

## UNIT: “THE TELL-TALE HEART”

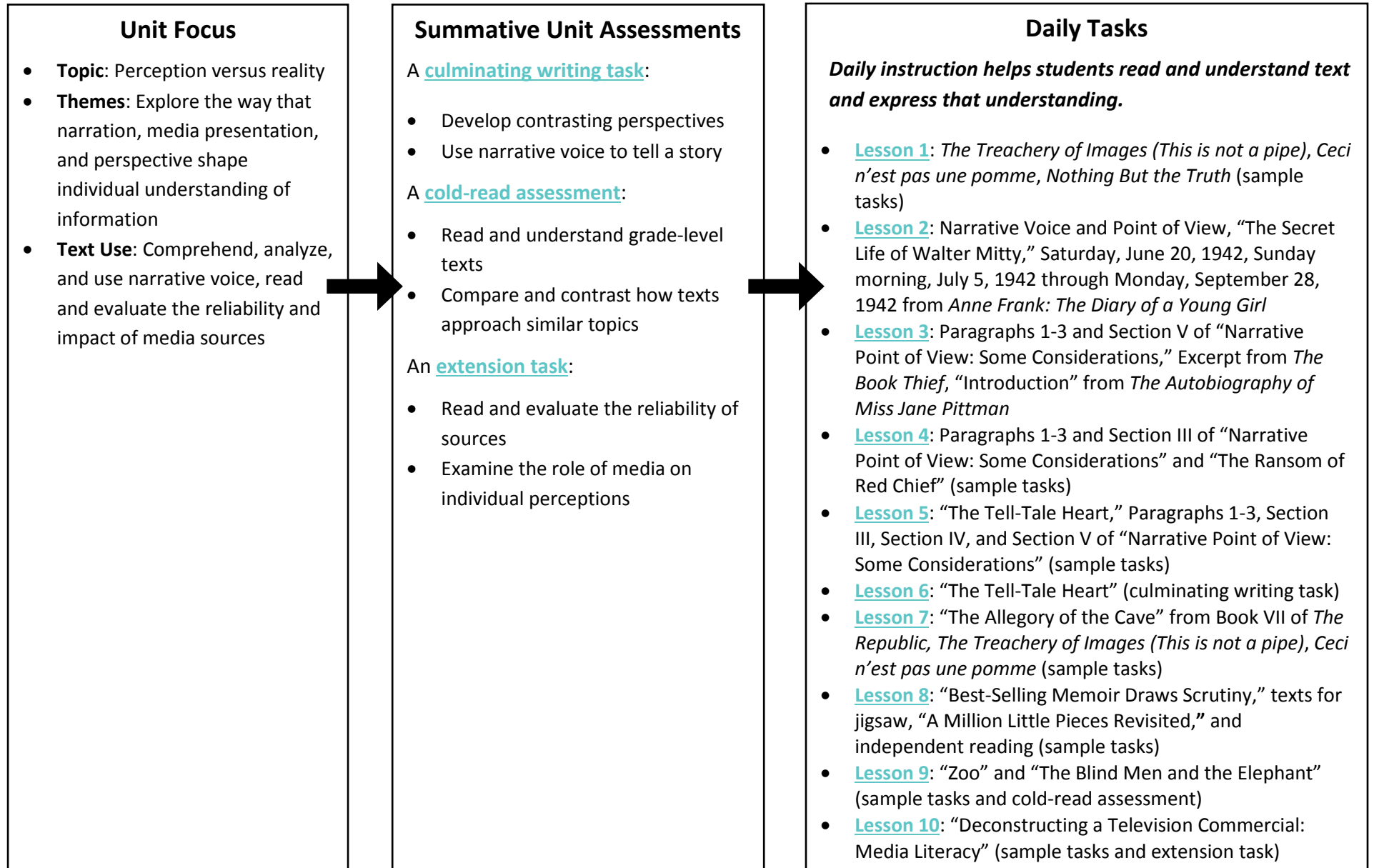
<p><b>ANCHOR TEXT</b>  “<a href="#">The Tell-Tale Heart</a>,” Edgar Allan Poe</p> <p><b>RELATED TEXTS</b>  <i>Literary Texts (Fiction)</i></p> <ul style="list-style-type: none"> <li>For independent reading: <i>Nothing But the Truth</i>, Avi</li> <li>“<a href="#">The Secret Life of Walter Mitty</a>,” James Thurber</li> <li><a href="#">Excerpt</a> from <i>The Book Thief</i>, Markus Zusak and “<a href="#">Introduction</a>” from <i>The Autobiography of Miss Jane Pittman</i>, Ernest Gaines<sup>1</sup></li> <li>“<a href="#">The Ransom of Red Chief</a>,” O. Henry</li> <li>Last 4 paragraphs of “<a href="#">By the Waters of Babylon</a>,” Stephen Vincent Benét and “Good Form” from <i>The Things They Carried</i>, Tim O’Brien<sup>2</sup></li> <li>“<a href="#">Zoo</a>,” Edward Hoch and “<a href="#">The Blind Men and the Elephant</a>,” John Godfrey Saxe</li> </ul> <p><i>Informational Texts (Nonfiction)</i></p> <ul style="list-style-type: none"> <li><a href="#">Narrative Voice and Point of View</a><sup>3</sup></li> <li>Excerpts from <i>Anne Frank: A Diary of a Young Girl</i>, Anne Frank</li> <li>Excerpts from “<a href="#">Narrative Point of View: Some Considerations</a>” from the Brock University Department of English Language &amp; Literature, John Lye</li> <li>“The Allegory of the Cave” from Book VII of <i>The Republic</i>, Plato</li> <li>“<a href="#">Best-Selling Memoir Draws Scrutiny</a>” from the <i>New York Times</i>, Edward Wyatt</li> </ul> <p><i>Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Website, Video, Film, Music, Art, Graphics)</i></p> <ul style="list-style-type: none"> <li><a href="#">The Treachery of Images (This is not a pipe)</a> and <a href="#">Ceci n’est pas une pomme</a>, Rene Magritte</li> <li>“<a href="#">A Million Little Pieces Revisited: Can the Truth Ever Set James Frey Free?</a>” from <i>Big Think</i>, Daniel Honan (video and transcript)</li> </ul>	<p><b>UNIT FOCUS</b></p> <p>Students explore the role of the narrator and point of view in a text. Students will understand how the narrative voice of a text can blur the line between fact and fiction and how a “story truth” is often different from but relates to “happening truth.” Students will also investigate the motives and bias present in various media.</p> <p><b>Text Use:</b> Comprehend, analyze, and use narrative voice, read and evaluate the reliability and impact of media sources</p> <p><b>Reading:</b> <b>RL.8.1, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.9, RL.8.10, RI.8.1, RI.8.2, RI.8.4, RI.8.6, RI.8.7, RI.8.8, RI.8.9, RI.8.10</b></p> <p><b>Writing:</b> <b>W.8.1a-e, W.8.2a-f, W.8.3a-e, W.8.4, W.8.5, W.8.6, W.8.7, W.8.8, W.8.9a-b, W.8.10</b></p> <p><b>Speaking and Listening:</b> <b>SL.8.1a-d, SL.8.2, SL.8.4, SL.8.5, SL.8.6</b></p> <p><b>Language:</b> <b>L.8.1b-c, L.8.2a-c, L.8.3a, L.8.4a-d, L.8.5a-b, L.8.6</b></p> <p><b>CONTENTS</b></p> <p><b>Page 263:</b> Text Set and Unit Focus</p> <p><b>Page 264:</b> “The Tell-Tale Heart” Unit Overview</p> <p><b>Pages 265-268:</b> Summative Unit Assessments: Culminating Writing Task, Cold-Read Assessment, and Extension Task</p> <p><b>Page 269:</b> ELA Instructional Framework</p> <p><b>Pages 270-280:</b> Text Sequence and Sample Whole-Class Tasks</p>
---	--

<sup>1</sup> Both of these novels contain sensitive material. In this unit, only excerpts of these novels are used. These excerpts do NOT include sensitive material.

<sup>2</sup> *The Things They Carried* contains sensitive material. In this unit, only excerpts of this text are used. These excerpts do NOT include sensitive material.

<sup>3</sup> Other text options for reviewing point of view: <https://www.carrollwooddayschool.org/uploaded/documents/ElementsofFiction6-4-10.pdf>, <http://www.ohio.edu/people/hartlevy/ref/fiction/pov.html>, or [http://www.huffingtonpost.com/2013/02/20/point-of-view-enhancing-y\\_n\\_2720529.html](http://www.huffingtonpost.com/2013/02/20/point-of-view-enhancing-y_n_2720529.html)

## “The Tell-Tale Heart” Unit Overview



## SUMMATIVE UNIT ASSESSMENTS

### CULMINATING WRITING TASK<sup>5</sup>

Rewrite “The Tell-Tale Heart” from a new perspective (i.e., one of the police officers who visit the narrator). Establish a different point of view, word choice, and tone to reflect the narrator’s “real” motives and personality. (RL.8.3, RL.8.4, RL.8.6) Use narrative techniques, such as dialogue, pacing, and description, to develop events and characters. As you write be sure to use a variety of transition words, phrases, and clauses to convey sequence and setting shifts; use precise words and phrases, relevant descriptive details, and sensory language; and provide a conclusion that follows from and reflects on the narrated events. (W.8.3a-e, W.8.4) Incorporate details and dialogue from the original text. (W.8.9a, W.8.10)

Compare the different versions (original and student written). (RL.8.5) Write an evidence-based essay identifying and evaluating the different effects of each version. (RL.8.1, RL.8.6, W.8.1a-e, W.8.4, W.8.9a, W.8.10) Cite several pieces of textual evidence to support the analysis, including direct quotations. (L.8.2b-c, L.8.3a, L.8.6)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
<b>What should students learn from the texts?</b>	<b>What shows students have learned it?</b>	<b>Which tasks help students learn it?</b>
<ul style="list-style-type: none"> <li>• <b>Topic:</b> Perception versus reality</li> <li>• <b>Themes:</b> Explore the way that narration, media presentation, and perspective shape individual understanding of information</li> <li>• <b>Text Use:</b> Comprehend, analyze, and use narrative voice, read and evaluate the reliability and impact of media sources</li> </ul>	This task assesses: <ul style="list-style-type: none"> <li>• Developing contrasting perspectives</li> <li>• Using narrative voice to tell a story</li> </ul>	<b>Read and understand text:</b> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 2</a></li> <li>• <a href="#">Lesson 3</a></li> </ul> <b>Express understanding of text:</b> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 5</a> (sample tasks included)</li> <li>• <a href="#">Lesson 8</a> (sample tasks included)</li> <li>• <a href="#">Lesson 9</a> (use this task)</li> </ul>

<sup>5</sup> Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

## COLD-READ ASSESSMENT<sup>6</sup>

Read “[Zoo](#)” by Edward Hoch and “[The Blind Men and the Elephant](#)” by John Godfrey Saxe independently and answer a combination of multiple-choice and constructed-response questions<sup>7</sup> about the texts, using evidence for all answers. Sample questions:

- What is the role of the narrator or speaker in each text? What details in both texts reveal what the narrator or speaker knows? (RL.8.1, RL.8.3)
- How does the difference in point of view between Professor Hugo in “Zoo” and the reader create irony? (RL.8.1, RL.8.6)
- Summarize the point of view of each man in “The Blind Men and the Elephant.” What effect results from the difference in point of view between each man and the reader? (RL.8.1, RL.8.2, RL.8.6, W.8.9a, W.8.10)
- According to these texts, what role does perspective or point of view play in understanding a situation? Explain using details for both texts. (RL.8.1, RL.8.2, W.8.9a, W.8.10)
- What is a theme of “Zoo” and “The Blind Men and the Elephant”? Summarize and then compare and contrast the structure of each text. How does the structure contribute to the development of a theme in each text? (RL.8.1, RL.8.2, RL.8.5, RL.8.6, W.8.9a, W.8.10)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
<b>What should students learn from the texts?</b> <ul style="list-style-type: none"><li>• <b>Topic:</b> Perception versus reality</li><li>• <b>Themes:</b> Explore the way that narration, media presentation, and perspective shape individual understanding of information</li><li>• <b>Text Use:</b> Comprehend, analyze, and use narrative voice, read and evaluate the reliability and impact of media sources</li></ul>	<b>What shows students have learned it?</b> <p>This task focuses on:</p> <ul style="list-style-type: none"><li>• Reading and understanding grade-level texts</li><li>• Comparing and contrasting how texts approach similar topics</li></ul>	<b>Which tasks help students learn it?</b> <p><b>Read and understand text:</b></p> <ul style="list-style-type: none"><li>• <a href="#">Lesson 1</a> (sample tasks included)</li><li>• <a href="#">Lesson 2</a></li><li>• <a href="#">Lesson 3</a></li></ul> <p><b>Express understanding of text:</b></p> <ul style="list-style-type: none"><li>• <a href="#">Lesson 4</a> (sample tasks included)</li><li>• <a href="#">Lesson 5</a> (sample tasks included)</li><li>• <a href="#">Lesson 8</a> (use this task)</li></ul>

<sup>6</sup> **Cold-Read Assessment:** Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments>.

<sup>7</sup> Ensure that students have access to the complete texts as they are testing.

## **EXTENSION TASK**<sup>8</sup>

As students have explored narrative voice and its effect on readers, they will also evaluate perspective in real-world situations. Have students determine the reliability of sources and become critical readers and viewers of media who can discern fact from fiction. As they evaluate media, students will explore the question: How do I know whether information is reliable?

Have students select a specific topic to research. Students will consider the various ways that media attempts to persuade readers and viewers. **(W.8.7)** As they come across two or more texts that provide conflicting information on the same topic, have them identify where the texts disagree on matters of fact or interpretation. **(RI.8.9)** Possible places of research include:

- social media postings
- online hoaxes and urban legends
- television commercials
- print/online advertisements
- campaigns
- television talk shows
- newspaper articles

Then have students create and deliver a multimedia report that explains how persuasive techniques are used and present the advantages and disadvantages of using different mediums to present a particular topic or idea. **(RI.8.7, W.8.2a-f, SL.8.4, SL.8.5, SL.8.6)** Provide examples and evaluate the motives behind the various examples. **(SL.8.2)** Within the presentation, quote or paraphrase the conclusions of others while avoiding plagiarism and following a standard format for citation. **(RI.8.1, W.8.8, W.8.9b, W.8.10)**

Possible resources for research:

- [“Science of Persuasion,”](#) Influence at Work
- “Episode 5: Power of Persuasion” from *Brain Games*, National Geographic Channel
- [“Reference Source for Media Literacy”](#) from Center for Teaching, The University of Iowa
- [“Buy Me That: Kids and Advertising,”](#) Frank Baker
- [“Dove: Evolution,”](#) DoveGlobal
- [“News Bias Explored: The Art of Reading the News”](#)
- [“What You See, What You Don’t: Television,”](#) Frank Baker
- [“Evaluating Internet Resources”](#) from Teacher Tap
- [“Advertisements—What psychological tricks do they use?”](#)
- [“Did You Get the Message?”](#) from econedlink, Council for Economic Education

---

<sup>8</sup> **Extension Task:** Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is narrative task related to the unit focus.

- [“Believe It or Not?”](#) from econedlink, Council for Economic Education
- [“Be an Ad Detective”](#) from econedlink, Council for Economic Education

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
<b>What should students learn from the texts?</b>	<b>What shows students have learned it?</b>	<b>What tasks help students learn it?</b>
<ul style="list-style-type: none"> <li>• <b>Topic:</b> Perception versus reality</li> <li>• <b>Themes:</b> Explore the way that narration, media presentation, and perspective shape individual understanding of information</li> <li>• <b>Text Use:</b> Comprehend, analyze, and use narrative voice, read and evaluate the reliability and impact of media sources</li> </ul>	This task focuses on: <ul style="list-style-type: none"> <li>• Reading and evaluating the reliability of sources</li> <li>• Examining the role of media on individual perceptions</li> </ul>	<b>Read and understand the text:</b> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 1</a> (sample tasks included)</li> </ul> <b>Express understanding of text:</b> <ul style="list-style-type: none"> <li>• <a href="#">Lesson 4</a> (sample tasks included)</li> <li>• <a href="#">Lesson 8</a> (sample tasks included)</li> <li>• <a href="#">Lesson 10</a> (use this task)</li> </ul>

## INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click [here](#)<sup>9</sup> to locate additional information about this interactive framework.

### Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student’s reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

### Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. Intervention for students below grade level using texts at their reading level,
2. Instruction for different learners using grade-level texts to support whole-class instruction,
3. Extension for advanced readers using challenging texts.

### Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. Intervention for students below grade level,
2. Instruction for different learners to support whole-class instruction and meet grade-level writing standards,
3. Extension for advanced writers.

### Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. Support growing reading ability by allowing students to read books at their reading level.
2. Encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.



<sup>9</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources>

## TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 1<sup>10</sup>:</b></p> <p><a href="#">The Treachery of Images (This is not a pipe)</a> and <a href="#">Ceci n'est pas une pomme</a>, Rene Magritte</p> <p>Introduction of independent reading choices: <i>Nothing But the Truth</i>, Avi</p>	<p><b>TEXT DESCRIPTION:</b> The two images by French artist Rene Magritte present images of a pipe and apple with the statement “This is not a pipe” and “This is not an apple.” The images question the difference between an image of a thing and the actual thing. The independent readings suggestions present situations in which the “truth” of the situation is sometimes hard to discern. Teachers may choose to select different or additional independent reading choices for this unit. They should relate to the unit focus and fall within the grades 6-8 band.</p> <p><b>TEXT FOCUS:</b> The images in this unit set up the concepts of the unit—the idea that reality and truth are often based on perspective. Students can analyze the images and engage in a discussion about the meaning of the statement on the image. The independent reading novel address similar ideas—that truth is sometimes hard to pin down. Students read the text independently (during and/or outside of class) throughout the unit. During class, they discuss the text with peers and complete teacher-assigned tasks, such as keeping journals or logs with written summaries of chapters or sections and an analysis of specific events that reveal aspects of the main character and develop a theme. <b>(RL.8.2, RL.8.3)</b> The journal or log can be digital and kept through a platform such as <a href="#">My Big Campus</a><sup>12</sup>, <a href="#">Reading Rewards</a><sup>13</sup>, or <a href="#">Edmodo</a><sup>14</sup>, allowing students to share their thoughts with others reading the same text. <b>(W.8.6)</b></p>
<p><b>LESSON 2:</b></p> <p><a href="#">Narrative Voice and Point of View</a><sup>15</sup></p> <p>“<a href="#">The Secret Life of Walter Mitty</a>,” James Thurber</p> <p>Saturday, 20 June, 1942 (First entry) and Sunday morning, July 5, 1942</p>	<p><b>TEXT DESCRIPTION:</b> The informational text provides an overview of different types of point of view and how they affect the narration of a text. As needed, refer to additional texts read previously with points of view significant to the meaning of the text (e.g., “Flowers for Algernon,” <i>Out of the Dust</i>, <i>The Giver</i>, <i>Behind the Scenes</i>). The additional texts present a unique narrative voice that drives the meaning of the text. In “The Secret Life of Walter Mitty,” Walter has a wild imagination, which he exercises throughout his mundane errand running with his wife. The excerpt from <i>Anne Frank: Diary of a Young Girl</i> presents Anne’s experiences as she first moves into the Secret Annex.</p> <p><b>TEXT FOCUS:</b> Texts can be read independently or in pairs. <b>(RL.8.10, RI.8.10)</b> Students study the different types of point of view and narrative voice in the informational text and then apply that understanding to two different texts.</p>

<sup>10</sup> **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

<sup>12</sup> <http://www.mybigcampus.com/>

<sup>13</sup> <http://www.reading-rewards.com/reading-program/log-reading.html>

<sup>14</sup> <https://www.edmodo.com/>

<sup>15</sup> Other text options for reviewing point of view: <https://www.carrollwooddayschool.org/uploaded/documents/ElementsofFiction6-4-10.pdf>, <http://www.ohio.edu/people/hartleyg/ref/fiction/pov.html>, or [http://www.huffingtonpost.com/2013/02/20/point-of-view-enhancing-y\\_n\\_2720529.html](http://www.huffingtonpost.com/2013/02/20/point-of-view-enhancing-y_n_2720529.html)



TEXT SEQUENCE	TEXT USE
<p>through Monday, September 28, 1942 from <i>Anne Frank: The Diary of a Young Girl</i>, Anne Frank</p>	<p>“The Secret Life of Walter Mitty” has a unique structure. Breaks between what is happening and Walter’s imagination are indicated by ellipses. <b>(L.8.2a)</b> Students can study the different sections and how they reveal aspects of Walter’s character and develop a theme. <b>(RL.8.2, RL.8.3)</b> Students can analyze how Anne’s point of view and language shape the content and style of the excerpt from <i>Anne Frank: Diary of a Young Girl</i> and contribute to the development of a central idea. <b>(RI.8.1, RI.8.2, RI.8.4, RI.8.6)</b> For both texts, students can compare how the structure of each contributes to the different meaning, purpose, and style of each text. <b>(RL.8.5)</b> Following the analysis and comparison, students discuss the effect of point of view and narrative voice on reader understanding. For example, ask students to consider how a naïve narrator (e.g., Jonas in <i>The Giver</i>, or Anne Frank in <i>Diary of a Young Girl</i>) who offers limited information affects the reader’s understanding of the situation.</p>
<p><b>LESSON 3:</b> Paragraphs 1-3 and Section V: What is the Narrator’s Orientation? of “<a href="#">Narrative Point of View: Some Considerations</a>” from the Brock University Department of English Language &amp; Literature, John Lye</p> <p><a href="#">Excerpt</a> from <i>The Book Thief</i>, Markus Zusak<sup>16</sup></p> <p>“<a href="#">Introduction</a>” from <i>The Autobiography of Miss Jane Pittman</i>, Ernest Gaines<sup>17</sup></p>	<p><b>TEXT DESCRIPTION:</b> The informational text provides an overview of the different meanings of point of view in narrative texts and importance of considering point of view and narrators when determining meaning in texts. The two fictional texts present a unique narrative voice that drives the meaning of the text. The narrator of <i>The Book Thief</i> is Death, who offers a unique point of view. In this excerpt, we are introduced to the narrator and his impression of the main character, Liesel. <i>The Autobiography of Miss Jane Pittman</i> is a fictional story, although the title implies the text is nonfiction. The excerpt provides an introduction in which we are also introduced to a fictional narrator of the text.</p> <p><b>TEXT FOCUS:</b> After listening to the informational text read aloud, students can read the two narrative texts independently or in pairs and consider how the ideas of the informational text are applied to each of the literary texts. <b>(RL.8.10)</b> Students can then analyze the language and author’s word choice and tone, the various points of view in each text, and how the unique position of each narrator contributes to the meaning and effect of each text. <b>(RL.8.3, RL.8.4)</b> Lastly, students compare and contrast the structure and role of the narrator in each literary text and discuss how the structure and point of view of the unique narrator create a layer of interest and meaning that is not understood without considering these elements. <b>(RL.8.2, RL.8.5, RL.8.6)</b></p>
<p><b>LESSON 4:</b> Paragraphs 1-3 and Section III: How Much Does the Narrator Know? of “<a href="#">Narrative Point of View: Some Considerations</a>” from the Brock University Department of English Language &amp; Literature, John Lye</p>	<p><b>TEXT DESCRIPTION:</b> “The Ransom of Red Chief” is a tale of two would-be criminals who, upon kidnapping a precocious little boy, are fooled into paying to return the boy—a result Red Chief’s parents seem to have predicted from the beginning.</p> <p><b>TEXT FOCUS:</b> This text uses different types of irony to have a humorous effect. It is useful for understanding why point of view and narrative voice are important in a text. The narrator, Sam, tells the story after it happens. His style of storytelling and the interaction of the kidnapers, Red Chief, and his parents contribute to the humorous effect. <b>(RL.8.6)</b> Students can also analyze how the conclusion of the story is not one they predicted. The language contains heavy dialect and difficult vocabulary, so most students will require initial support in reading the text.</p>

<sup>16</sup> This novel contains sensitive material. Only the excerpt is used in this unit.

<sup>17</sup> This novel contains sensitive material. Only the excerpt is used in this unit.

TEXT SEQUENCE	TEXT USE
<p>“<a href="#">The Ransom of Red Chief</a>,” O. Henry</p>	<p><b><u>MODEL TASKS</u></b></p> <p><b>LESSON OVERVIEW:</b> Read the texts multiple times to help students summarize the meaning. Students answer comprehension questions in pairs. Students consider more comprehension questions in small groups. Students complete the lesson by completing a writing task analyzing the use of irony in the texts.</p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Read aloud the excerpts from “Narrative Point of View: Some Considerations.” As you read “The Ransom of Red Chief,” discuss as a class how the narrator of the story and the various points of view are important to the meaning and effect of the text.</li> <li>• Divide the students into pairs. Re-read aloud paragraphs 1-9 of “The Ransom of Red Chief” as students follow along with a printed copy. Have student pairs summarize the first part of the text in journals and then share their summaries with another pair. <b>(RL.8.2)</b> Monitor the sharing to ensure that students understand the plot. Then ask students to re-read paragraphs 10-29 in pairs. <b>(RL.8.10)</b></li> <li>• While reading different sections of the texts, have students select 3-4 vocabulary words per section and define the words in context<sup>18</sup> (e.g., <i>inhabitants, ferocious, emit, couriers, boxed, hereinafter, foil, brute, leech, fraudulent, scheme, provisions, prominent, industriously, dashed, comply, captive, distracted, stealthy, external, proposition, counterproposition, peremptory, desperate, incontinently, sullenly, concealed, subjugated, inclined, extracting</i>). <b>(L.8.4a)</b> First have them identify the words that reflect the historical times or dialect of the characters. Then provide students with a list of Greek and Latin affixes and roots and have them verify their preliminary definition and sort the words according to their affixes<sup>19</sup> <b>(L.8.4b, L.8.5b)</b> Have students reread the words in context and then sort the words according to their part of speech prior to verifying the meaning and part of speech of the words using a dictionary. <b>(L.8.4c, d)</b> Lastly, have students record the connections, part of speech, and various associations of the word on a <a href="#">semantic map</a><sup>20</sup> or using analogies.</li> <li>• Have students answer a series of questions with a partner in writing: <ul style="list-style-type: none"> <li>○ In the first three paragraphs, the narrator shares that he and his partner have come up with the idea to kidnap someone. Why do they decide on the town of Summit? Use words and phrases from the text to</li> </ul> </li> </ul>

<sup>18</sup> **Note:** Some words don’t have enough context to support determining their meaning, so provide a definition for those words as students read the text (e.g., *depredation, lackadaisical, ineffable, proclivities, dote, dastardly, calliope, somnolent, impudent, hither, treachery, comply, diatribe, collaborated, palatable, surreptitiously, renegade, reconnoiter, predominance, contiguous, martyrs, pervading, commend, decry, acceded*)

<sup>19</sup> e.g., *inhabitants, industriously, incontinently, ineffable, and inclined; prominent, provisions, proclivities, proposition, and counterproposition; peremptory and pervading; commend and comply; constables, concealed, and contiguous; depredation and decry; comply, surreptitiously, dastardly, industriously, sullenly, and incontinently; somnolent, impudent, and fraudulent*

<sup>20</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<p>support your response. <b>(RL.8.1, RL.8.3)</b></p> <ul style="list-style-type: none"> <li>○ What is ironic about calling the town Summit? <b>(RL.8.4)</b></li> <li>○ Twice the narrator says “But wait till I tell you” in regards to his and Bill’s decision to kidnap Ebenezer Dorset’s son. What additional details does the narrator provide that support this statement and reveal the possible success of the kidnapper’s plan to kidnap the young boy? <b>(RL.8.1, RL.8.3, RL.8.4)</b></li> <li>○ The captured boy gives a dinner speech. Based on that speech, what kind of boy did they capture? <b>(RL.8.3)</b></li> <li>○ Paraphrase and interpret the following quotation: “‘Perhaps,’ says I to myself, ‘it has not yet been discovered that the wolves have home away the tender lambkin from the fold. Heaven help the wolves!’ says I.” <b>(RL.8.4, L.8.5a)</b></li> <li>○ Complete a point of view chart with the following columns: (1) Character, (2) Thoughts, feelings, and actions related to the kidnapping, (3) Evidence from text, (4) <b>Contrasts and Contradictions</b><sup>21</sup> (What is unexpected about how the characters feel or act?). Include you, the reader or audience, as a character. <b>(RL.8.1, RL.8.3)</b> Then answer the following questions about the chart: What are the different perspectives or points of view about the kidnapping? Choose 2-3 quotations from the text that share something unexpected about the kidnapping so far. Explain your choice. What is the resulting effect of the different points of view? <b>(RL.8.6)</b></li> </ul> <ul style="list-style-type: none"> <li>• Read aloud paragraphs 30-86 as students follow along with a printed copy of the text. Have students partner read the end of the text and then reread specific sections to understand the vocabulary and answer text-dependent questions.</li> <li>• After another rereading of the text, have students work in pairs to develop word families<sup>22</sup> for vocabulary words previously analyzed (e.g., <i>captive, predominance, comply, extracting, chronic, desperate, commend</i>) by determining as many related words as they can for each selected word. For example, the word family for <i>captive</i> contains <i>captivating, capture, captured, capturing, captivated, captivately, captivity, captor, and captivation</i>. Students can then determine the part of speech of the words and how the addition of a Greek or Latin affix changes the part of speech and meaning of the word. <b>(L.8.4b, c; L.8.5b; L.8.6)</b></li> <li>• Have students continue adding to the point of view chart. <b>(RL.8.1, RL.8.3)</b> Conduct a class discussion in which students answer the following questions, citing evidence they gathered on their point of view chart:</li> </ul>

<sup>21</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

<sup>22</sup> Word families are groups of words that are sufficiently closely related to each other. Words can be grouped into families in two main ways: they are similar in form or their meanings are related.

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ Bill and Sam sign their ransom note, “Two Desperate Men.” What are the possible meanings of this signature? <b>(L.8.5a)</b></li> <li>○ What aspects of each character are revealed through the use of dialect and figurative language? Identify specific sentence or phrases and explain what is revealed through the phrase. <b>(RL.8.1, RL.8.3)</b></li> <li>○ What is unexpected about how Ebenezer Dorset responds to the ransom note, and why do Bill and Sam meet Mr. Dorsett’s demands? What details in the text foreshadow that Ebenezer might respond this way? <b>(RL.8.1, RL.8.3, RL.8.6)</b></li> <li>○ What is ironic about the kidnapping? Give evidence that supports this statement. Reread the text and review your chart. What clues in the text reveal that kidnapping Red Chief was an ill-advised idea? <b>(RL.8.6)</b></li> <li>○ How does Henry’s use of irony and his word choice create a humorous tone? Use examples from the text to justify your answer. <b>(RL.8.1, RL.8.4, RL.8.6, L.8.5a)</b></li> </ul> <ul style="list-style-type: none"> <li>● Conclude the discussion by having student pairs respond in writing to the following prompt: How would the account of this kidnapping be different if it were told from the point of view of Red Chief instead of Sam, the kidnapper? Choose a scene from the piece and write a narrative of this account sharing Red Chief’s side of the story. Be sure to include details of what happened and how Red Chief felt during the kidnapping. <b>(RL.8.6, W.8.3a-e)</b></li> <li>● <b>Note for Small-Group Reading:</b> Teachers may choose to engage struggling readers with additional readings of the texts before or after reading them as a whole class. This will provide extra time for students to process the information. This can help students to be more prepared to participate in whole-class discussion. For example, with a small group of students, choose a scene to recreate from the text in a <a href="#">Reader’s Theater format</a><sup>23</sup>. They could recreate a dialogue between the characters, or choose to do one of the monologues of the narrator, Sam. This would be excellent for struggling readers as they would have the chance to work with the vocabulary and the dialect multiple times before reading orally to the class. Additional techniques for supporting fluency can be found with the <a href="#">ELA Instructional Framework</a>.<sup>24</sup></li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>● Ask students to respond individually in writing to the following prompt: O’Henry is known for using irony in his literary works. How does he use irony in the story “The Ransom of Red Chief”? Write an essay discussing how O’Henry’s use of irony creates an effect. Be sure to include textual references to support your analysis using</li> </ul>

<sup>23</sup> <http://www.readwritethink.org/classroom-resources/lesson-plans/readers-theatre-172.html>

<sup>24</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/small-group-reading>

TEXT SEQUENCE	TEXT USE
	<p>direct quotes and page numbers. <b>(RL.8.6, W.8.1a-e, W.8.4, W.8.10)</b> Use the following process with students:</p> <ul style="list-style-type: none"> <li>○ Students identify their writing task from the prompt provided.</li> <li>○ Students complete an evidence chart as a pre-writing activity. Remind students to use any relevant notes they compiled while reading and answering the text-dependent questions. An evidence chart has three columns: (1) Evidence: Quote or paraphrase, (2) Page number, (3) Elaboration/Explanation of how this evidence supports ideas or argument. <b>(RL.8.1, W.8.1b, W.8.9a)</b></li> <li>○ Once students have completed the evidence chart, prompt them to look back at the writing prompt to remind themselves what kind of response they are writing (i.e., expository, analytical, argumentative) and think about the evidence they found. Have student pairs (or the teacher) review each other’s evidence chart and offer feedback. <b>(W.8.5)</b></li> <li>○ Have students develop a specific thesis statement<sup>25</sup>. This could be done independently or with a partner. As needed, model for students how to create a thesis statement. <b>(W.8.1a)</b></li> <li>○ Have students complete a first draft, engage in editing through peer or teacher conferencing, and then complete a final draft. <b>(W.8.5)</b> Depending on student writing ability, determine the necessary support during the writing process (i.e., providing an organizational frame, modeling, showing models of strong and weak student work and providing descriptive feedback, sharing work as students go, etc.).</li> </ul>
<p><b>LESSON 5:</b></p> <p>“<a href="#">The Tell-Tale Heart</a>,” Edgar Allan Poe</p> <p>Paragraphs 1-3, Section III: How Much Does the Narrator Know?, Section IV: How Reliable is the Narrator?, and Section V: What is the Narrator’s Orientation? of “<a href="#">Narrative Point of View: Some Considerations</a>” from the Brock University Department of English Language &amp;</p>	<p><b>TEXT DESCRIPTION:</b> <i>The Tell-Tale Heart</i> is narrated by an unidentified caretaker of an old man. The narrator argues that while the reader may think he is insane, he is actually quite sane, and then proceeds to tell the story of how he decided to kill the old man and planned to get away with the crime. The informational text is a rereading.</p> <p><b>TEXT FOCUS:</b> As the narrator addresses the reader from the very beginning of the text, students are invited to evaluate the narrator’s claims and his sanity. This text introduces the concept of the “unreliable narrator,” and students consider the importance of narrative voice and point of view when reading a text with a narrator they can’t trust. <b>(RL.8.6)</b> They also discuss how authors manipulate readers and the importance in reading critically and not believing everything they read.</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> Read “The Tell-Tale Heart” aloud as students follow along. Define key vocabulary. Students reread the text independently. Students analyze the perspective of the narrator. Students read “Narrative Point of View.” Students discuss a series of questions to compare the texts.</p>

<sup>25</sup> Resources for developing thesis statements: <http://owl.english.purdue.edu/owl/resource/545/01/> or [http://www.indiana.edu/~wts/pamphlets/thesis\\_statement.shtml](http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml).

TEXT SEQUENCE	TEXT USE
Literature, John Lye	<p><b>READ THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Read aloud “The Tell-Tale Heart” (or listen to an audio version) once as students follow along with the printed text. Then have them reread the text independently and summarize the text. <b>(RL.8.2, RL.8.10)</b></li> <li>• Have students define selected vocabulary words in context (e.g., <i>acute, conceived, dissimulation, cunningly, vexed, profound, ceased, stifled, crevice, stealthily, audacity, vehemently, derision, hypocritical</i>). <b>(L.8.4a)</b> Then ask students to review the semantic maps created in Lesson 4 while reading “The Ransom of Red Chief” to determine connections between the various words. Update the semantic maps with additional connections. <b>(L.8.5b)</b> Lastly, have students use the list of Greek and Latin affixes and roots to verify their preliminary definitions of words, and then create an additional <a href="#">semantic map</a><sup>26</sup> for words not connected to previously studied vocabulary. <b>(L.8.4b, d; L.8.6)</b></li> <li>• Prompt students to reread and paraphrase different phrases with unknown words or figurative meanings or formal or antiquated structures. <b>(L.8.6)</b> <ul style="list-style-type: none"> <li>○ “You <u>fancy me mad</u>.” (paragraph 1)</li> <li>○ “He had the <u>eye of a vulture</u>” (paragraph 2)</li> <li>○ “His room was as black as <u>pitch</u> with the thick darkness...” (paragraph 4)</li> <li>○ “the <u>dead hour of the night</u>” (paragraph 11)</li> <li>○ “It grew louder, I say, louder every moment—do you <u>mark</u> me well?” (paragraph 11)</li> <li>○ “stone dead” (paragraph 11)</li> <li>○ “There entered three men, who introduced themselves, with perfect <u>suavity</u>, as officers of the police.” (paragraph 14)</li> <li>○ “in the wild <u>audacity</u> of my perfect triumph” (paragraph 15)</li> <li>○ “I arose and argued about <u>trifles</u>, in a <u>high key</u> and with <u>violent gesticulations</u>, but the noise steadily increased.” (paragraph 17)</li> <li>○ “...they were <u>making a mockery</u> of my horror!” (paragraph 17)</li> <li>○ “...<u>dissemble</u> no more! I admit the deed!” (paragraph 18)</li> <li>○ “The <u>Tell-Tale Heart</u>” (the title)</li> </ul> </li> </ul> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• As students reread the text a second time independently, prompt them to annotate the text, making note of when something the narrator says or does is unexpected based on his own admissions or what we consider to be expected behavior. Then have students answer the following questions in a journal or notes: Why might the</li> </ul>

<sup>26</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<p>narrator say this or act this way? What is unique about the way the narrator presents the story? Do any of his actions make you suspicious of his ability to rationally explain what he is doing? For example, why does the narrator sit the policemen on top of the buried corpse? Complete a graphic organizer with two columns: (1) Makes me suspicious of the narrator and (2) Makes me trust the narrator. Determine whether the narrator’s intentions are good or bad and how you know. <b>(RL.8.1, RL.8.3, RL.8.6)</b></p> <ul style="list-style-type: none"> <li>• Prompt students to work in pairs to read and analyze the text a third time. Have them work together to answer the following questions orally or in writing in preparation for a class discussion: <ul style="list-style-type: none"> <li>○ Compare the narrator’s language at the beginning of the text (paragraphs 1-8) with the end of the text (paragraphs 17-18). Review the length of sentences, repetition, and use of punctuation. What is the difference? What is the significance of the differences? <b>(RL.8.4, L.8.2a)</b></li> <li>○ Throughout the text the narrator argues he is not a madman and proceeds to provide evidence to support his argument. Working with a partner, evaluate the narrator’s argument. What claims does he make? How does he support his claims? Is his argument logical, reasonable, and valid? Is his evidence sufficient and relevant? Would you consider the narrator reliable or unreliable? <b>(RI.8.8)</b></li> <li>○ How does your point of view differ from that of the narrator? How does the narrator distinguish his point of view from others at the beginning of the text? What is the effect of the differences in the various points of view? <b>(RL.8.6, RI.8.6)</b></li> </ul> </li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Read aloud the excerpt from “<a href="#">Narrative Point of View: Some Considerations</a>.” Then conduct a class discussion based on the following questions: <ul style="list-style-type: none"> <li>○ Why is point of view important? What happens when the narrative defies your expectations?</li> <li>○ Should we believe everything we read?</li> <li>○ How does the point of view of the narrator create meaning and effect in “The Tell-Tale Heart”?</li> <li>○ How does Poe manipulate his readers?</li> </ul> </li> </ul> <p>Have students use <a href="#">accountable talk</a><sup>27</sup> to pose and respond to questions of others, and to determine when they must justify changing their views based on the views or evidence presented by peers. <b>(SL.8.1a, c-d)</b></p>

<sup>27</sup> <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
<p><b>LESSON 6:</b></p> <p>“<a href="#">The Tell-Tale Heart</a>,” Edgar Allan Poe (Literary)</p>	<p><b>TEXT DESCRIPTION:</b> Students reread <i>The Tell-Tale Heart</i> and then emulate it in their own writing from a different point of view.</p> <p><b>MODEL TASK</b></p> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Culminating Writing Task</a></p>
<p><b>LESSON 7:</b></p> <p>“The Allegory of the Cave” from Book VII of <i>The Republic</i>, Plato</p> <p><a href="#">The Treachery of Images (This is not a pipe)</a> and <a href="#">Ceci n’est pas une pomme</a>, Rene Magritte</p>	<p><b>TEXT DESCRIPTION:</b> “The Allegory of the Cave” is a dialogue between Socrates and Glaucon in which Socrates presents an allegorical representation of the nature of truth and knowledge, mainly that what one considers truth and reality is relative to the amount of available knowledge. This version is a summary of the dialogue and falls within the grades 6-8 band. The paintings were presented in Lesson 1.</p> <p><b>TEXT FOCUS:</b> “The Allegory of the Cave” provides the context for discussing the nature of knowledge and truth and reality versus perception, abstract concepts that are the foundation for ideas discussed so far in the unit. This text contains complex ideas. Students can study the vocabulary and syntax for meaning. <b>(RI.8.4)</b> Support students in reading the text by prompting them to summarize the text and create visual representations of “the cave.” <b>(RI.8.2)</b> Students can determine the main ideas of “The Allegory of the Cave” and analyze the argument that Socrates presents to Glaucon. <b>(RI.8.8)</b> Students can make connections between the ideas presented in “The Allegory of the Cave” and other texts read in other various units. <b>(RI.8.9)</b> Students can analyze the meaning of the art after reading “The Allegory of the Cave” and consider how reading the text enhanced their understanding of the art.</p> <p><b>MODEL TASK</b></p> <p><b>Note for Small-Group Reading:</b> Teachers may choose to engage struggling readers with additional readings of the texts before or after reading them as a whole class. This will provide extra time for students to process the information. This can help students be more prepared to participate in whole-class discussion. For example, with a small group of students, reread the description of the cave while <a href="#">viewing an illustration</a><sup>28</sup> or an <a href="#">animated version</a><sup>29</sup> of the text. This can help students visualize as they are reading the text. Do not provide the summary or a lower level version of the text for struggling readers.</p>
<p><b>LESSON 8:</b></p> <p>“<a href="#">Best-Selling Memoir Draws Scrutiny</a>” from <i>New York Times</i>, Edward Wyatt</p>	<p><b>TEXT DESCRIPTION:</b> The article from the <i>New York Times</i> provides information about James Frey’s novel <i>A Million Little Pieces</i>, which was proven to be fiction although it was published as a nonfiction memoir. Students are not reading Frey’s novel, rather they are talking about the controversy surrounding the genre of the novel. The texts used for the jigsaw address the nature of truth, both in life and in writing. The independent reading novel addresses similar ideas—that truth is sometimes hard to pin down.</p>

<sup>28</sup> <http://faculty.washington.edu/smcohen/320/cave.htm>

<sup>29</sup> <http://www.youtube.com/watch?v=-EPz5z1pUag>



TEXT SEQUENCE	TEXT USE
<p>Texts for jigsaw:</p> <ul style="list-style-type: none"> <li>• “Good Form” from <i>The Things They Carried</i>, Tim O’Brien<sup>30</sup></li> <li>• Last 4 paragraphs of “<a href="#">By the Waters of Babylon</a>,” Stephen Vincent Benét</li> <li>• “<a href="#">A Million Little Pieces Revisited: Can the Truth Ever Set James Frey Free?</a>” from <i>Big Think</i>, Daniel Honan (video and transcript)</li> </ul> <p>Independent reading presentations and discussion: <i>Nothing But the Truth</i>, Avi</p>	<p><b>TEXT FOCUS:</b> The central ideas and themes of the various texts in the unit are often secondary to the techniques and approaches the authors take to engage and affect the reader. However, students can learn lessons about texts in general, mainly that readers must critically analyze text and question what they read. All of these texts address similar ideas and call into question the genres of fiction and nonfiction. Students can consider thematic ideas, such as: What is truth? What is truth in text? Is “truth” always an accurate depiction of what actually happened (reality) or is the “truth” an interpretation of events (perception)?</p> <p><b>MODEL TASKS</b></p> <p><b>LESSON OVERVIEW:</b> In small groups, students read and present summaries of the texts. Students discuss and write responses to questions that help them connect their independent reading text to the texts from this lesson.</p> <p><b>READ AND UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• Divide students into pairs. Have each group read “Best-Selling Memoir Draws Scrutiny,” summarize the text, and define unknown words in context (e.g., <i>scrutiny</i>, <i>stemmed</i>, <i>falsifying</i>, <i>reliance</i>). <b>(RI.8.1, RI.8.2, RI.8.4, RI.8.10, L.8.4a)</b></li> <li>• Have each group present the summaries to the class. <b>(SL.8.1a, SL.8.4, SL.8.6)</b> As each group is presenting, create a class chart that identifies the claims and supporting evidence of the article. <b>(RI.8.8)</b> As a class, determine a central idea of the text and discuss how the central idea connects to ideas discussed in Lesson 6.</li> <li>• Then provide each group a different text (as there are only three texts, some groups will have the same text) to read (i.e., “Good Form,” the excerpt from “By the Waters of Babylon,” or “A Million Little Pieces Revisited: Can the Truth Ever Set James Frey Free”). Prompt each group to select a key quotation, sentence, or passage from the text that reveals the central idea of the text and write the quotation, sentence, or passage on a large sheet of paper. Then, post the paper around the room.</li> <li>• Conduct a <a href="#">gallery walk</a><sup>31</sup> in which each group silently examines the other groups’ quotation, sentence, or passage and considers the following question: What is the nature of “truth” in text and writing? How does text blur the lines between reality and perception? Students ask questions, and identify connections between the quotations and previous texts read on sticky notes or by writing directly on the paper. <b>(SL.8.1b, c)</b></li> <li>• Then have each group individually discuss the following questions based on the independent reading novel and prepare a multimedia presentation for the class about their novel based on the following questions: <b>(SL.8.1a, SL.8.4, SL.8.5)</b></li> </ul>

<sup>30</sup> *The Things They Carried* contains sensitive material. Only the excerpt is used in this unit.

<sup>31</sup> <http://www.theteachertoolkit.com/index.php/tool/gallery-walk>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> <li>○ Who is the narrator of your independent reading novel? Is the narrator reliable? What quotations, lines of dialogue, or incidents reveal the narrator’s reliability? <b>(RL.8.1, RL.8.3)</b></li> <li>○ What points of view or perspectives are presented in the text? How do those points of view relate to or contrast each other? What is the effect of presenting contrasting points of view? <b>(RL.8.6)</b></li> <li>○ Select one of the other texts we’ve read in this unit. How does the structure of your independent reading novel (i.e., format, genre, narrative voice, point of view) compare and contrast to the structure of the other text? How do the different structures of each text contribute to the development of meaning, theme, and style of each text? <b>(RL.8.5)</b></li> <li>○ What does your novel say about “truth”? <b>(RL.8.2)</b> How does personal truth or reality relate to a person’s perspective?</li> </ul> <p><b>EXPRESS UNDERSTANDING:</b></p> <ul style="list-style-type: none"> <li>• Have each group deliver their presentation. <b>(SL.8.6)</b></li> </ul>
<p><b>LESSON 9:</b></p> <p>“<a href="#">Zoo</a>,” Edward Hoch</p> <p>“<a href="#">The Blind Men and the Elephant</a>,” John Godfrey Saxe</p>	<p><b><u>TEXT DESCRIPTION:</u></b> These texts are sufficiently complex for grade 8.</p> <p><b><u>MODEL TASK</u></b></p> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Cold-Read Assessment</a></p>
<p><b>LESSON 10:</b></p> <p>“<a href="#">Deconstructing a Television Commercial: Media Literacy</a>,” Frank Baker</p> <p>Various texts for independent research</p>	<p><b><u>MODEL TASKS</u></b></p> <p><b>UNDERSTAND THE TEXT:</b></p> <ul style="list-style-type: none"> <li>• In preparation for the Extension Task, conduct a Socratic seminar in which students discuss the following questions drawing evidence from the various texts in the unit: Should we believe everything we read? How do authors manipulate readers? Why is point of view important in a text? How does “truth” relate to perspective? <b>(RL.8.1, RL.8.6, RI.8.6, SL.8.1a-d)</b></li> </ul> <p><b>SAMPLE TASK:</b> Access a <a href="#">lesson</a><sup>32</sup> in analyzing media for its effect on viewers. Use the lesson as a model for how students should conduct their research. <b>(RI.8.7, SL.8.2)</b></p> <p><b>SAMPLE SUMMATIVE TASK:</b> <a href="#">Extension Task</a></p>

<sup>32</sup> [http://www.frankwbaker.com/deconstructing\\_a\\_tv\\_commercial.htm](http://www.frankwbaker.com/deconstructing_a_tv_commercial.htm)