GRADE 8 ELA EXEMPLARY LESSON – Teacher Copy  Quarter 1, Weeks 7 & 8:  10/01/12 – 10/12/12 (ELL=Weeks 15 & 16)

Learning Objectives

The goal of this exemplar lesson is to provide students an opportunity to explore targeted passages of complex text. Through teacher Read Alouds, audio listening, student independent reading and rereading, and scaffolded discussion of text-dependent questions, students will analyze the role of the narrator, plot and conflict in the text. Vocabulary is learned from context, and writing fosters deeper understanding of text. The lesson culminates in an evidentiary writing activity. Teachers may need to further scaffold activities to address individual students’ needs depending on the intent of the lesson and specific learners’ needs.

Rationale: This lesson explores plot and conflict in Edgar Allan Poe’s “The Tell-Tale Heart”, provides an excellent example of the "unreliable narrator” and asks students to examine how an author creates suspense. It is particularly important that students recognize that it is key that they understand what an author is actually saying in the text before they proceed to analysis of that text. Students will conduct a close, analytic reading to move from a summary level understanding of the text to one that is analytical and inferential.

Text Title(s): “The Tell-Tale Heart” – Edgar Allan Poe
McDougal Littell Literature, pp. 76-83
Genre/Text Structure: Horror, Short story

Targeted Text Selection – Lines 1-16, Lines 84-102, Lines 115-152
Pages 78, 81, 83

Common Core State Standards (CCSS)
RI.8.1-4, RI.8.6, RI.8.10; RL.8.1-3, RL.8.5; W.8.1-5, W.8.9
http://www.corestandards.org/the-standards/english-language-arts-standards/reading-literature-6-12/grade-8/

Lesson Sequence

PERFORMANCE TASK/CULMINATING INDEPENDENT WRITING ASSESSMENT:

The Tell-Tale Heart by Edgar Allan Poe Bob Marzano’s Power Thinking activities
http://www.classzone.com/cz/books/ml_lit_gr08/resources/pdfs/power_thinking/8_telltale.pdf

The Tell-Tale Heart by Edgar Allan Poe Carol Booth Olson’s Reading-Writing Lesson activities

Poe Author Study
http://www.classzone.com/cz/books/ml_lit_gr08/secured/student/resources/applications/authoronline/Poe/Author_Pages/EA_Poe.html

Activity 1:
GUIDING QUESTION(S):

1. In order to prepare students to conduct a "close read," activate students' background knowledge, and provide them a framework to help them read closely and analyze the structure of the text. Discuss the big question on page 76 in the McDougal Littell TE. To lead into the KEY IDEA, ask students how they would define suspicion. How do people behave when they feel suspicious? What causes them to feel this way? Then have small groups work on the DISCUSS activity. Continue the discussion by creating a list of warning signs that should make a person suspicious.

2. Students read text, in its entirety, independently.

3. Students follow along with the text as the teacher reads the passage out loud or plays the audio at www.classzone.com. Asking students to listen exposes them a second time to the content before they begin their own close reading of the text. Speaking clearly and carefully will allow students to follow the twists and turns in the story, and reading out loud with students following along improves fluency while offering all students access to this complex text. Accurate and skillful modeling of the reading provides students who may be dysfluent with accurate pronunciations and syntactic patterns of English. Rereading on day one is embedded in the text-dependent questions and discussion activities.

4. Students should discuss and write about the initial meaning they have made from reading “The Tell-Tale Heart”. Begin the discussion with the question, “Are the narrator’s intentions good or bad? What evidence in the text supports your answer?”

Activities 2, 3 and 4:
GUIDING QUESTION(S):
1. Returning to the text, the teacher asks students a small set of guiding questions about targeted passages on pages 76, 81, and 83. The targeted text should be in front of the students as they engage in their discussions.
2. Graphic organizers or Reader Response Journals serve as a means to organize thoughts: EVALUATE NARRATOR (Resource Manager, Pg. 107-108) and SUSPENSE (Resource Manager, Pg. 105-106 and TE, P. 84).

3. Respond in Writing: One word to describe the tone of this passage is “menacing.” How does the narrator’s persona contribute to the tone of the passage?
4. Use Communication, Information and Media connections at www.classzone.com, www.discoveryeducation.com, or other online resources: Inquiry and Research P. 84 - Do research on lie detection to find out what are the most reliable ways of finding out if someone is telling the truth. Present your findings to the class. Does what you learn change your opinion about whether the narrator is reliable?

Activity 5:
GUIDING QUESTION(S):
2. Use Carol Booth Olson’s lesson plan found at http://www.classzone.com/cz/books/ml_lit_gr08/secured/teacher/resources/pdfs/G8_olson/czRWC8HEART.pdf

Targeted Text Selection | Vocabulary | Teacher Activities and Techniques Text-Dependent Questions
--- | --- | ---
In order to answer Q1, students should refer to the entire passage. | acute sharp; keen | Return to the text, and ask students a small set of guiding questions about the targeted section.
**Q1** “Why does the narrator insist that he is not a madman?”
Possible answer: With this text dependent question, the reader is forced to scour the text in search of a plausible interpretation. The fact is that the text never explicitly states why the narrator makes this claim. Rather than skimming for a quote that explicitly states an answer, students must employ critical thinking skills to break down the text in order to construct an analysis that can be supported using text evidence. Students, for example, could draw upon the number of times that the narrator iterates that he is “smart” or “clever” and thus must not be “mad.” A student might offer the following evidence in response to our text dependent question: “The narrator insists that he is not mad because he is wise. The narrator says,
- ‘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.’ (P. 78)
- ‘Ha! Would a madman have been so wise as this?’” (P. 80) | conceive to think of vex to disturb; to annoy stifled smothered crevice crack stealthily cautiously; secretly audacity shameless daring or boldness vehemently with intense emotion derision ridicule hypocritical false or deceptive
### Targeted Text Selection
**Page 78, Lines 1-16**

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!

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### Vocabulary
- **sharp**; **keen**
- **to think of**

### Teacher Activities and Techniques

**Text-Dependent Questions**

(Q2) Reread lines 1–16. On the basis of what he plans to do, decide whether the narrator’s opinion of himself makes you trust him more or less.

Possible answer:

*He is planning to murder an old man because he thinks the man has “the eye of a vulture” (line 11). This plan makes the narrator’s opinion that he is not insane seem untrustworthy.*

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### Targeted Text Selection
**Page 81, Lines 84-102**

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 eye. 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 am I. 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 neighbor! 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.

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### Teacher Activities and Techniques

(Q3) Reread lines 84–102. What is the scariest or most exciting part of this paragraph? Tell what details contribute to this feeling.

Possible answer:

*The most exciting moment is when the narrator leaps into the room with a loud yell and the old man shrieks. The ever-louder heartbeat that the narrator hears, and his increasing anxiety in response to it, builds the suspense leading up to this moment.*
There entered three men, who introduced themselves, with perfect suavity, as officers of the police. A shriek had been heard by a neighbor 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 definitiveness—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—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 observation of the men—but the noise steadily increased. 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?—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

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<td>(Q4) Think about the emotions that the narrator is feeling. How does Poe help the reader feel the same way?</td>
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<td>Possible answer: Poe’s use of short sentences and phrases—often with words emphasized in italic type or followed by exclamation points—mimics the sound of the dead man’s heartbeat and helps the reader feel the narrator’s rising panic.</td>
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shameless daring or boldness

with intense emotion

ridicule

false or deceptive

[257x312]with intense emotion

[257x94]with intense emotion

[257x116]false or deceptive

[257x83]false or deceptive

[257x94]false or deceptive

[257x116]false or deceptive

[257x83]false or deceptive

[257x94]false or deceptive

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**Formative Assessment/ Rubrics**
Bob Marzano’s Activity 1: Investigation and Activity 2: Abstraction activities serve as formative assessments.

**Summative Assessment/Culminating Independent Writing Task**
Carol Booth Olson Reading-Writing lesson plans serve as the summative assessment.

**Writing Situation**
In Edgar Allan Poe’s “The Tell-Tale Heart,” the narrator describes how he suffocated an old man to death because of the old man’s ghastly, single eye. He claims he is not insane, but was just very “nervous” and “wise”; yet, are there clues in his narration to reveal otherwise?

**Writing Directions**
Closely examine the narrator’s testimony to determine the reliability of his account of events. Then write a persuasive speech arguing whether the narrator is guilty of first-degree or second-degree murder, or is not guilty by reason of insanity. Consider the narrator’s speech, state of mind, and actions to frame your case and support your argument.

**Extension Activities/Further Resources**
- **Technology:**
  - Inquiry and Research P. 84 - Do research on lie detection to find out what are the most reliable ways of finding out if someone is telling the truth. Present your findings to the class. Does what you learn change your opinion about whether the narrator is reliable?
  - Graphic Organizers
    - Evaluate Narrator
    - Literary Analysis: Suspense

**Key Academic Vocabulary**
Have students use McDougal Littell Best Practices Toolkit Word Questioning Transparency E9 to study this academic vocabulary from the selection: **acute** (line 4), **refrained** (line 23), **scarcely** (line 23), **muffled** (line 42), **cease** (line 44), **bade** (line 55), **secure** (line 60), **resolve** (line 70), **distinct** (line 72), **precise** (line 77), **vehemently** (line 81), **derision** (line 97).

**Vocabulary: Multiple-Meaning Words**
Remind students to use context clues to figure out the meaning of words used in an unfamiliar way. Make sure they understand how these words are used in the story:
- **mad** (line 2): Though often used to mean “angry”, here it means “crazy” or “insane”.
- **pitch** (line 41): Often a verb that means “throw”, here it is a noun that refers to a thick, dark tarry substance. Pitch black means “completely dark”.

**Language: Conversational Patterns**
Help students understand the formal and antiquated language used in the story by explaining the following sentences:
- “You fancy me mad.” (You think I’m crazy)
- “It grew louder, I say, louder every moment- do you mark me well?” (The narrator is asking the reader if he/she understands what he is trying to say)
- “This however, did not vex me; it would not be heard through the wall. At length it ceased.” (The narrator is describing that, the sound of the dead man’s heart didn’t worry him because it couldn’t be heard through the wall and finally it stopped beating)
- “There entered three men, who introduced themselves, with perfect suavity, as officers of the police.” (The narrator is describing that the policemen entered casually without suspicion)
- “A shriek had been heard by a neighbor during the night: suspicion of foul play had been aroused.” (There was suspicion that something bad had happened at the house
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<th>Figurative Language/Idioms</th>
<th>because someone heard a scream)</th>
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<td>• “.. in the wild audacity of my perfect triumph,...” (The narrator is saying that he is confident that he committed the perfect crime)</td>
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<td>• “I arose and argued about truffles, in a high key and with violent gesticulations, but the noise steadily increased” (The narrator describes that he was speaking to the policemen about things of little importance in a high voice and making wild gestures, while trying to block out the noise of the heartbeat)</td>
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<td>• “..they were making a mockery of my horror!” (He thinks the policemen know that he murdered the man and are therefore mocking him by pretending not to hear the beating heart)</td>
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<td>• “..dissemble no more! I admit the deed!”(The narrator is telling the policemen not to pretend any longer and he confesses to the crime)</td>
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<th>Literary Analysis</th>
<th>Explain these phrases, expressions to students and then help students paraphrase and use them in their own sentences:</th>
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<td>• “He had the eye of a vulture”</td>
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<td>• “…the dead hour of the night” (idiom)</td>
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<td></td>
<td>• “…stone dead” (idiom)</td>
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<tr>
<th>Reading Comprehension</th>
<th>Use McDougal Littell Resource Manager Question Support p. 113 for additional support in making inferences, analyzing suspense, evaluating narrator and drawing conclusions <a href="http://www.classzone.com/cz/books/ml_lit_gr08/secured/teacher/resources/pdfs/resource_manager/L08RM_01FINAL.pdf">http://www.classzone.com/cz/books/ml_lit_gr08/secured/teacher/resources/pdfs/resource_manager/L08RM_01FINAL.pdf</a> or McDougal Littell EASY Planner.</th>
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<td>Use targeted passage (Lines 1-6) to introduce narrator and his motivations. Use targeted passage (lines 84-102) to present climax of the story. Use targeted passage (lines 115-152) to discuss conclusion of the story. (McDougal Littell book pp.78-83)</td>
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**Student Copy**

Text Title(s): “The Tell-Tale Heart”  
Genre/Text Structure: Horror, Short story

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<td>conceive to think of</td>
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<td>vex to disturb; to annoy</td>
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<td>crevice crack</td>
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<td>stealthily cautiously; secretly</td>
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<td>(Q2) Reread lines 1–16. On the basis of what he plans to do, decide whether the narrator’s opinion of himself makes you trust him more or less.</td>
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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.

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<td>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 eye. 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 neighbor! 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.</td>
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<td>(Q4) Think about the emotions that the narrator is feeling. How does Poe help the reader feel the same way?</td>
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“Villains!” I shrieked, “dissemble no more! I admit the deed!—tear up the planks!—here, here!—it is the beating of his hideous heart!”

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**shameless daring or boldness**  

**ridicule**  
**false**  
**or deceptive**

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**Write a SUMMARIZATION:**

For further information regarding this document contact the Division of Language Arts/Reading, Secondary District Instructional Supervisors, Dr. Erin Cuartas, Ms. Laurie Kaplan or Dr. Sharon Scruggs-Williams, 305-995-3122; for ELL questions, contact the Division of Bilingual Education and World Languages District Supervisor, Ms. Caridad Perez, 305-995-1962.