

Navigation guide



Inside an Amplify ELAR Texas classroom

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



Take a guided tour of the program

In this guide, we'll walk you through **the Texas ELAR 6-8 digital experience** and show you how to navigate through units and lessons. Along the way, we'll point out features that support instruction and learning.

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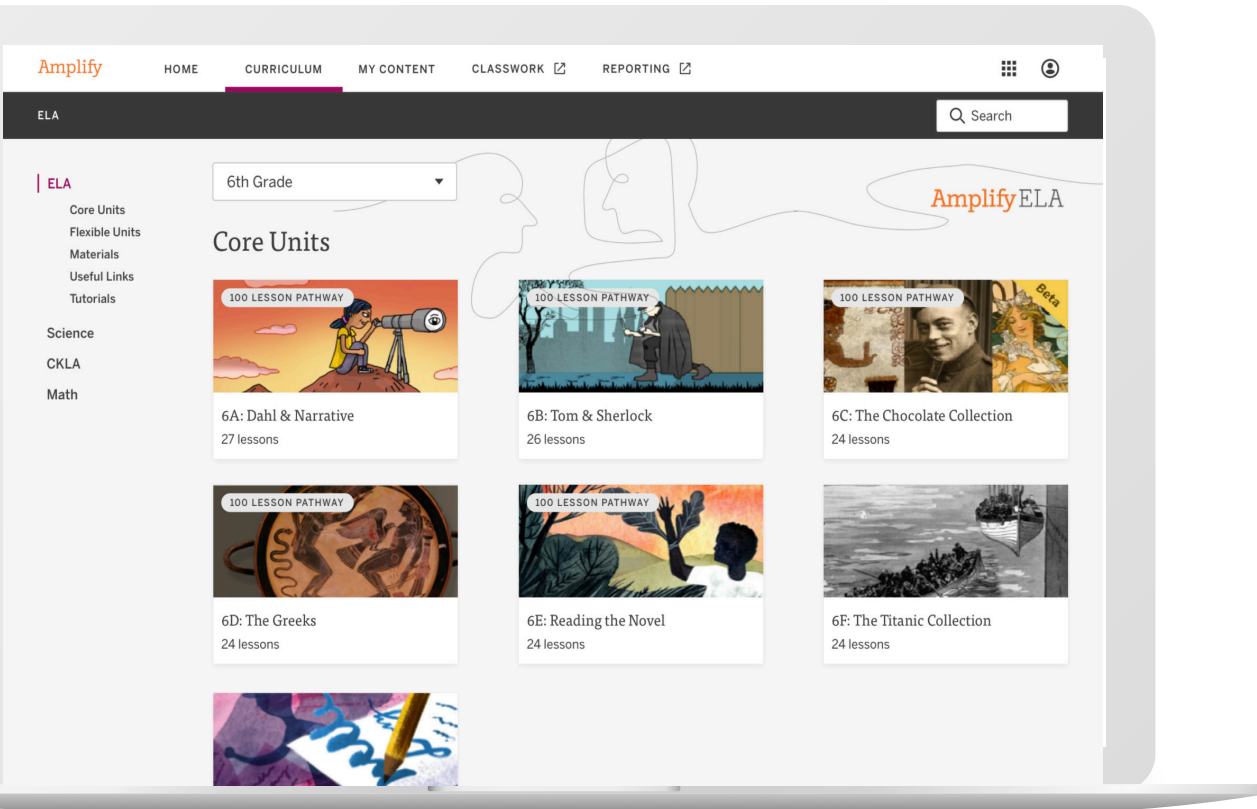
Digital

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Log in



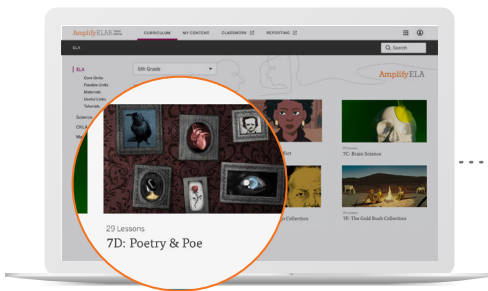
There are a number of options for accessing Amplify ELAR Texas 6-8 depending on your district's unique needs.

If you do not know your login credentials and/or your districts preferred access method, please contact your district administrator for support.

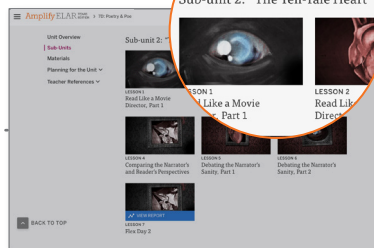
Program structure

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

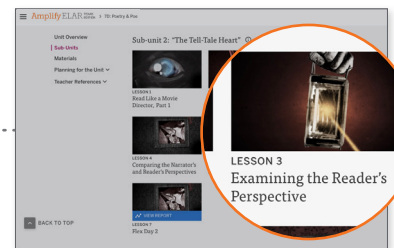
Unit



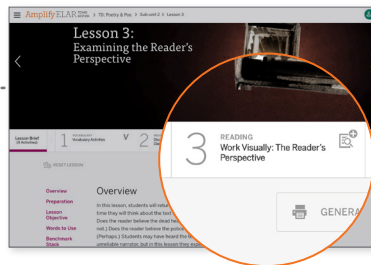
Sub-Unit



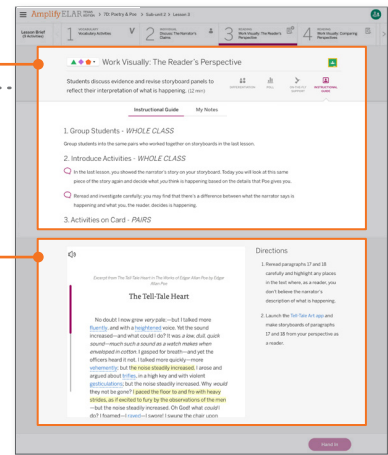
Lesson



Activity



Teacher Instructional Guide

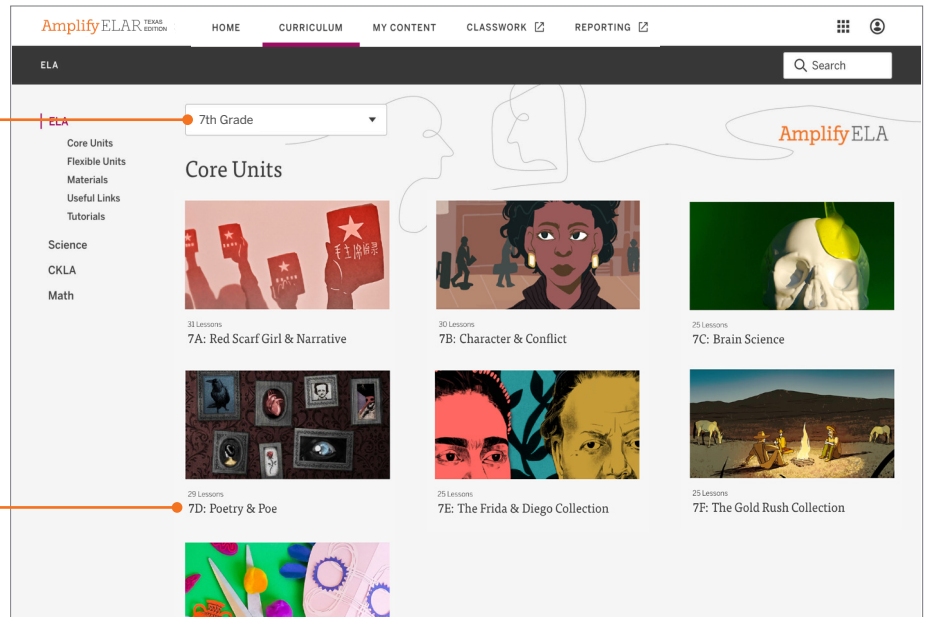


Student card

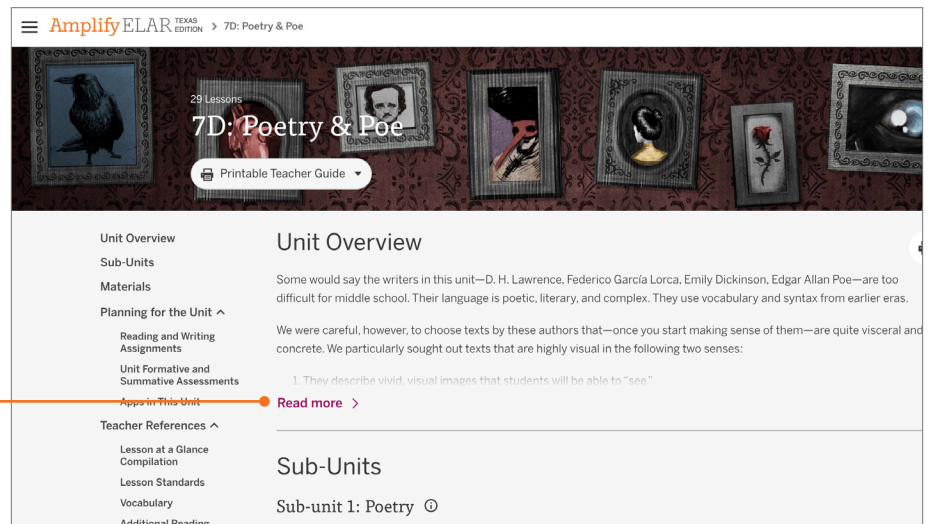
Exploring a unit

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

1. Navigate to a grade level using the dropdown menu.



2. Select a unit.



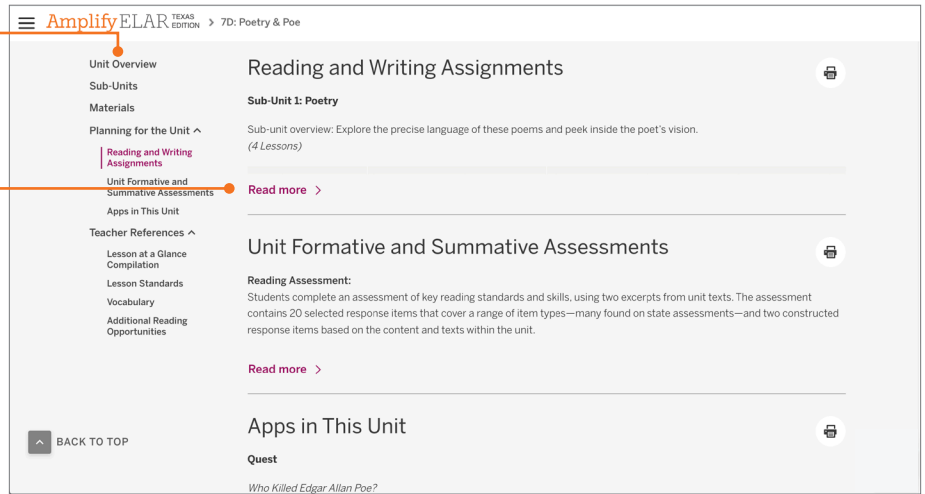
3. Select Read more to expand the Unit Overview.

DIGITAL

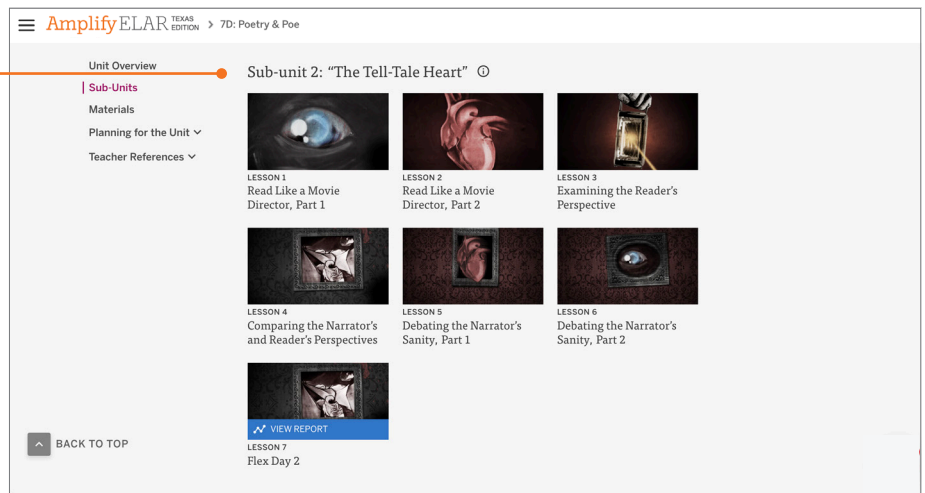
The Unit Guide helps teachers plan for each unit.

4. Navigate to each section by selecting the menu items.

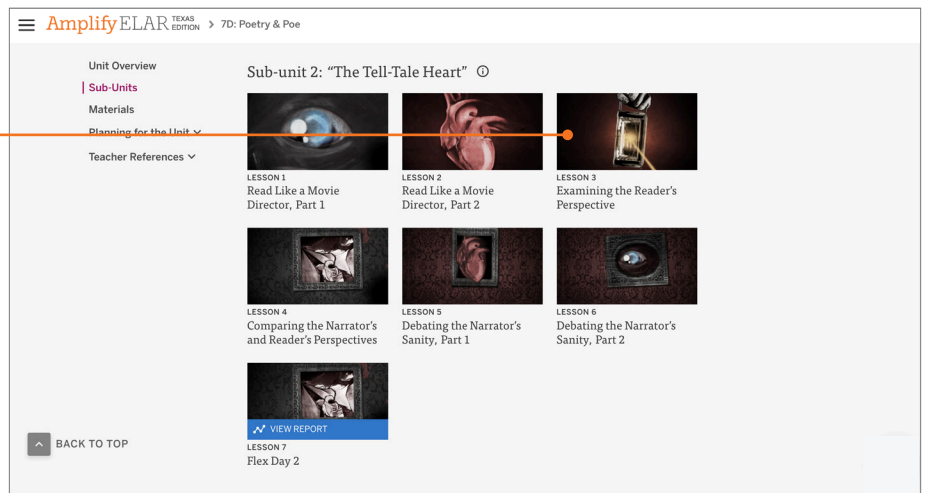
5. Select **Read more** to expand the sections.



6. Select a sub-unit.



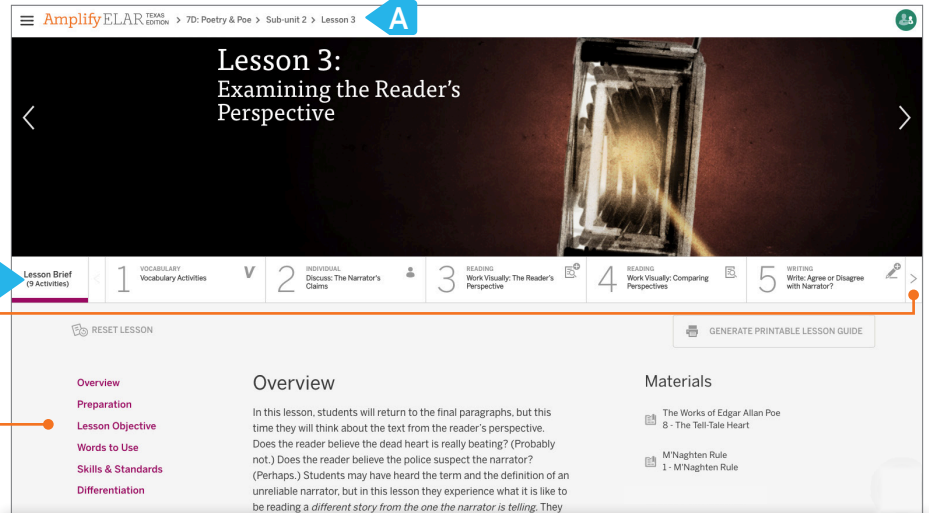
7. Select a lesson.



Exploring a lesson

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

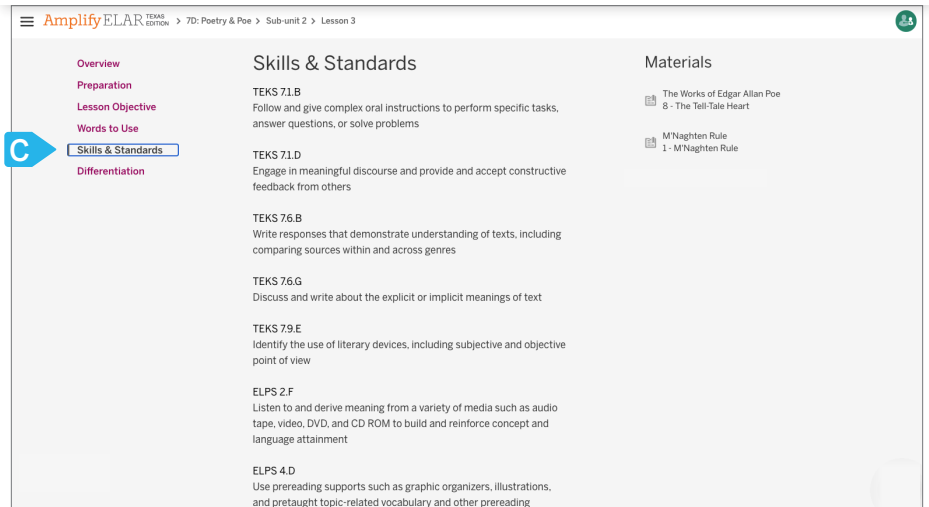
9. The Lesson Brief provides valuable information to support teachers. Select each menu item to expand the section for more information.



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

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

C Skills & Standards lists the TEKS and ELPS for the lesson.



Lesson map icons



Vocabulary activities

NOTE: These activities are where students access the Vocab App. Teachers can also access the app in the Global Navigation Menu.



Writing activities

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



Reading activities



Independent, pair, or group activities



General class activity



Teacher-only activities

Teacher Instructional Guide

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

10. Select an activity.

11. Select **Instructional Guide** to show or hide step-by-step teacher instructions.

The screenshot shows the Amplify ELAR interface for a lesson titled "Work Visually: The Reader's Perspective". The interface includes a navigation bar with five activity cards: 1. Vocabulary Activities, 2. Discuss: The Narrator's Claims, 3. Work Visually: The Reader's Perspective (selected), 4. Work Visually: Comparing Perspectives, and 5. Write: Agree or Disagree with Narrator? Below the navigation bar, there are three icons labeled A, B, and C, representing differentiation, poll, and on-the-fly support respectively. The main content area displays the "Instructional Guide" for the selected activity, which includes three steps: 1. Group Students - WHOLE CLASS, 2. Introduce Activities - WHOLE CLASS, and 3. Activities on Card - PAIRS. The "Instructional Guide" section is currently expanded, showing detailed instructions for each step. At the bottom of the screen, there are navigation buttons for "Back", "Hand In", and a "Scroll for more" button.

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

Student card

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

12. Select a new level of differentiation from the drop-down menu. Notice how the student activity changes with each level.

NOTE: Students do not see these symbols in their view.

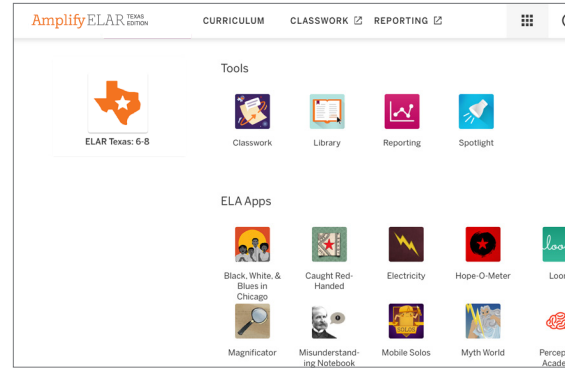
13. Navigate through each card to view the sequence of student activity content.

The screenshot shows the Amplify ELAR Texas interface for a lesson on 'The Tell-Tale Heart'. The interface includes a navigation bar with lesson numbers 1 through 5. The current activity is 'Work Visually: The Reader's Perspective'. A drop-down menu is open, showing differentiation levels. The main content area displays an excerpt from 'The Tell-Tale Heart' with annotations. A 'Directions' panel on the right provides instructions for the activity. At the bottom, there are navigation buttons for 'Back', a page indicator '2', and a 'Hand In' button.

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

Global Navigation Menu

You can find the Global Navigation Menu on the right side of the bar at the top of your screen. This menu includes many components needed to teach and administer Amplify ELAR Texas, including those outlined below.



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



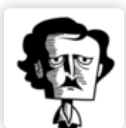
Amplify Library: The Amplify Library is a digital library of more than 700 texts across reading levels, spanning topics of interest to middle schoolers and including some texts in Spanish.



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



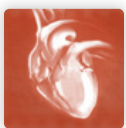
Spotlight: Spotlight is an app that allows teachers to project, highlight, and celebrate student writing within the classroom.



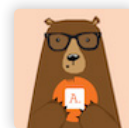
Quests: In these multi-day experiential simulations, students work together using evidence and ideas they have learned from their reading to solve a problem or experience a narrative.



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



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



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

Teacher Edition

Poetry & Poe

Some would say the writers in this unit—Edgar Allan Poe, Federico Garcia Lorca, Emily Dickinson, Edgar Allan Poe—are too difficult for middle school. Their language is poetic, literary, and complex. They use vocabulary and syntax from earlier eras.

We were careful, however, to choose texts by these authors that—once you start reading—set of them—their quiet, visceral, and sometimes, the eerily direct and stark that are highly visual in the following two scenes:

1. They describe vivid, visual images that students will be able to “see.”
2. “Seeing” the imagery will open the door to a rich conversation over understanding of the text.

The practice we will keep returning to in this unit is a set of evaluation techniques that we call “Reading Like a Writer Director.” When these directors make a choice out of text, they have to read carefully. They look to make something out of their reading—something that captures the essence and the spirit of the original work, but also makes it new. Some considerations in an act form that includes images and sound, repetition, tone, and perspective. When we read to engage the writer’s writing and the sounds the text makes, how do we read? From whose perspective will this scene be seen? How will we come to know the characters through their actions rather than through verbal description?

In Sub-unit 2, you use resources by Ed. Edgar Allan Poe, Federico Garcia Lorca, and Emily Dickinson to teach students to approach to analyze reading. If you don’t understand the whole, make a mental image of the play by your understanding. Have students make and picture, sketch on paper, and use any drawing tools available to capture what they “see” in the text (7.8.E). They can then focus on the details of that visual image, and they start to reveal the meaning of the whole (7.8.G).



Poetry



Sub-unit 1 • ELAR 7.8

"The Tell-Tale Heart"



Sub-unit 2 • ELAR 7.8

"The Cask of Amontillado"



Sub-unit 2 • ELAR 7.8



Poetry & Poe Grade 7

"The Raven"



Sub-unit 2 • ELAR 7.8

Write an Essay



Sub-unit 2 • ELAR 7.8

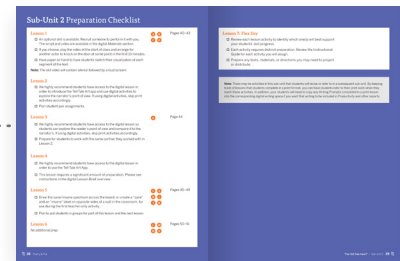
Sub-Unit Overview



Sub-Unit at a Glance

Lesson Objective	Reading	Writing/Poetry	Standards
Lesson 1: Read Like a Writer Director, Part 1	• "The Tell-Tale Heart" • "The Raven"	• Analyzing the text • Analyzing the text	• ELAR 7.8.A • ELAR 7.8.B • ELAR 7.8.C • ELAR 7.8.D • ELAR 7.8.E • ELAR 7.8.F • ELAR 7.8.G • ELAR 7.8.H
Lesson 2: Read Like a Writer Director, Part 2	• "The Tell-Tale Heart" • "The Raven"	• Analyzing the text • Analyzing the text	• ELAR 7.8.A • ELAR 7.8.B • ELAR 7.8.C • ELAR 7.8.D • ELAR 7.8.E • ELAR 7.8.F • ELAR 7.8.G • ELAR 7.8.H
Lesson 3: Explaining the Reader's Perspective	• "The Tell-Tale Heart" • "The Raven"	• Explaining the text • Explaining the text	• ELAR 7.8.A • ELAR 7.8.B • ELAR 7.8.C • ELAR 7.8.D • ELAR 7.8.E • ELAR 7.8.F • ELAR 7.8.G • ELAR 7.8.H
Lesson 4: Comparing the Reader and the Text's Perspective	• "The Tell-Tale Heart" • "The Raven"	• Explaining the text • Explaining the text	• ELAR 7.8.A • ELAR 7.8.B • ELAR 7.8.C • ELAR 7.8.D • ELAR 7.8.E • ELAR 7.8.F • ELAR 7.8.G • ELAR 7.8.H

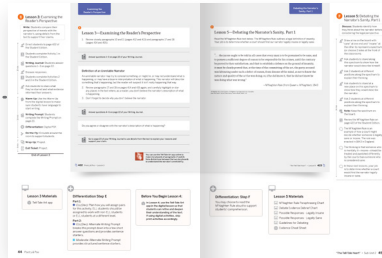
Preparation Checklist



Student-facing Sub-Unit Overview



Teacher-facing lesson



A **B** **Lesson 3: Examining the Reader's Perspective**

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

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

End of Lesson 3

Examining the Reader's Perspective

Lesson 3—Examining the Reader's Perspective

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

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

Definition of an Unreliable Narrator

An unreliable narrator may try to conceal something, or might lie, or may not understand what is happening, or may have a bizarre interpretation of what is happening. This narrator will describe something that's happening, but the reader will suspect it isn't really happening that way.

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

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

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

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

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

422 Poetry & Prose • Lesson 3

Lesson 3 Materials

- Tell-Tale Art app

Differentiation Step E

Part 1:

- ELL:** Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.

Part 2:

- ELL (Dev):** Alternate Writing Prompt breaks the prompt down into a few short answer questions and provides sentence starters.
- Moderate:** Alternate Writing Prompt provides structured sentence starters.

Before You Begin Lesson 4:

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

Debating the Narrator's Sanity, Part 1

Lesson 5—Debating the Narrator's Sanity, Part 1

Read the M'Naghten Rule text below. The M'Naghten Rule outlines a legal definition of insanity. Your job is to determine whether a court should find our narrator legally insane or legally sane.

"... the jurors ought to be told in all cases that every man is to be presumed to be sane, and to possess a sufficient degree of reason to be responsible for his crimes, until the contrary be proved to their satisfaction; and that to establish a defence on the ground of insanity, it must be clearly proved that, at the time of the committing of the act, the party accused was labouring under such a defect of reason, from disease of the mind, as not to know the nature and quality of the act he was doing; or, if he did know it, that he did not know he was doing what was wrong."

—M'Naghten Rule (from Queen v. M'Naghten), 1843

M'Naghten Rule, from Queen v. M'Naghten, 10 Digest 439 (Pur. Comp. 1843) (Pur. Comp. 1843), New York: Cornell University, 2002, 713.

"The Tell-Tale Heart" • Lesson 5 423

Differentiation: Step F

You may choose to read the M'Naghten Rule aloud to support students' comprehension.

Lesson 5 Materials

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

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

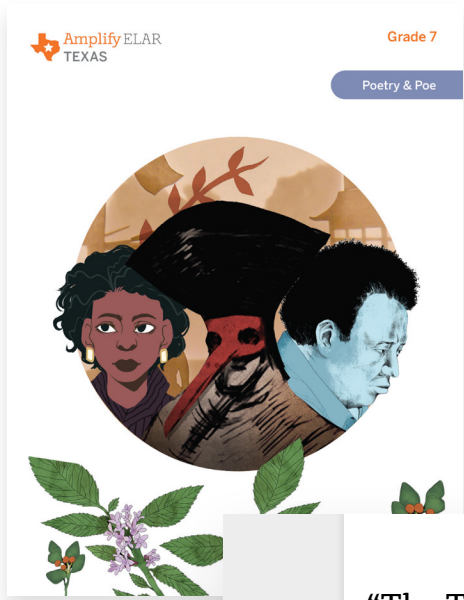
Discuss: Students identify how they think about the narrator before considering the legal perspective.

- Draw a line on the board with "sane" at one end and "insane" at the other to represent a spectrum (or choose 2 sides at the front of the classroom).
- Ask students to stand along this spectrum to show how the narrator would describe himself.
- Ask 2 students at different positions along the spectrum to explain their thinking.
- Ask students to stand at a new place on this spectrum to show how they would describe the narrator.
- Ask 2 students at different positions along the spectrum to explain their thinking.
- Note:** Keep the spectrum on the board.
- Review the M'Naghten Rule on page 423 of the Student Edition.
- The M'Naghten Rule is an example of how a court might decide whether someone is legally sane or insane. The rule was enacted in 1843 in England.
- The thinking is that someone who is mentally ill—insane—should be treated and punished differently by the courts than someone who is considered sane.
- In these next lessons, your job is to determine whether a court would find the narrator legally insane or sane.

B

- A** Lettered steps show the sequence of activities.
- B** Print and digital activity titles are aligned.
- C** Lessons include differentiation tips and information to help you support ELLs and students who may be struggling with the lesson.

Student Edition



Wide margins for annotation

“The Tell-Tale Heart”

by Edgar Allan Poe

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

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

3 Now this is the point. You **fancy** me mad. Madmen know nothing. But you should have seen me. You should have seen how wisely I proceeded—with what caution—with what **foresight**—with what **dissimulation** I went to work! I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the latch of his door and opened it—oh so gently! And then, when I had made an opening **sufficient** for my head, I put in a dark lantern, all closed, closed, so that no light shone out, and then I thrust in my head. Oh, you would have laughed to see how **cunningly** I thrust it in! I moved it slowly—very, very slowly, so that I might not disturb the old man’s sleep. It took me an hour to place my whole head within the opening so far that I could see his eye lay upon his bed. Ha! would a madman have been so wise as this? And then, when my head was well in the room, I undid the lantern cautiously—oh, so cautiously—cautiously (for the hinges creaked)—I undid it just so much that a single thin ray fell upon the vulture eye. And



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

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

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

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

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

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

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

Writing Journal



"The Tell-Tale Heart"

Use paragraphs 10 and 11 for the following questions:

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

Use paragraphs 17 and 18 for the following questions:

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

22 Lesson 3

"The Tell-Tale Heart" Writing Prompt

Use paragraphs 16–18 for the following question:

Do you agree or disagree with the narrator's description of what is happening? Use details from the text to explain your reasons and support your claim.

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

Lesson 3 23

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

Questions? Contact us at
texas@amplify.com or (512) 877-9111.
texasliteracy.amplify.com/ela

Amplify.