

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	<p>Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p>

Assessment

Assessment(s)
<p>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.</p> <p>*The exit ticket is on the End-of-Unit Assessment Evidence Collection Tool.</p>
High Performance Response(s)
<p>A High Performance Response may include the following:</p> <ul style="list-style-type: none"> • 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)
<ul style="list-style-type: none"> • None.*

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.
	Bold text (no symbol) indicates questions for the teacher to ask students.
	<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

Central Idea:		
Text Analysis Ideas	Dickinson	Poe

Claim (Exit Ticket)

Model End-of-Unit Assessment Evidence Collection Tool

Name:		Class:		Date:	
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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
Preparation 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).
Collaboration 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.
Responsiveness to Others 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.
Evidence of Understanding 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

	2-Point Participation	1-Point Participation	0-Point Participation
Clarity of Presentation	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.
Organization	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.
Development	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.
Substance	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.
Style	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)

	2-Point Participation	1-Point Participation	0-Point Participation
Language	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.
Conventions	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.
Range of Language	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.
Structure	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...	✓
Preparation	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"/>
Collaboration	Collaborate with my peers in a thoughtful, respectful way?	<input type="checkbox"/>
	Discuss and make shared decisions with my peers?	<input type="checkbox"/>
Responsiveness to Others	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"/>
Evidence of Understanding	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...	✓
Clarity of Presentation	Present my ideas clearly, concisely, and logically?	<input type="checkbox"/>
	Follow a clear line of reasoning?	<input type="checkbox"/>
Organization	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"/>
Development	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"/>
Substance	Present content that was meaningful to my audience and appropriate for my purpose?	<input type="checkbox"/>
Style	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...	✓
Language	Use language appropriate for my audience, purpose, and task?	<input type="checkbox"/>
Conventions	Demonstrate a command of formal English, when appropriate?	<input type="checkbox"/>
Range of Language	Use a wide range of types of phrases and clauses?	<input type="checkbox"/>
	Choose phrases that effectively convey specific meanings?	<input type="checkbox"/>
Structure	Use parallel structure?	<input type="checkbox"/>