Clarity of Presentation</b>	Information, findings, and supporting evidence are presented clearly, concisely, and logically in such a way that listeners can consistently follow the line of reasoning.	Information, findings, and supporting evidence are presented in a way that is unclear at times; listeners generally find the line of reasoning clear.	Information, findings, and supporting evidence are presented in a way that is generally unclear, such that listeners cannot follow the line of reasoning.
<b>Organization</b>	Organization is consistently logical and clearly supports the purpose and task.	Organization is inconsistent and unclear at times, but generally supports the purpose and task.	Organization is generally unclear or confusing and does not support the purpose and task.
<b>Development</b>	Information, findings, and supporting evidence are consistently and thoroughly developed and in a manner appropriate to the purpose, audience, and task.	Information, findings, and supporting evidence are inconsistently developed and occasionally do not support the purpose and task.	Information, findings, and supporting evidence demonstrate little development and do not support the purpose and task.
<b>Substance</b>	Information, findings, and supporting evidence are consistently substantive and appropriate to the purpose, audience, and task.	Information, findings, and supporting evidence are inconsistently substantive and occasionally do not support the purpose, audience, and task.	Information, findings, and supporting evidence are not substantive and are not appropriate to the purpose, audience, and task.
<b>Style</b>	Style is consistently appropriate to the purpose, audience, and task.	Style is inconsistent and at times inappropriate to the purpose, audience, and task.	Style is generally inappropriate to the purpose, audience, and task.

**Assessed Standard: SL.9-10.6***Command of Spoken Language (includes L.9-10.1 and L.9-10.3)*

	<b>2-Point Participation</b>	<b>1-Point Participation</b>	<b>0-Point Participation</b>
<b>Language</b>	Consistently applies knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style and to comprehend more fully when reading or listening.	Inconsistently applies knowledge of language to different contexts; occasionally makes inconsistent choices for meaning or style and to comprehend more fully when reading or listening.	Demonstrates little or no understanding of how language functions in different contexts; does not make effective choices for meaning or style and to comprehend more fully when reading or listening.
<b>Conventions</b>	Demonstrates command of formal English when indicated or appropriate.	Demonstrates inconsistent command of formal English when indicated or appropriate.	Demonstrates little or no command of formal English when indicated or appropriate.
<b>Range of Language</b>	Consistently uses a wide range of types of phrases and clauses to convey specific meanings and add variety and interest to presentations.	Uses a range of types of phrases and clauses which inconsistently convey specific meaning and occasionally add variety or interest to presentations.	Uses a narrow range of types of phrases and clauses; inconsistent use does not add variety or interest to presentations.
<b>Structure</b>	Uses parallel structure.	Demonstrates inconsistent use of parallel structure.	Does not use parallel structure.

## Speaking and Listening Checklist

**Assessed Standard: SL.9-10.1**

*Comprehension and Collaboration*

	Did I...	✓
<b>Preparation</b>	Prepare for the discussion by reading all the necessary material, annotating my text(s), and organizing my notes?	<input type="checkbox"/>
	Refer to strong evidence from my text(s) and notes during the discussion?	<input type="checkbox"/>
<b>Collaboration</b>	Collaborate with my peers in a thoughtful, respectful way?	<input type="checkbox"/>
	Discuss and make shared decisions with my peers?	<input type="checkbox"/>
<b>Responsiveness to Others</b>	Connect comments from the discussion to broader ideas and themes?	<input type="checkbox"/>
	Actively include others in the discussion?	<input type="checkbox"/>
	Clarify and/or respectfully challenge others' ideas?	<input type="checkbox"/>
<b>Evidence of Understanding</b>	Pause to summarize agreement and disagreement?	<input type="checkbox"/>
	Justify my own views? (or) Make new connections based on evidence from the discussion?	<input type="checkbox"/>

**Assessed Standard: SL.9-10.4***Presentation of Knowledge and Ideas*

	Did I...	✓
<b>Clarity of Presentation</b>	Present my ideas clearly, concisely, and logically?	<input type="checkbox"/>
	Follow a clear line of reasoning?	<input type="checkbox"/>
<b>Organization</b>	Organize my ideas in a way that supports my claims or conclusions?	<input type="checkbox"/>
	Present my ideas in a logical order?	<input type="checkbox"/>
<b>Development</b>	Include evidence and reasoning to thoroughly develop my ideas?	<input type="checkbox"/>
	Develop my ideas in a way that is relevant or interesting to my audience?	<input type="checkbox"/>
<b>Substance</b>	Present content that was meaningful to my audience and appropriate for my purpose?	<input type="checkbox"/>
<b>Style</b>	Maintain a style appropriate for my purpose, audience, and task?	<input type="checkbox"/>

**Assessed Standard: SL.9-10.6***Command of Spoken Language (includes L.9-10.1 and L.9-10.3)*

	Did I...	✓
<b>Language</b>	Use language appropriate for my audience, purpose, and task?	<input type="checkbox"/>
<b>Conventions</b>	Demonstrate a command of formal English, when appropriate?	<input type="checkbox"/>
<b>Range of Language</b>	Use a wide range of types of phrases and clauses?	<input type="checkbox"/>
	Choose phrases that effectively convey specific meanings?	<input type="checkbox"/>
<b>Structure</b>	Use parallel structure?	<input type="checkbox"/>

## 9.2.1

## Lesson 13

## Introduction

In this final lesson of the unit, students will complete the End-of-Unit Assessment. Students will compare textual details from both texts (“The Tell-Tale Heart” and “I felt a Funeral, in my Brain,”) to craft a formal multi-paragraph essay about how both unit authors develop and refine a central idea. This essay requires students to draw upon their cumulative understanding of how both authors address similar topics in their respective texts.

The End-of-Unit Assessment asks students to identify a central idea shared by both texts, “I felt a Funeral, in my Brain,” and “The Tell-Tale Heart,” and make an original claim about how Dickinson and Poe develop and refine this idea. This assessment builds on the Mid-Unit Assessment by asking students to analyze the development of a central idea but across two different genres (poetry and narrative literature). Students can utilize all their materials from the unit including their annotated text, lesson Quick Writes, discussion notes, tools, and the End-of-Unit Assessment Evidence Collection Tool from the previous lesson (Lesson 12). Students will develop their essays with well-chosen, relevant, and sufficient evidence using academic vocabulary.

The End-of-Unit Assessment will be assessed using the Text Analysis Rubric. For homework, students will continue to read their Accountable Independent Reading (AIR) texts.

## Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
CCRA.R.9	Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
W.9-10.2.b, d	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.  b. Develop the topic with well-chosen, relevant, and sufficient facts, extended

	<p>definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p> <p>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.</p>
<b>Possible Assessed Standards (Depending on the claim created by the students, these standards could possibly be assessed.)</b>	
RL.9-10.5	Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
CCRA.R.6	Assess how point of view or purpose shapes the content and style of a text.
<b>Addressed Standard(s)</b>	
W.9-10.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 9–10 Reading standards</i> to literature (e.g., "Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]").</p>
L.9-10.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.9-10.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

## Assessment

<b>Assessment(s)</b>
<p>The learning in this lesson will be captured through the End-of-Unit Assessment.</p> <ul style="list-style-type: none"> <li>Identify a central idea shared by both texts and make a claim about how Dickinson and Poe develop and refine this idea.</li> </ul>
<b>High Performance Response(s)</b>
<p>A High Performance Response may include the following:</p> <ul style="list-style-type: none"> <li>Poe and Dickinson develop the central idea of madness through the order of events in each of their texts. Poe initially reveals the narrator's madness in the beginning of the story and develops and refines it throughout the story, while Dickinson more slowly reveals the narrator's madness through her description of the funeral service.</li> </ul>

In the beginning of “The Tell-Tale Heart,” the narrator directly addresses the reader about his possible madness. The narrator questions why someone would consider him mad (“but why will you say that I am mad?”). This questioning casts doubt on the narrator’s mental health because he actually reveals his madness while trying to defend himself against accusations of madness. The narrator tells the reader to “*Hearken!*” and blames his strong hearing instead of his madness. The narrator claims he “heard many things in hell,” which shows he is not thinking clearly.

Poe continues to develop and refine the central idea of madness throughout his story. The narrator continues to address the reader directly about the fact that he is not mad. However, his actions continue to reveal his insanity. For example, he directly addresses the reader about his “over-acuteness” of sense when explaining how he can hear the old man’s beating heart: “And have I not told you that what you mistake for madness is but over-acuteness of the sense?” But his actions show his insanity because he believes he can hear the heart beat and believes it is getting louder: “It grew louder, I say, louder every moment!—do you mark me well I have told you that I am nervous; so I am.” Poe continues to show the narrator’s madness as he dismembers the old man’s body and buries it beneath the “flooring of the chamber.” The narrator shows how proud he is of the “work” by saying that “no human eye—not even his” could see anything was wrong and that he had been so careful: “A tub had caught all—ha! Ha!” This suggests that he is insane.

Dickinson develops the central idea of madness gradually through the narrator’s description of the funeral service. Dickinson begins the poem by saying there is a funeral in the narrator’s mind. This funeral represents something is off or wrong with the narrator’s mind, that he/she has experienced a death in his/her mind: “I felt a Funeral, in my Brain.” The narrator continues to fall into madness as the beating of the service’s “Drum” makes his/her mind “numb” and he/she feels alone with “Silence”: “And I, and Silence, some strange Race, / Wrecked, solitary, here —” He/She continues to fall into madness, “A Plank in Reason, broke, / And I dropped down, and down —,” and he/she completely loses sanity or clear thought in the last stanza of the poem.

Both authors develop the central idea of madness through their order of events. Poe introduces madness in the story’s beginning (first paragraph) and continues to develop and refine it throughout the story as the narrator continues to reveal his insanity. Dickinson gradually develops the speaker’s madness through the funeral service and completes his/her descent into madness in the last stanza of the poem.

## Vocabulary

### Vocabulary to provide directly (will not include extended instruction)

- None.\*

### Vocabulary to teach (may include direct word work and/or questions)

- None.\*

\* Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the texts, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1E of this document

[http://www.engageny.org/sites/default/files/resource/attachments/9-12\\_ela\\_prefatory\\_material.pdf](http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf).

## Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<b>Standards &amp; Text</b> <ul style="list-style-type: none"> <li>Standards: RL.9-10.2, CCRA.R.9, W.9-10.2.b, d, RL.9-10.5, CCRA.R.6, W.9-10.9.a, L.9-10.1, L.9-10.2</li> <li>Text: “I felt a Funeral, in my Brain,” and “The Tell-Tale Heart” (The texts have been read in their entirety.)</li> </ul>	
<b>Learning Sequence</b> <ol style="list-style-type: none"> <li>Introduction to Lesson Agenda</li> <li>Homework Accountability</li> <li>End-of-Unit Assessment Directions</li> <li>End-of-Unit Assessment</li> <li>Closing</li> </ol>	<ol style="list-style-type: none"> <li>5%</li> <li>5%</li> <li>5%</li> <li>80%</li> <li>5%</li> </ol>

## Materials

- Copies of the Text Analysis Rubric for each student (refer to 9.2.1 Lesson 8)
- Copies of the End-of-Unit Assessment for each student
- Copies of the Ancient Greek Web Exploration Tool for each student (homework for 9.2.2 Lesson 1)

## Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
	Plain text (no symbol) indicates teacher action.
	<b>Bold text (no symbol) indicates questions for the teacher to ask students.</b>

	<i>Italicized text (no symbol) indicates a vocabulary word.</i>
▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

### Activity 1: Introduction to Lesson Agenda

5%

Begin by reviewing the agenda and sharing the assessed standards for this lesson: RL.9-10.2, CCRA.R.9 and W.9-10.2.b, d. In this lesson, students will complete the End-of-Unit Assessment where they will compare textual details from both texts (“The Tell-Tale Heart” and “I felt a Funeral, in my Brain,”) to craft a formal multi-paragraph essay about how both unit authors develop and refine a central idea. The assessment will be assessed using the Text Analysis Rubric.

### Activity 2: Homework Accountability

5%

Instruct students to take out their materials for the End-of-Unit Assessment.

- ▶ Students demonstrate completion of their homework by having all of their materials organized and accessible for the assessment.
- ❗ The materials should include the annotated texts, all lesson Quick Writes, Lesson 12’s End-of-Unit Assessment Evidence Collection Tool, unit tools, and all discussion notes.

### Activity 3: End-of-Unit Assessment Directions

5%

Display the End-of-Unit Assessment prompt:

**Identify a central idea shared by both texts and make a claim about how Dickinson and Poe develop and refine this idea.**

Ask students if they have remaining questions about the assessment prompt.

- ▶ Students examine the End-of-Unit Assessment prompt and ask remaining questions.

Remind students to use the Text Analysis Rubric to guide their written response.

Distribute and review the Text Analysis Rubric. Remind students to revisit the rubric once they are finished with the assessment to ensure they have fulfilled all the criteria.

- ▶ Students review the Text Analysis Rubric.

Remind students as they write to refer to the notes, tools, and annotated texts from the previous lessons.

① It may be useful to refer students to their *Tips for Integrating Quotations* handout (Lesson 2) as well.

- ▶ Students listen.

### Activity 4: End-of-Unit Assessment

**80%**

Explain to students that because it is a formal writing task, the End-of-Unit Assessment should include well-chosen, relevant, and sufficient textual evidence, precise language, and domain-specific vocabulary. Remind students to practice using proper grammar, capitalization, punctuation, and spelling.

Instruct students to use the text selections found on the tool and their own notes and annotations to write a multi-paragraph response to the following prompt:

**Identify a central idea shared by both texts and make a claim about how Dickinson and Poe develop and refine this idea.**

Transition students to independent writing time. Give students the remaining class period to write.

- ▶ Students write the End-of-Unit Assessment.
- 💬 See the High Performance Response at the beginning of this lesson.
- ① Circulate around the room and offer non-content support as needed.
- ① Consider providing students additional writing time if necessary.
- ① Students who finish early can read their AIR text.

Collect essays before the end of the lesson.

- ▶ Students hand in the End-of-Unit Assessment.

### Activity 5: Closing

**5%**

Display and distribute the homework assignment.

Distribute the Ancient Greek Web Exploration Tool. Inform students that for homework they will be doing a web exploration of ancient Greece in preparation for Unit 9.2.2. Students should explore the resources on their tool, record their answers to the questions, and be prepared to share their findings in class.

- ① **Differentiation Consideration:** If students do not have access to Internet resources for homework completion, consider completing this activity in class. Alternately, this task could be facilitated through printed resources (see resources listed on Model Exploration Tool).
- ① The goal of this activity is for students to have an opportunity to encounter and explore elements of ancient Greek culture and drama in order to build and expand on existing foundational knowledge to enrich their exploration of *Oedipus the King*. This investigation will also lay the groundwork for students to be able to consider the connections between the cathartic aspects of Greek tragedy and the other texts in this module, which will be essential to student work during the Module Performance Assessment.

In addition, instruct students to continue their Accountable Independent Reading through the lens of their focus standard (RL.9-10.4).

## Homework

Complete the Ancient Greek Web Exploration Tool in preparation for Unit 9.2.2.

Continue reading your Accountable Independent Reading text through the lens of the assigned focus standard (RL.9-10.5) and prepare for a 3–5 minute discussion of your text based on that standard.

## End-of-Unit Assessment (9.2.1 Lesson 13)

### Text-Based Response

**Your Task:** Based on your close reading of “The Tell-Tale Heart” and “I felt a Funeral, in my Brain,” write a well-crafted, multi-paragraph response to the following prompt:

*Identify a central idea shared by both texts and make a claim about how Dickinson and Poe develop and refine this idea.*

Your response will be assessed using the Text Analysis Rubric.

#### Guidelines:

*Be sure to:*

- Closely read the prompt
- Organize your ideas and evidence
- Develop a claim that responds directly to all parts of the prompt
- Cite strong and thorough textual evidence to support your analysis
- Follow the conventions of standard written English

**CCLS:** RL.9-10.2; CCRA.R.9; W.9-10.2 (b, d)

#### Commentary on the Task:

This task measures RL.9-10.2 and CCRA.R.9 because it demands that students:

- Determine a central idea of a text and analyze in detail its development over the course of the text.
- Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches authors take.

This task measures W.9-10.2.b and W.9-10.2.d because it demands that students:

- Develop the topic with well-chosen, relevant and sufficient facts, extended definitions, concrete details, quotations, or other information and examples.
- Use precise language and domain-specific vocabulary to manage the complexity of the topic.

## Ancient Greek Web Exploration Tool

<b>Name:</b>		<b>Class:</b>		<b>Date:</b>	
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**Directions:** Explore the resources below to answer the following questions. Record your observations and be prepared to share your findings.

<http://artsedge.kennedy-center.org/interactives/greece/theater/>

[http://www.ancientgreece.co.uk/gods/home\\_set.html](http://www.ancientgreece.co.uk/gods/home_set.html)

<http://www.merriam-webster.com>

1. Who was Sophocles? What did he do?
2. What are the three rules that Greek tragedy must follow?
3. What is *catharsis*? Provide a definition and paraphrase the function of *catharsis* in Greek drama.
4. Who is Apollo? What role did he play in everyday life in ancient Greece?
5. Summarize one aspect of the relationship between ancient Greeks and their gods.  
You might consider:
  - Who did the ancient Greeks believe controlled aspects of their life on earth?
  - Who was the most powerful of the gods?
  - What kind of personalities did the gods and goddesses have?
  - Where did the gods live?
  - How did the ancient Greeks pay respect to their gods and goddesses?

## THE TELL-TALE HEART

by Edgar Allan Poe

1843

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

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

Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen me. You should have seen how wisely I proceeded—with what caution—with what foresight—with what dissimulation I went to work! I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the latch of his door and opened it—oh so gently! And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, that no light shone out, and then I thrust in my head. Oh, you would have laughed to see how cunningly I thrust it in! I moved it slowly—very, very slowly, so that I might not disturb the old man's sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha! would a madman have been so wise as this? And then, when my head was well in the room, I undid the lantern cautiously—oh, so cautiously—cautiously (for the hinges creaked) —I undid it just so much that a single thin ray fell upon the vulture eye. And this I did for seven long nights—every night just at midnight—but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye. And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he has passed the night. So you see he would have been a very profound old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.

Upon the eighth night I was more than usually cautious in opening the door. A watch's minute hand moves more quickly than did mine. Never before that night had I felt the extent of my own powers—of my sagacity. I could scarcely contain my feelings of triumph. To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts. I fairly chuckled at the idea; and perhaps he heard me; for he moved on the bed suddenly, as if startled. Now you may think that I drew

back—but no. His room was as black as pitch with the thick darkness, (for the shutters were close fastened, through fear of robbers,) and so I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily.

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

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

Presently I heard a slight groan, and I knew it was the groan of mortal terror. It was not a groan of pain or of grief—oh, no!—it was the low stifled sound that arises from the bottom of the soul when overcharged with awe. I knew the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me. I say I knew it well. I knew what the old man felt, and pitied him, although I chuckled at heart. I knew that he had been lying awake ever since the first slight noise, when he had turned in the bed. His fears had been ever since growing upon him. He had been trying to fancy them causeless, but could not. He had been saying to himself—"It is nothing but the wind in the chimney—it is only a mouse crossing the floor," or "It is merely a cricket which has made a single chirp." Yes, he had been trying to comfort himself with these suppositions: but he had found all in vain. All in vain; because Death, in approaching him had stalked with his black shadow before him, and enveloped the victim. And it was the mournful influence of the unperceived shadow that caused him to feel—although he neither saw nor heard—to feel the presence of my head within the room.

When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little—a very, very little crevice in the lantern. So I opened it—you cannot imagine how stealthily, stealthily—until, at length a simple dim ray, like the thread of the spider, shot from out the crevice and fell full upon the vulture eye.

It was open—wide, wide open—and I grew furious as I gazed upon it. I saw it with perfect distinctness—all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man's face or person: for I had directed the ray as if by instinct, precisely upon the damned spot.

And have I not told you that what you mistake for madness is but over-acuteness of the sense? —now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton. I knew that sound well, too. It was the beating of the old man's heart. It increased my fury, as the beating of a drum stimulates the soldier into courage.

But even yet I refrained and kept still. I scarcely breathed. I held the lantern motionless. I tried how steadily I could maintain the ray upon the eve. Meantime the hellish tattoo of the heart increased. It grew quicker and quicker, and louder and louder every instant. The old man's terror must have been extreme! It grew louder, I say, louder every moment!—do you mark me well I have told you that I am nervous: so I am. And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet, for some minutes longer I refrained and stood still. But the beating grew louder, louder! I thought the heart must burst. And now a new anxiety seized me—the sound would be heard by a neighbour! The old man's hour had come! With a loud yell, I threw open the lantern and leaped into the room. He shrieked once—once only. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then smiled gaily, to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead. I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eye would trouble me no more.

If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body. The night waned, and I worked hastily, but in silence. First of all I dismembered the corpse. I cut off the head and the arms and the legs.

I then took up three planks from the flooring of the chamber, and deposited all between the scantlings. I then replaced the boards so cleverly, so cunningly, that no human eye—not even his—could have detected any thing wrong. There was nothing to wash out—no stain of any kind—no blood-spot whatever. I had been too wary for that. A tub had caught all—ha! ha!

When I had made an end of these labors, it was four o'clock—still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart, —for what had I now to fear? There entered three men, who introduced themselves, with perfect suavity, as officers of the police. A shriek had been heard by a neighbour during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed to search the premises.

I smiled,—for what had I to fear? I bade the gentlemen welcome. The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search—search well. I led them, at length, to his chamber. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence, I brought chairs into the room, and desired them here to rest from their fatigues, while I myself, in the wild audacity of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim.

The officers were satisfied. My manner had convinced them. I was singularly at ease. They sat, and while I answered cheerily, they chatted of familiar things. But, ere long, I felt myself getting pale and wished

them gone. My head ached, and I fancied a ringing in my ears: but still they sat and still chatted. The ringing became more distinct:—It continued and became more distinct: I talked more freely to get rid of the feeling: but it continued and gained definiteness—until, at length, I found that the noise was not within my ears.

No doubt I now grew *very* pale;—but I talked more fluently, and with a heightened voice. Yet the sound increased—and what could I do? It was a low, dull, quick sound—much such a sound as a watch makes when enveloped in cotton. I gasped for breath—and yet the officers heard it not. I talked more quickly—more vehemently; but the noise steadily increased. I arose and argued about trifles, in a high key and with violent gesticulations; but the noise steadily increased. Why would they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observations of the men—but the noise steadily increased. Oh God! what could I do? I foamed—I raved—I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder—louder—louder! And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God!—no, no! They heard!—they suspected!—they knew!—they were making a mockery of my horror!—this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die! and now—again!—hark! louder! louder! louder! louder!

"Villains!" I shrieked, "dissemble no more! I admit the deed!—tear up the planks! here, here!—It is the beating of his hideous heart!"