**Sherlock Holmes:**

**Reading like a Detective**

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**an 8th grade English Language Arts unit**

**aligned to the Common Core State Standards**

**Sherlock Holmes:**

**Reading like a Detective**

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**Introduction**

**Overview of unit:**

The writers of the Common Core State Standards for English Language Arts and Literacy (CCSS for ELA) often describe the essence of the standards as requiring students to “read like a detective and write like an investigative reporter.” What does it mean to read like a detective? This unit explores this concept both figuratively and literally through the most famous detective of all.

The unit focuses on one extended text—the novel *The Hound of the Baskervilles* by Arthur Conan Doyle (hereafter referred to simply as *Hound)*—as well as several shorter, supplementary texts: a detective story by Charles Dickens, a sequence of interviews about crowdsourced investigations of the Boston Marathon bombing, and articles that explore Sherlock Holmes’s thought process through the lens of modern psychology. All of these texts deal with the common theme of detection through the skill of logical argumentation (deduction and induction). Students will explore how detectives, both fictional and real, professional and amateur, go about investigating mysteries and crimes. In particular, discussion and writing tasks ask students to focus on the thinking process behind detection (and, by extension, reading), and the sometimes successful, sometimes messy results of making inferences.

Students will consider several central ideas as they read:

1. Good readers are like detectives in that they look carefully for clues to the author’s meaning.

Choices an author makes—a certain word, a type of sentence, a telling detail, image, or figure of speech—can, like fingerprints, leave traces upon a text. Just as a good detective knows which clues are significant and which are immaterial, adept readers know which of these authorial choices reveal deeper meaning upon further analysis.

1. Like detectives, skilled readers use those clues to make inferences to help them solve a problem.

True detection—what the Standards refer to as drawing inferences from a text—is based on a careful examination of the available facts to reach a logical conclusion. A detective’s challenge is to solve a crime; a reader’s challenge is to solve, or unlock the potential meanings, of a complex text. Just as all conclusions about a case are not equally valid (sometimes suspects are falsely accused), all readings are not equally valid either. However, a sufficiently rich text will have multiple plausible meanings. Given the evidence, skilled readers seek out the most probable meanings, and through thinking, discussing and sharing ideas with others, and ultimately writing about a text, they refine their understandings further.

1. Detectives and readers must constantly struggle to reconstruct the truth from imperfect evidence.

In logical terms, the detection process, in both reading and crime-solving, is often inductive—because available evidence is rarely perfect and our logical abilities are finite, rarely can the reader-detective reach valid, bullet-proof arguments. Unless we are an eyewitness or the criminal gives an accurate confession, we seldom know for *certain* the who, how, and why of a crime. There is merely the best possible *theory* of what really happened. Likewise, there are no absolute readings of a text. In literature class, that uncertainty can make for lively discussion. But in real life crime and punishment, our inability to know the ultimate truth of a situation can often be disastrous.

1. In the age of social media, this struggle becomes even harder: readers must be careful when deciding what evidence is true and which inferences are valid.

Blogs and social media platforms like Facebook, Twitter, and Reddit, make it possible for anyone, anywhere to post “facts” as if they were verifiable evidence. Anyone reading those posts is free to make inferences based on those facts. Sometimes, these inferences can metastasize and go “viral,” leading to rumors, false accusations, and outright fabrications. Teenagers are all too familiar with this phenomenon. Students in the age of digital media must be critical, discerning readers, able to sort through the mountain of facts, compare information, and dig deeper into point of view and potential bias. While this unit does not focus on digital literacy issues such as reliability of Internet sources, the set of informational articles on crowdsourcing should prompt students to think carefully about the credibility issues that such immediate, unfiltered information sources often raise and the dangers of irresponsible Internet behavior.

In a final culminating writing assessment, students will analyze several of the texts they have studied in order to make an argument about the role of inference-making in detection.

**A note on content**: This unit is peer‐reviewed and has been vetted for content by experts. However, it is the responsibility of local school

districts to review this unit and texts for social, ethnic, racial, and gender bias before use in local schools.

**Essential questions:**

The lessons and activities in this unit will guide students to inquiry into the following key questions (in no particular order):

* What makes for a good detective?
* What evidence do readers and detectives use to create inferences, and how do these inferences help solve problems? What are the benefits and drawbacks of inference-making?
* What is the Holmesian method of detection, and how is it similar to close reading?
* How has social media changed the way people think about detection, and are these changes for the better?

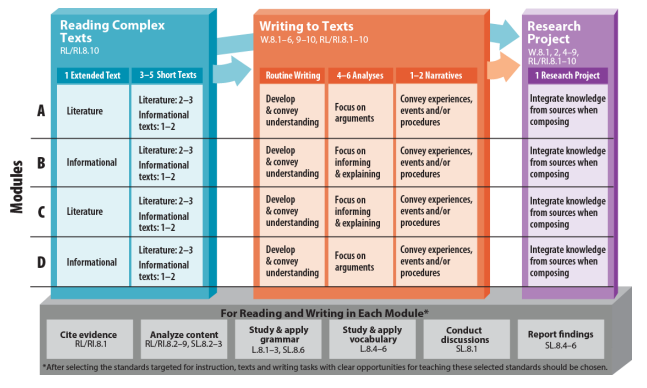
**Learning objectives:**

Students who complete this unit should be able to do the following with teacher guidance and, increasingly, with independence:

* Read and comprehend grade-level complex literary and informational texts, including forming their own questions and angles of inquiry into the text
* Participate in formal and informal discussions and seminars about a complex text by speaking and listening
* Draw inferences from a complex text in order to form analyses, conclusions, and predictions while speaking and writing
* Write in response to complex text by incorporating textual evidence
* Write cogent arguments including:
  + Strong claims
  + Supportive reasons
  + Sufficient, relevant evidence
  + Insightful elaboration or effective explanation of evidence, connecting evidence to reasons and claims
  + Effective acknowledgment of and response to counterclaims
* Synthesize information from multiple texts into a coherent argument

**Unit methodology:**

The structure of this unit is drawn from the [PARCC Model Content Frameworks](http://www.parcconline.org/sites/parcc/files/PARCCMCFforELALiteracyGRADE8_FINALAug2012.pdf) (PARCC MCF), which provide a general model for sequencing reading, writing, speaking, and listening activities around the CCSS. The goal of the PARCC MCF is for students to become “adept at reading closely and uncovering evidence to use in their own writing.” The MCF divides the school year into four modules or quarters (each row marked with a letter represents a module):



The CCSS and MCF do not prescribe texts. Rather, the MCF provides a model for balancing texts by length and type, while educators decide particular texts to teach. In module A (circled above) students read one extended literary text—in this unit, *The Hound of the Baskervilles*—and a combination of shorter literary and informational texts which explore a similar theme. This unit is not meant to cover an entire module—it does not contain ­­­­­­­­multiple short literary texts and does not focus on research, language, or narrative writing standards—but it does incorporate the key components of the MCF. Most importantly, the structure of the MCF encourages teachers to teach the standards coherently instead of in isolation. As a result, reading, writing, speaking & listening, and language skills are integrated and incorporated throughout the activities. **For more information on how this unit might be expanded to cover an entire MCF module, please see the Appendix at the end of this unit.**

While this unit is designed to give teachers specific guidance on instruction and assessment, it is important to recognize that there is no single way to teach the Common Core. Indeed, the beauty of shared standards that do not set a curriculum or prescribe pedagogical approaches is in the ability of teachers to creatively approach the students in a myriad of successful ways. To this end, this unit is posted in editable format so that teachers can tweak, adapt, and revise any components as they see fit to make this unit their own and to suit the individual needs of their students, school, district, and community.

**Aligned standards:**

This unit incorporates the following Common Core Standards:

**Reading: Literature:**

* [CCSS.ELA-Literacy.RL.8.1](http://www.corestandards.org/ELA-Literacy/RL/8/1/) Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
* [CCSS.ELA-Literacy.RL.8.2](http://www.corestandards.org/ELA-Literacy/RL/8/2/) Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.
* [CCSS.ELA-Literacy.RL.8.3](http://www.corestandards.org/ELA-Literacy/RL/8/3/) Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.
* [CCSS.ELA-Literacy.RL.8.4](http://www.corestandards.org/ELA-Literacy/RL/8/4/) Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.
* [CCSS.ELA-Literacy.RL.8.6](http://www.corestandards.org/ELA-Literacy/RL/8/6/) Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.
* [CCSS.ELA-Literacy.RL.8.10](http://www.corestandards.org/ELA-Literacy/RL/8/10/) By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6–8 text complexity band independently and proficiently.

**Reading: Informational Text:**

* [CCSS.ELA-Literacy.RI.8.1](http://www.corestandards.org/ELA-Literacy/RI/8/1/) Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
* [CCSS.ELA-Literacy.RI.8.2](http://www.corestandards.org/ELA-Literacy/RI/8/2/) Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.
* [CCSS.ELA-Literacy.RI.8.3](http://www.corestandards.org/ELA-Literacy/RI/8/3/) Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).
* [CCSS.ELA-Literacy.RI.8.4](http://www.corestandards.org/ELA-Literacy/RI/8/4/) Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.
* [CCSS.ELA-Literacy.RI.8.5](http://www.corestandards.org/ELA-Literacy/RI/8/5/) Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.
* [CCSS.ELA-Literacy.RI.8.6](http://www.corestandards.org/ELA-Literacy/RI/8/6/) Determine an author’s point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.
* [CCSS.ELA-Literacy.RI.8.8](http://www.corestandards.org/ELA-Literacy/RI/8/8/) Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.
* [CCSS.ELA-Literacy.RI.8.9](http://www.corestandards.org/ELA-Literacy/RI/8/9/) Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.
* [CCSS.ELA-Literacy.RI.8.10](http://www.corestandards.org/ELA-Literacy/RI/8/10/) By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6–8 text complexity band independently and proficiently.

**Writing:**

* [CCSS.ELA-Literacy.W.8.1](http://www.corestandards.org/ELA-Literacy/W/8/1/) Write arguments to support claims with clear reasons and relevant evidence.
* [CCSS.ELA-Literacy.W.8.2](http://www.corestandards.org/ELA-Literacy/W/8/2/) Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
* [CCSS.ELA-Literacy.W.8.4](http://www.corestandards.org/ELA-Literacy/W/8/4/) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
* [CCSS.ELA-Literacy.W.8.5](http://www.corestandards.org/ELA-Literacy/W/8/5/) With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 8 [here](http://www.corestandards.org/ELA-Literacy/L/8).)
* [CCSS.ELA-Literacy.W.8.6](http://www.corestandards.org/ELA-Literacy/W/8/6/) Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.
* [CCSS.ELA-Literacy.W.8.9](http://www.corestandards.org/ELA-Literacy/W/8/9/) Draw evidence from literary or informational texts to support analysis, reflection, and research.
* [CCSS.ELA-Literacy.W.8.10](http://www.corestandards.org/ELA-Literacy/W/8/10/) Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**Speaking and Listening:**

* [CCSS.ELA-Literacy.SL.8.1](http://www.corestandards.org/ELA-Literacy/SL/8/1/) Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others’ ideas and expressing their own clearly.
* [CCSS.ELA-Literacy.SL.8.3](http://www.corestandards.org/ELA-Literacy/SL/8/3/) Delineate a speaker’s argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced.
* [CCSS.ELA-Literacy.SL.8.4](http://www.corestandards.org/ELA-Literacy/SL/8/4/) Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.
* [CCSS.ELA-Literacy.SL.8.6](http://www.corestandards.org/ELA-Literacy/SL/8/6/) Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grade 8 Language standards 1 and 3 [here](http://www.corestandards.org/ELA-Literacy/L/8) for specific expectations.)

**Language:**

* [CCSS.ELA-Literacy.L.8.1](http://www.corestandards.org/ELA-Literacy/L/8/1/) Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
* [CCSS.ELA-Literacy.L.8.2](http://www.corestandards.org/ELA-Literacy/L/8/2/) Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
* [CCSS.ELA-Literacy.L.8.4](http://www.corestandards.org/ELA-Literacy/L/8/4/) Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on **grade 8 reading and content**, choosing flexibly from a range of strategies.
* [CCSS.ELA-Literacy.L.8.5](http://www.corestandards.org/ELA-Literacy/L/8/5/) Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
* [CCSS.ELA-Literacy.L.8.6](http://www.corestandards.org/ELA-Literacy/L/8/6/) Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

**Unit texts:**

In this unit, students will read, analyze, and write about the following texts:

1. *The Hound of the Baskervilles*, by Arthur Conan Doyle
2. “The Pair of Gloves,” by Charles Dickens
3. “Social Media Sites Look to Help in Boston Marathon Bombing Investigation” (interview from PRI’s *The World*)
4. “Social Media Vigilantes Cloud Boston Bombing Investigation” (interview from NPR’s *All Things Considered*)
5. “Is There Such a Thing as Too Much Evidence?” by Brian Resnick
6. “Sherlock Holmes Can Teach You to Multitask,” by Maria Konnikova
7. “Do You Think Like Sherlock Holmes?” by Maria Konnikova

All texts in this unit meet CCSS for ELA text complexity requirements. The table below lists the texts along with complexity justifications. Qualitative ratings are based on Tennessee’s [literary](http://www.education.nh.gov/spotlight/ccss/documents/literary-text-rubric.pdf) and [informational](http://www.education.nh.gov/spotlight/ccss/documents/informational-text-rubric.pdf) text rubrics.

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| --- | --- | --- | --- |
| Text 1 | | | |
| Title | | | *The Hound of the Baskervilles* |
| Author | | | Arthur Conan Doyle |
| Text complexity | Overall complexity | | Very complex / **Complex** / Moderately complex / Slightly complex |
| Quantitative rating (Lexile) | | 1090L |
| Qualitative ratings | Meaning/  Purpose | As a mystery, one key layer of meaning (the “truth” of Sir Charles Baskerville’s death) unfolds slowly over the course of the text. However, the plot resolves all loose threads tidily by the end. The novel presents many themes which students can explore. |
| Text structure | The text is narrated by a consistent first-person point of view (that of Dr. Watson). The order of events is mostly chronological; however, there are some key episodes that function as flashbacks (Mortimer’s reading of the myth and his recollection of the crime scene in chapter two; Holmes’s back story when he reappears in chapter twelve). The constant examination and reevaluation of clues and character histories requires the reader to mentally leap back and forth across time and events. |
| Language features | The Victorian style can feel quaint to modern readers. Words like “practitioner” (instead of doctor) and formal constructions like “not infrequent” will seem archaic and unfamiliar to most students. The text is full of challenging tier II (academic), often abstract vocabulary words. In the first conversation between Watson and Holmes, students must deal with “deductions,” “erroneous,” “hypothesis,” and “inferences.” Doyle can be fond of lengthy, meandering sentences such as the opener: “Mr. Sherlock Holmes, who was usually very late in the mornings, save upon those not infrequent occasions when he was up all night, was seated at the breakfast table.” The periodic syntax requires the reader to persevere through subordinate clauses until the operative verb and object are revealed at the end. |
| Knowledge demands | While most young readers will be familiar with the basic motifs of the detective genre and probably with Holmes and Watson as portrayed in popular culture, they will not likely relate to the setting—Victorian London and the Devonshire mores—or (one would hope) the conflicts the characters experience—inheritance, legal wrangling, crimes of passion. There are several allusions to people, events, or texts that would only be familiar to Doyle’s contemporaries (chapter two has references to English aristocracy, Anglican church holidays, and British colonial activity in South Africa). Outdated cultural references (to Victorian modes of transportation, especially) abound. There are occasional passages that demand subject matter knowledge—for instance, Mortimer’s forays into phrenology. However, most of these allusions and references are merely local color—flourishes that add to the setting or characterization, but that are incidental to the story. In some cases, teachers can provide quick glosses; in others, students can simply move on without losing much. |

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| Text 2 | | | |
| Title | | | “The Pair of Gloves” |
| Author | | | Charles Dickens |
| Text complexity | Overall complexity | | Very complex / Complex / **Moderately complex** / Slightly complex |
| Quantitative rating (Lexile) | | 1010L |
| Qualitative ratings | Meaning/  Purpose | The meaning of the story is fairly direct as a mystery that is quickly (although only partially) solved. The theme of the story is clear—the humorous and ambiguous nature of making investigative inferences—but conveyed subtly. |
| Text structure | The text is narrated by a single voice. While the main plot of the story is actually a flashback in a frame (a group of detectives swapping stories of their craft), the chronology of events is fairly easy to follow. |
| Language features | The first person narration allows Dickens to revel in some colorful Victorian vernacular (“It’s a singler story,” “perhaps you wouldn’t object to a drain?”) that includes slang and idioms unfamiliar to present-day American readers. Otherwise, the language is mostly conventional, with only a few challenging words (“aforesaid,” “vexed”). Sentences are either short or ramblingly conversational, with commas and semicolons creating a speech-like rhythm. |
| Knowledge demands | Words from the particular cultural context (“magistrate,” “shilling”) will require glossing, but do not contribute significantly to the story. Outdated commercial concepts such as upholstering and haberdashery are non-essential elements. The one subject outside of student’s knowledge that does matter—glove cleaning—is explained in clear detail. |

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| Texts 3 and 4 | | | |
| Title | | | Text 3: “Social Media Sites Look to Help in Boston Marathon Bombing Investigation”  Text 4: “Social Media Vigilantes Cloud Boston Bombing Investigation” |
| Author | | | Text 3: N/A (Interview transcript from PRI’s *The World*)  Text 4: N/A (interview transcript from NPR’s *All Things Considered*) |
| Text complexity | Overall complexity | | Very complex / Complex / **Moderately complex** / Slightly complex |
| Quantitative rating (Lexile) | | Text 3: 1160L\*  Text 4: 1160L\*  \*Note that while these texts were originally radio interviews, they are used as transcripts in the unit and are thus evaluated here as print texts. |
| Qualitative ratings | Meaning/  Purpose | The introductions before the two interviews make the purposes clear: to hear perspectives on the crowdsourcing of the Boston Marathon bombing investigation and, in text four, to learn about the consequences of a rumor originating in social media. However, the speakers in the interviews bring up many complex and hotly debated issues with abstract elements, such as the role of social media in “witch-hunts,” the dynamics of online communities, and the groupthink-like behavior of large groups of people influenced by the media. |
| Text structure | The interview structure—alternating question and answer—is familiar and predictable. The interviewers’ questions follow logically and serve to connect the interviewees’ remarks. |
| Language features | The texts feature several crucial tier II vocabulary terms that are challenging (“crowdsourcing,” “vigilantism,” “collective,” “benign,” “allegedly,” “besieged”) and integral to understanding the text. However, the extensive discussion of these topics provides ample context to discern meaning. Otherwise, because the texts are mostly interviews, the language can be conversational and the syntax more accessible, with either short sentences or longer cumulative sentences that string together discrete thoughts with commas as the speaker elaborates on his or her ideas (as opposed to more challenging subordinate structures one might see in written prose). This conversational structure at times may present slight challenges for readers as speakers hesitate or revise their thinking, which is harder to follow on the page than over the radio when voice, tone, and modulation help with comprehension. |
| Knowledge demands | Many students familiar with social media, especially the sites mentioned (Reddit and 4chan) will have an excellent background to understand the issues these texts raise. The text does assume basic familiarity with the events of the Boston Marathon bombing, which the teacher can provide with a suggested pre-reading article that covers the traditional journalistic facts. |

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| Text 5 | | | |
| Title | | | “Is There Such a Thing as Too Much Evidence?” |
| Author | | | Brian Resnick |
| Text complexity | Overall complexity | | Very complex / **Complex** / Moderately complex / Slightly complex |
| Quantitative rating (Lexile) | | 1020L |
| Qualitative ratings | Meaning/  Purpose | The text is an interview, and the purpose is clearly stated in the preface: to learn from an expert on federal prosecutions “how the U.S. Attorney’s Office might proceed with a terrorism case, and what role social media and crowdsourced tips can play in a conviction.” However, the interview raises more complex, theoretical issues such as the admissibility of crowdsourced evidence in a hypothetical court case and the broader controversy around the reliability of witnesses’ memory. |
| Text structure | The text begins with a brief preface and then proceeds in traditional interview structure, alternating between questions and answers. The answers are fairly detailed, and while they flow logically from the questions, occasionally the interviewee will contemplate a tough question and provide a convoluted response or return to an earlier point, thus complicating the structure. |
| Language features | The diction is mostly conventional, with occasional challenging terms or words (“network of municipal cameras,” “evidentiary hurdles,” “saturated”). The language of the interviewee tends toward the conversational, including rhetorical questions and colloquial transitions (“So let’s say…,” “On the other hand, yeah…”). Most sentences are simple or complex, with very few compound sentences or sentences with subordinate clauses. |
| Knowledge demands | The text presupposes basic familiarity with the facts of the Boston Marathon Bombing and the concept of crowdsourced investigation. There is one allusion to “Big Brother” which some students may recognize, although they likely will not have read *1984*. The text assumes a fairly extensive knowledge of the basic workings of the criminal justice system, especially the concepts of federal prosecution, defense attorneys, the role of the jury, the admissibility of evidence, and the role of the FBI. Most students will not have this background and may struggle to follow the interviewee’s references without glosses from a teacher. |

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| Text 6 | | | |
| Title | | | “Sherlock Holmes Can Teach You to Multitask” |
| Author | | | Maria Konnikova |
| Text complexity | Overall complexity | | Very complex / **Complex** / Moderately complex / Slightly complex |
| Quantitative rating (Lexile) | | 1090L |
| Qualitative ratings | Meaning/  Purpose | The purpose of the article is difficult to discern at first, although the title certainly gives an obvious direction. Only in the third paragraph does the author clearly lead us to a purpose with the rhetorical questions “What to do? How to manage it all and still be at our best, our most alert and engaged?” At that point, the purpose becomes self-help as well as explanatory: to show the reader how to pay mindful attention. |
| Text structure | The article begins with a decontextualized anecdote (“A phone heralds the arrival of a text message”). The next paragraph positions that specific hook into the more general context of the modern state of attentiveness in the age of personal technology. The second half of the article uses Sherlock Holmes to explore how to improve our attentiveness. This advanced structure is both logical and creative—the hallmark of literary nonfiction—but likely unfamiliar and unpredictable to students used to reading more linear expository texts. |
| Language features | The language combines an informal, personal style (“What is it you were saying again?”) with challenging, abstract terminology (“predilection,” “engagement,” “default,” “mindfulness”). While the first paragraph includes mostly short, simple sentences, the second paragraph begins to complicate the syntax with dashes and longer sentences containing multiple ideas. |
| Knowledge demands | The text assumes reader familiarity with social media as well as a baseline understanding of some of the general topics of psychological research (stimuli, inputs, default states of mind, perception, attentiveness). The references to smart phones and multitasking make the piece relevant and relatable to teens, but the foray into abstract issues of the mind will likely stretch them beyond their comfort zones. |

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| Text 7 | | | |
| Title | | | “Do You Think Like Sherlock Holmes?” |
| Author | | | Maria Konnikova |
| Text complexity | Overall complexity | | **Very complex** / Complex / Moderately complex / Slightly complex |
| Quantitative rating (Lexile) | | 1150L |
| Qualitative ratings | Meaning/  Purpose | The title gives a basic sense of the purpose; however, the article itself does not clearly reveal the ulterior purpose until near the end, when the author connects her explanation of psychological research through the example of Holmes to a self-help theme (“If we follow Holmes’ lead [. . .]”). There are many theoretical elements the author explores as a part of that purpose. |
| Text structure | The article is structured around an exploration of a series of discoveries from psychological research, with each one connected to the author’s personal life and Sherlock Holmes. The alternation between scientific research, modern-day examples, the Victorian literary example of Holmes, and the author’s own life as a writer presents a challenge to students used to more linear expository texts without such an involved personal/authorial point of view. |
| Language features | While the language is often straightforward and occasionally lighthearted and informal in tone (“I hadn’t checked my email for, what, 10 minutes already?”), the text abounds with challenging tier II vocabulary terms (“prowess,” “confluence,” “inculcate,” “cognizant,” “superimposed”), many of them abstract and several, such as “mindfulness” and “multitask,” essential to its meaning. There are also a few tier III words form the realms of neuroscience (“posterior cingulated cortex”) which are inessential for non-specialists. Sentences typically range from short to medium, with occasional complex structures. |
| Knowledge demands | The text assumes basic familiarity with the character of Sherlock Holmes as well as some fundamental concepts of neuroscience (the plasticity of the brain, the mechanics of perception). While these concepts are explained for the layperson through experiments and analogies, the sheer volume of scientific research and psychological concepts described in a relatively short article will likely overwhelm most 8th grade students without proper support and multiple readings. |

The accompanying text packet includes the following:

* Citation information and full text of the supplementary texts (Copyright has been acquired either through the [Tennessee Electronic Library](http://tntel.tnsos.org/) or directly from the rights holder of the text).
* Excerpts of the novel selected for close reading

Note that some required texts are embedded directly in unit activities or assessments.

**A note on the novel text:** For the purposes of this unit, all text and page number references come from the [Modern Library/Random House (New York, 2002) edition](http://www.randomhouse.com/book/42694/the-hound-of-the-baskervilles-by-sir-arthur-conan-doyle). This edition is highly recommended for teachers because it features helpful endnotes on Victorian allusions and unfamiliar terms. There are many good versions available, however, that students may use. The text is in the public domain and electronic versions can be accessed for free through e-readers or these e-texts:

* <http://www.gutenberg.org/ebooks/2852>
* <http://babel.hathitrust.org/cgi/pt?id=uva.x000179384;view=1up;seq=1>

**Extension texts:**

For advanced readers, teachers may consider assigning or recommending supplemental texts in addition to the unit texts. The following are merely suggestions. Of course, teacher discretion is always important in selecting texts, especially since some of these stories and books are written primarily for adult audiences and may deal with violent crimes and/or mature themes.

* Edgar Allan Poe is considered the father of the detective fiction genre. His three stories featuring Holmes’s literary predecessor, C. Auguste Dupin, are “The Murders in the Rue Morgue,” “The Mystery of Marie Roget,” and “The Purloined Letter.” These stories are often anthologized and e-text versions can be accessed online. The stories are quite challenging due to the diction, syntax, and French allusions, but are rewarding and entertaining reads for the ambitious fan of detective fiction.
* Maria Konnikova’s book *Mastermind: How to Think Like Sherlock Holmes* expands on the topics of her articles. This book would be a great choice for students interested in psychology or social science.
* Great novels about detectives solving crimes are too numerous to count. Encourage students to find their own in the library or start from [this list](http://en.wikipedia.org/wiki/The_Top_100_Crime_Novels_of_All_Time).
* Of course, there are dozens more Sherlock Holmes stories to choose from. [Click here for a complete list of the stories](http://bakerstreet.wikia.com/wiki/List_of_Sherlock_Holmes_Short_Stories_and_Novels).

**Unit routines:**

**Reading:** To prepare for the reading activities in the unit, teachers should read *Hound* beforehand and consider the challenges it will present to students. In order to accomplish the amount of reading in this unit in a reasonable time frame, students will read most texts, including *Hound*, for homework. Multiple readings are an essential scaffold for comprehending complex text; this initial at-home read, which allows students to establish familiarity and gain confidence with the texts, is followed by further readings and close examination (through speaking, listening, and writing activities) in the classroom with teacher guidance to build students’ understanding of the key ideas of each passage. For struggling readers who need more scaffolding, teachers can consider ending each class by reading aloud a portion of that night’s chapter to boost comprehension. Teachers can also give students independent silent sustained reading (SSR) time to get a head start on homework, during which struggling readers can conference with a teacher for support with difficult passages.

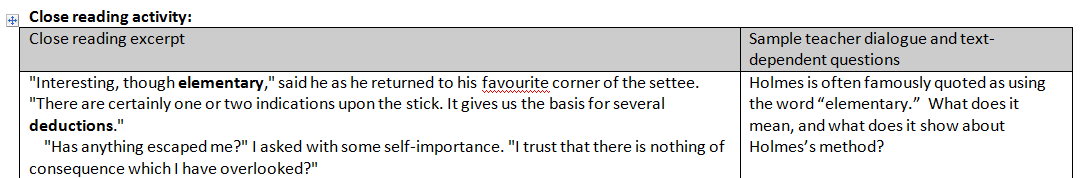
All of the texts in this unit offer certain complexities and many will be challenging for most students. Spend time at the beginning of the unit establishing expectations for complex text, especially if students are not used to reading such challenging literature: explain that students are not expected to understand everything they read in a complex text, and it’s OK to struggle. Some details in the novel, especially references to Victorian-era English culture, are interesting but not essential to understanding the story. With such rich texts, it is not possible in a single unit to spend time understanding every word or concept. It is also crucial to build the expectation early that whenever the class engages in a text-based activity, whether written or oral, students must have out their books or texts. Students should constantly return to the text for evidence to bring to the table.

**Close reading:** The PARCC MCF requires that “As with shorter texts, students would perform a close, analytic reading of the extended text.”While short texts lend themselves more easily to close reading, it is not feasible to conduct a similarly thorough close read of an entire extended text like a novel—multiple readings and lengthy analyses of each page would take months. Therefore, this unit approaches the challenge of balancing the realistic demands of time and the drive to go deeper by requiring students to read for homework while excerpting certain key passages from the chapter or text for closer inspection in the classroom. There are nine such close reads interspersed throughout the unit. This way, students experience the entire text organically while exploring more deeply the richest passages.

There is no single model or formula for conducting a close read. Like all good instruction, close reading isn’t about following a script—rather, it’s a habit that good readers do naturally. In an ideal literacy classroom, close reading proceeds organically as part of the reading process, with students taking ownership of the discussion. However, it takes a while to get to that point. Students won’t just automatically start reading closely without at least some basic pointers and guidance from expert readers like their teachers. Therefore, to help teachers conduct these close reads, and to help students get acclimated to the process, this unit provides several annotated passages which suggest possible questions and lines of discussion, with a particular focus on key words as windows into the author’s ideas (It is not expected that teachers will use all of the questions or discuss all of the targeted words.). The passages are laid out as follows:

Text-dependent questions appear in the right-hand column. Questions are lined up with the words, sentences, or ideas they refer to.

Key vocabulary is bolded



With time, teachers and students will start coming up with their own methods of inquiry into a text; questions will become less important as students develop the judgment to discern what is worth noticing in a rich text and start bringing up their own fascinating observations. To foster this development, for the last two close reads in *Hound*, the scaffolding is removed and responsibility is gradually released so that students end up leading the close read on their own. The goal for the end of the unit is for students to speak their understandings of text (and listen to their peers) with increasing confidence, insight, accuracy, and independence. Through this shared inquiry, the classroom community will come to a deeper comprehension of a complex passage and its nuances.

Establishing a routine will help your students become more comfortable with this often demanding activity. Before conducting a close read (or any extended discussion of a text), read the passage closely yourself and make notes. Plan your questions and prompts in advance, anticipating possible student responses, misperceptions, and areas of difficulty. To reinforce standard [CCSS.ELA-Literacy.CCRA.R.1](http://www.corestandards.org/ELA-Literacy/CCRA/R/1/), be sure to hold students accountable to textual evidence by requiring them to provide support for their responses. Encourage students to build off each other with further support and challenge each other with alternate readings (Ultimately, the text will be the final arbiter.). Here is a suggested sequence for running a close read:

1. Read the excerpt aloud, or have a student do it. Make sure the reader has good fluency and modulates his/her voice to engage listeners.
2. Have students reread the passage silently and independently and annotate it. If students are not used to annotation, introduce the concept and consider giving them a basic method (which they can adapt and expand on), such as:

* Circle challenging words/concepts
* Underline important lines or ideas
* Draw a squiggly line under (or highlight) strong images or vivid words
* Mark the text in margins with simple metacognitive symbols that show what you are thinking (\*=interesting, !=surprising/important, ?=question raised)

As you lead students through the below activities, encourage them to add to their annotations and take marginal notes. They can then refer to these notes when writing reflections and use them for review later on.

1. Focus on the bolded key vocabulary words (for strategies, see notes below on vocabulary study)
2. Make sure students grasp the main ideas or themes of the excerpt. If they have trouble articulating these, provide some prompts without providing the answer (for instance, ask: “What is happening in this episode? What is the most important thing we learn about these characters? What changes have occurred?”)
3. Examine particular aspects of the excerpt through the text-dependent questions in the margin. Consider writing your own questions or have students write questions for each other.
4. Focus on strong or unique language: vivid diction, images, figures of speech. Analyze the author’s choices and connect them to the main idea or theme of the excerpt.
5. Have students reflect on what they have learned from the close read with a quick write (which can also be collected as an exit ticket or check for understanding). A simple prompt might be: “Why is this passage significant, and what new understandings do you have after discussing it with the class?”

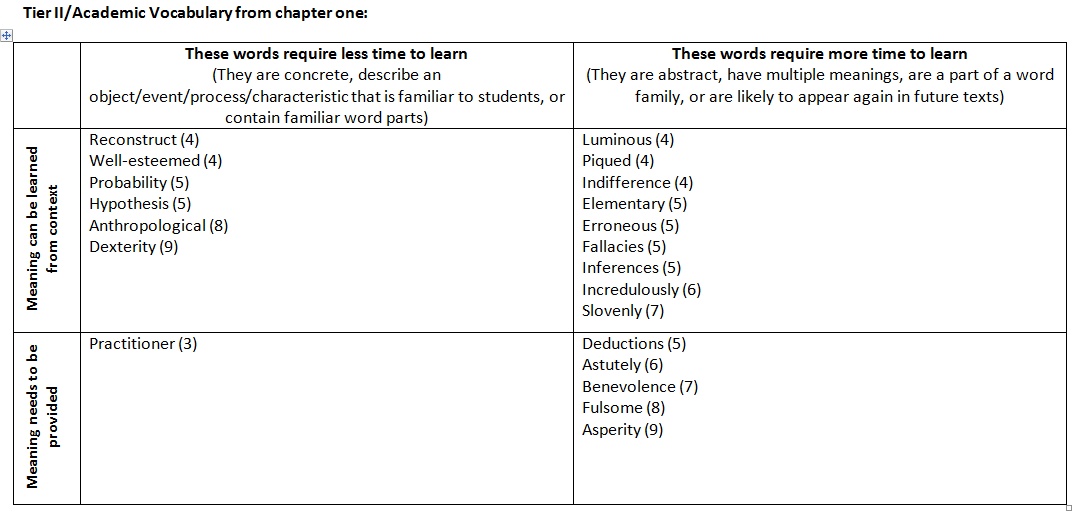
For the close reading excerpts that come from the novel, teachers and students may find it helpful to have separate copies for annotation and quick reference. Also, isolating a shorter chunk of text from the larger chapter can reduce anxiety for struggling readers. For this reason, the accompanying text packet includes all of the close reading excerpts. Lines are numbered for easy reference and, as in the example above, key vocabulary is bolded.

For more background on teaching close reading and helpful resources, see the book *Teaching Students to Read like Detectives: Comprehending, Analyzing, and Discussing Text* by Douglas Fisher, Nancy Frey, and Diane Lapp.

**Text-dependent questions:** All unit activities, whether reading, writing, or speaking and listening, are organized around text-dependent questions—questions that require students to go back to the text for evidence to support an answer. The questions are designed to promote inquiry-based discussions. Not all text-dependent questions are equally valuable, though. Simple recall question such as “What did Holmes do next?” or “Who was the hound’s first victim?” may help cue struggling readers to important facts they may have missed, but they do not lead to the type of rich, inquiry-based discussion and writing students will need to practice to succeed on PARCC and the PARCC-like assessments embedded within this unit. The sequence of questioning in each lesson often begins with basic forms of “What?” and “Who?” questions while subtly and progressively pushing students toward deeper understanding through “Why?” or “How?” questions. Why-type questions might focus on character motivation but also on authorial intent (Why did the author describe the setting in this way and what is its effect upon the reader? Why did the author structure the passage in this way?). How-type questions might focus on authorial craft (How did the author achieve this suspenseful effect?) or the interaction of author and reader (How does the author reveal her point of view and how does point of view shape our understanding of the topic?). Notice that these Why and How questions tend to move students from the traditional focus on characters, settings, events, and facts to a more critical focus on the writing itself, the author, and the author’s craft. The best text-dependent questions require students to make inferences, and thus are more open-ended, leading to critical thinking and constructed responses (as opposed to simple yes/no or single, factual answers). The activities in each lesson are designed to help train students to become better at making their own inferences. For more information on crafting high-quality text-dependent questions, go [here](http://www.tncore.org/english_language_arts/curricular_resources/text_dependent_questions.aspx) or review TNCore 2013 summer training resources posted to [www.tncore.org](http://www.tncore.org). For tips on conducting inquiry-based discussions, go [here](http://www.tncore.org/sites/www/Uploads/files/ELA_/Inquiry-Based%20Discussion%20Resource.pdf).

**Vocabulary study:** The CCSS for ELA and the PARCC assessment place a premium on vocabulary development—especially the ability to derive meaning from textual context—and so does this unit. Students develop word knowledge by engaging in the vocabulary that actually appears in the complex texts they read. The unit texts abound with challenging vocabulary words, which are listed at the end of reading-based lessons in a table like this:

The quadrant model arranges words based on whether context is sufficient to determine meaning and how much time they take to learn. Teachers should focus on words in this upper-right hand quadrant because they take the most time to learn, are more likely to appear across texts, and allow students to build their context skills.



Page reference (novel only).. Note that words are arranged in order of appearance, not alphabetically.

Academic (tier II) vocabulary words that are important in understanding the text are emphasized. (Note that British spelling from the novel is preserved. Outdated words, Victorian slang, and other terms particular to the time and setting of the novel—that is, words that aren’t as helpful to know nowadays—are not included. For these terms, teachers and students should consult an annotated edition of the text or a reference source). Given the time, it is not possible for students to study and learn every single one of these words, and word knowledge is more likely to persist if students study fewer words more deeply. Therefore, teachers should use these lists to decide which words to focus on. For lessons with close reads, a small portion of these words is bolded in the excerpted passage and targeted for deeper study; priority is given to abstract, versatile words from the upper right-hand quadrant that are central to the meaning of the text. Here is a suggested strategy for teaching these words:

1. Determine if there is enough context for students to derive a gist of the meaning or if a teacher-provided definition is necessary (the word list at the end of each lesson provides guidance on this).
2. When possible, encourage students to derive meaning from context or word parts (morphemes) such as familiar roots or prefixes. The text-dependent questions in the right-hand column of close reading excerpts often provide prompts to help students think about these words. Context clues can be found before or after the word, often in the same sentence but occasionally in different paragraphs. For instance, in chapter one, Watson asks Holmes “what further inferences may we draw?” (5). Three paragraphs down, Holmes uses the words “most probably” to describe an educated assumption he is about to make, and this provides a crucial hint to the meaning of inference. After students construct a meaning, reinforce the definition with a reference source. When students are asked to take ownership of constructing the meaning of difficult words, they will often struggle at first; teachers can ensure this struggle is productive by providing modeling and scaffolding early on. Teachers should model context strategies and talk students through the cognitive process of determining meanings; students benefit from many repetitions of this process. For particularly tough words, teachers can provide clues and cue student thinking. Eventually, through the “I do, we do, you do” approach, students should gain more autonomy.
3. If context or word parts are not sufficient for students to derive a definition, provide a student-friendly definition. Students may also benefit from proper pronunciation and explanation of new morphemes.
4. After the class has a common sense of the definition, engage in a discussion of the significance of the word and the impact of the author’s diction. Why did the author choose this word and not a synonym? How would another synonym change the meaning? Why this particular word in this particular instance?
5. Find opportunities to review and reinforce the meaning of these words through classroom use. For instance, in lesson one, students learn the meaning of the word “inference,” and that word recurs throughout the unit in questions and writing tasks. There are several key words that recur throughout *Hound*, and teachers can reinforce the meaning with each occurrence. Encourage students to use vocabulary words in speaking and writing. Create word walls or other displays to remind students to incorporate academic vocabulary into their discourse about texts. Another great way for students to reinforce their own understanding of a word is to create a non-linguistic representation, such as a picture or graphic organizer.
6. Assess student knowledge of these words. Instead of traditional multiple-choice quizzes, consider focusing on more rigorous and creative application tasks that are more likely to lead to lasting word knowledge. For instance: students might create new words by combining a morpheme with prefixes and suffixes; students can analyze a word and its use in a text in a quick write; students can list synonyms for a word and rank them in terms of strength or analyze the different shades of meaning.

As always, the strategy and the right amount of scaffolding will depend on the context—the actual word under consideration, the students and their word and background knowledge. English language learners will often need the most scaffolding, especially in terms of morpheme study, and will benefit from connecting new words to cognates in their native language.

**Sleuth journal**: Students will keep a “sleuth journal” (a reader’s or writer’s notebook) throughout their reading of *Hound* in which they will take notes to aid in their comprehension, respond to the text, and collect ideas for writing. Students will update their journals after each night’s reading homework with vocabulary words, a summary of the chapter, and a table listing clues and inferences (depending on the needs of your students, some of this journal work can also be done in the classroom with teacher support). Lesson one includes more detailed instructions for students. To help students and teachers keep track of their work, it is best for students to use an actual spiral-bound or marble-cover notebook so that all their notes are organized and in one place. Periodically throughout the unit, teachers can use this journal as a homework check to see if student have completed the previous night’s reading or a check for understanding to gauge comprehension. Quick writes and other informal writing assignments in the journal can be used as formative assessments and will give teachers a good sense of how individual students are progressing in meeting the learning goals and standards for the unit.

Each *Hound* lesson begins with sleuth journal time, which should take about ten minutes. Before lesson #2, divide students into small groups of three or four (consider pairing struggling readers with more confident readers who can help their peers). These will be their “sleuth groups” for the remainder of the unit. During this time, students will share notes from their journals. There are many ways to structure this time, but students should work toward a single goal: to ensure that all members of the group have a clear understanding of the main events, character development, and themes of the chapter so that all students have a solid base to work with during the main components of the lesson (whole class discussion, close reading, writing) which dig deeper into subtleties.

When beginning new routines, be sure to spell out expectations for students. Options include:

* Students share summaries and refine their own after discussion
* Students swap clues and challenge each other’s inferences
* Teacher circulates during this time to check homework, provide feedback, and collect observations on student understanding
* Teacher reviews vocabulary lists to target words for further instruction

**Writing tasks:** Embedded throughout the unit are informal/short writing assignments which are used to both reinforce reading comprehension and build toward the skills needed for the culminating writing task. The unit focuses on the writing skill of argumentation ([CCSS.ELA-Literacy.W.8.1](http://www.corestandards.org/ELA-Literacy/W/8/1/)). All writing assignments require students to respond to text and incorporate textual evidence.

**Assessment**: The unit contains numerous opportunities for teachers to collect evidence to monitor and assess student progress toward the learning goals, either through observation or evaluation of student work. Many of the short text-based discussion and writing activities can be used formatively for teachers to gather qualitative evidence on how well students are achieving the standards. There are also four more formal assessments. The formative assessments should not be scored; rather, they should be used to gather qualitative evidence on student preparedness so that teachers can adjust instruction accordingly to ensure that all students are on track to accomplish the unit’s learning goals by the end of the unit and are ready to succeed on the summative assessment.

* Interim assessment #1 (diagnostic/formative): A set of selected response items designed to assess students’ ability to comprehend complex literary text and to master relevant Reading: Literature standards after two weeks of the unit. Teachers can use the results from this assessment to reinforce or re-teach certain skills during the remainder of the unit and to assess students’ progress after the first two weeks. This assessment will also give students practice with PARCC-like item sets.
* Interim assessment #2 (formative): An argumentative paragraph task based on *Hound*. Teachers can study student responses to assess their progress toward mastery of the relevant Writing standards and identify areas of weakness to reinforce or re-teach through mini-lessons.
* Interim assessment #3 (formative): A set of constructed response activities designed to assess students’ ability to comprehend complex informational text. While the activities are not based on PARCC items, they assess the same standards PARCC emphasizes, except through open-ended, performance based prompts. Teachers can use the results to identify individual students who struggle with comprehension of informational texts and work with those students on reading skills.
* Culminating assessment (summative): The writing prompt will assess all the key skills covered during this unit. Teachers can score student essays and use the results as a final grade for the unit.

**Lesson structure**: Lessons include the following components:

* Summary: A brief summary of student actions in the lesson
* Objectives: The key learning objectives for students
* Teacher directions: A detailed sequence of activities for teachers to guide students toward accomplishing the objectives. This is the actual content of the lesson. Directions are not a script and are not meant to be thorough or exclusive of other approaches—they are merely a suggested way to conduct the lesson.
* (Optional): Extension activities: Occasionally, the lesson will include opportunities for advanced or ambitious students to extend their learning beyond the lesson. These activities also often hit on some key standards—notably, research and narrative writing—that the Model Content Frameworks include in each module but that are not part of the main unit.

Unit lesson structures vary depending on the objectives and focus, but typically, teacher directions will include the following components:

1. Reading review: Either using their sleuth journals or through other summarization/reflection activities, students recap and reflect on the reading homework.
2. Whole class discussion: The teacher leads the students in a more global discussion of the text(s). Typically, these questions are simpler and focus on global issues such as theme, plot, character development, central idea, and argument. Often, possible student responses are listed, but only to help teachers guide discussion and evaluate responses, not to provide answers to students.
3. Close reading: Either through a close read or another analysis activity, students dig deeper into the text, this time focusing on specific aspects of language, such as vocabulary, detail, imagery, figurative language, word choice, and tone.
4. Written response or reflection: Through a quick write or brief argument writing activity, students write to capture, clarify, and advance their current thinking about the text(s) under study.
5. Mini-lessons: Occasionally, a short embedded lesson, often centered on argument writing, will be included to allow the teacher to help students develop key skills called for by the unit assessments.

**Unit calendar:**

The MCF would recommend placing this unit at the beginning of the school year (see note on unit methodology above). However, that is merely a suggestion, and teachers should take into consideration the unique needs of their students when scheduling this unit.

The calendar on the following page is a suggested sequence for teaching the unit in 5-6 weeks (depending on how much in-class time is spent working on the culminating writing assessment, which can also be done at home). Lessons are numbered and identified by the major activity. Listed under each lesson is that night’s homework. Close reads are highlighted in yellow, and assessments are highlighted in green.

*Note*: This calendar is merely a suggestion—it lays out the unit lessons in what is likely the shortest possible time. The scope of the unit should be adjusted to suit your school’s schedule and the particular needs of your students. Realistically, some individual lessons may take more than a day for students to achieve the objectives, which would also allow students to stretch out their reading homework. Some students may need more time to read certain chapters, while others may be able to read multiple chapters per night. Some students might not need the suggested scaffolding activities within the lessons and thus might be able to move more quickly and independently through the lessons (or participate in more extension work), while other students will need more time and support. Teachers should feel free to condense or expand on lessons based on identified student needs, and should constantly reconsider and adjust the pace of instruction to ensure students meet the learning goals of the unit.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Mon** | **Tue** | **Wed** | **Thur** | **Fri** |
| Lesson 1: Introduction  HW: Read *Hound* Ch. 1 | Lesson 2: Discuss *Hound* Ch. 1  Close read #1  HW: Read *Hound* Ch. 2 | Lesson 3: Discuss *Hound* Ch. 2  Close read #2  HW: Read *Hound* Ch. 3 | Lesson 4: Discuss *Hound* Ch. 3  HW: Read *Hound* Ch. 4 | Lesson 5: Discuss *Hound* Ch. 4  HW: Read *Hound* Ch. 5-6 |
| Lesson 6: Discuss *Hound* Ch. 5-6  Close read #3  HW: Read *Hound* Ch. 7 | Lesson 7: Discuss *Hound* Ch. 7  HW: Read *Hound* Ch. 8 | Lesson 8: Discuss *Hound* Ch. 8  HW: Read *Hound* Ch. 9 | Lesson 9: Discuss *Hound* Ch. 9  Close read #4  HW: Read *Hound* Ch. 10 | Lesson 10: Discuss *Hound* Ch. 10  Interim assessment #1: PARCC-like item set on chapter 10  HW: Read *Hound* Ch. 11 |
| Lesson 11: Discuss *Hound* Ch. 11  HW: Read *Hound* Ch. 12 | Lesson 12: Discuss *Hound* Ch. 12  Close read #5  HW: Read *Hound* Ch. 13 | Lesson 13: Discuss *Hound* Ch. 13  HW: Read *Hound* Ch. 14 | Lesson 14: Discuss *Hound* Ch. 14  HW: Read *Hound* Ch. 15 | Lesson 15: Discuss *Hound* Ch. 15  Close read #6  HW: Prep for seminar |
| Lesson 16: *Hound* seminar  HW: Prep for interim assessment #2 (in-class paragraph) | Lesson 17: *Hound* wrap-up  Interim assessment #2: *Hound* in-class paragraph (argument)  HW: Read “The Pair of Gloves” | Lesson 18: Discuss “The Pair of Gloves”  HW: Read two articles for lessons 19 & 20 | Lesson 19: Discuss first article on crowdsourcing investigations during the Boston Marathon bombing  Close read #7 | Lesson 20: Discuss second article on crowdsourcing investigations during the Boston Marathon bombing  Close read #8 |
| Lesson 21: Continue discussion of crowdsourcing articles  Interim assessment #3: Constructed response activities on informational text  HW: Read Konnikova article #1 | Lesson 22: Discuss Konnikova article #1  HW: Read Konnikova article #2 | Lesson 23: Discuss Konnikova article #2  Close read #9 | Lesson 24: Continue discussion of Konnikova articles | Work on culminating writing assessment (plan/draft) |
| Work on culminating writing assessment (plan/draft) | Work on culminating writing assessment (feedback, revision) | Work on culminating writing assessment (feedback, revision) | Complete final draft of culminating writing assessment |  |

**Lesson Plans**

**Lesson One: Introduction**

**Summary:** This lesson will introduce students to the unit, including the essential questions, some key terms, the novel, and the reading routines.

**Objective:** Students should leave this lesson with:

* Initial thoughts about the essential questions of the unit
* Knowledge of key logic vocabulary terms
* A clear understanding of what is expected of them as readers

**Directions for teachers:**

1. Connect to students’ prior learning by discussing the following questions with the whole class (consider posting responses on chart paper):
   1. What are detectives and what do they do?
   2. Who is Sherlock Holmes and what do you know about him?
   3. What makes for a good detective? (Encourage students to consider what they know from stories about Holmes and other popular fictional detectives.)
2. Introduce students to the unit’s essential questions (consider posting them somewhere prominent for the entirety of the unit):

* What makes for a good detective?
* What evidence do readers and detectives use to create inferences, and how do these inferences help solve problems? What are the benefits and drawbacks of inference-making?
* What is the Holmesian method of detection, and how is it similar to close reading?
* How has social media changed the way people think about detection, and are these changes for the better?

1. Explain that in order to understand the texts for this unit and speak and write knowledgably about them, students will need to know some key terms from the realm of logic. Lead students in a lesson on the terms below (which include student-friendly definitions). Students can take notes on the guided notes template labeled “Handout A: An Introduction to Logical Detection” located in the Unit Resources section.

* Logic: A way of thinking that uses reasoning to understand something or form a conclusion. One of the main types of reasoning is making an inference.
* Inference: The act of drawing a conclusion from observable evidence or facts (make sure students understand the verb form “infer”).
* Theory: An idea that explains something and is backed up by evidence but is not completely proven to be true.
* Hypothesis: An idea that can be tested to see if it is true.
* Deduction, or deductive reasoning: A type of reasoning that moves from the general to the specific in a “top-down” approach. Deductive reasoning is narrow: we already have an idea in mind and are seeking confirmation.
* Induction, or inductive reasoning: A type of reasoning that moves from the specific to the general in a “bottom-up” approach. Inductive reasoning is open or exploratory: we notice something that might lead us to many different conclusions.

To better illustrate deduction and induction, provide and discuss examples like the ones given below. Encourage students to then create and share their own examples by filling out the flowcharts on their guided notes template.

**Deduction example:**

Theory: Dogs are dangerous to have as pets.

Hypothesis: My friend’s pet Harry is a dog, so Harry must be dangerous.

Observation: Harry bit me.

Confirmation: Harry is dangerous.

**Induction example:**

Observation: Lucy was crying after basketball tryouts.

Pattern: Lucy has been showing irritation all day after the tryouts.

Hypothesis: Lucy was cut from the team.

Theory: Lucy had hopes to make the team and those hopes were dashed.

(Note: The above lesson is an oversimplification. Logic is a complex topic because it begins with abstract principles. Concrete examples will help the students grasp the key definitions. It is not crucial that students grasp the subtle semantic differences between many of these terms, which people often use interchangeably. For more background on logic, see these helpful resources:

* <http://www.iep.utm.edu/ded-ind/>
* [https://www.msu.edu/~marianaj/DedInd.htm?iframe=true&width=95%&height=95%#Induction](https://www.msu.edu/~marianaj/DedInd.htm?iframe=true&width=95%25&height=95%25#Induction)
* <http://www.personal.kent.edu/~rmuhamma/Algorithms/MyAlgorithms/DeductInduct.htm>

1. Discuss the following reflection questions with students:
   1. Which of these terms are you familiar with from science class? How are they used similarly and differently in science? (Note that in science, a theory is not merely a probable guess but a heavily-tested and verified explanation of our physical world.)
   2. Do deductions and inductions always lead to true conclusions? (This will begin to nudge students toward thinking more critically about logic, which isn’t infallible, and the act of detection, which doesn’t always lead to the truth. Encourage students to poke logical “holes” in the examples above. For instance, while dogs can harm humans, that doesn’t necessarily apply to all individual animals. Perhaps Harry was provoked to bite. Maybe Lucy was crying because she got injured during tryouts, and her irritation could be due to the fact that she made the team but has to sit on the bench for a while.).
2. Explain to students that for this unit they will be reading Arthur Conan Doyle’s novel *The Hound of the Baskervilles*, a Sherlock Holmes story published in 1902. Make sure students have copies of the books. Provide students with the reading/homework schedule so they know when chapters are due; assign chapter one for tonight (consider distributing copies of the unit calendar from the introduction section, or adapt that calendar to a school calendar with actual dates).
3. Explain to students that they will be keeping a “sleuth journal.” While reading, students will play the role of sleuths, or detectives, examining the clues alongside Holmes and his sidekick Watson to solve the crime at the heart of the book. The point of the journal is to help students keep track of their thoughts; it will also serve as preparation for writing activities. Let students know that you may periodically use their sleuth journals for a homework check. It will help if students have spiral-bound or marble notebooks they can dedicate exclusively to this task. Each night in their sleuth journal they should do the following after reading:
4. **Vocabulary list**: Students list 3-5 difficult vocabulary words with definitions. For definitions, when possible, use context to make an educated guess. Then, students should look the word up in a dictionary to confirm the definition and write down the definition in their own words. (Note for many students there will be dozens of words in each chapter that they do not know; encourage them to select the words they think are the most important or interesting, although they are welcome to list more than 3-5.)
5. **Summary:** In a paragraph, briefly summarize the chapter, including the key events and central ideas but excluding supporting details.
6. **Clue/inference table:** Students should list anything in the chapter that might serve as a clue to the crime. For each clue, they must make at least one inference about what the clue might signify. Note that the crime is not introduced properly until chapter two, so students may want to hold off on starting this table until then.

For an example, you can show students the following sample template of a sleuth journal entry:

|  |  |
| --- | --- |
| *Hound* Chapter One: | |
| **Vocabulary words:**  Practitioner (p. 3)  Reconstruct (p. 4)  Well-esteemed (p. 4)  ... | **Definition:**  A doctor  To put back together  Respected; having a good reputation  (Also, consider using nonlinguistic representations like a picture or graphic organizer) |
| **Summary:** | Holmes and Watson discuss Mortimer’s walking stick… |
| **Clues:**  Mortimer’s stick  … | **Inferences:**  Mortimer needs Holmes’s help; that must be why he came to Holmes’s office, but he forgot his stick…  … |

**Lesson Two: *Hound* Chapter One**

**Summary:** Students will discuss and write about chapter one, focusing in particular on the relationship between Holmes and Watson and Holmes’s methods of detection. Students conduct a close read of a passage from chapter one. Students analyze Watson’s role as narrator.

**Objective:** Students should leave this lesson with:

* An understanding of the chapter’s key characters, events, ideas, themes, and vocabulary terms

**Directions for teachers:**

1. Sleuth journal time (for further explanation of how to establish this routine, see unit routines section in introduction)
2. Whole class chapter discussion: Lead a discussion of the chapter using the following text-dependent questions.

|  |  |
| --- | --- |
| **Question** | **Possible responses** |
| How does Watson feel about Holmes? What does Watson say or do in the text to support your answer? | Watson looks up to Holmes, speaking of “my admiration,” and craves his approval (“his words gave me keen pleasure”). Watson lacks confidence in front of Holmes and can be touchy about his standing (“‘Has anything escaped me?’ I asked, with some self-importance.”). |
| How does Holmes feel about Watson? What does Holmes say or do in the text to support your answer? | Holmes enjoys Watson’s company but isn’t shy about insulting him: “you are not yourself luminous.” Holmes uses Watson as a sounding board to advance his theories: “I am very much in your debt.” |
| What can you infer about the relationship between Watson and Holmes based on their interactions at the beginning of the chapter? (Think about the evidence you have already gathered about how they feel about each other—what does that evidence make you think about, and what insights or predictions can you make based on it?) | Holmes is clearly more intelligent than Watson and knows it. Watson is gullible and a bit out of his league, seeing a compliment in an insult (he is “proud” to hear Holmes lump him in with “people without possessing genius”!). |
| Who is James Mortimer, and how is he characterized? | He is a doctor, “rather slovenly” in appearance but a man of “precise mind” and intellect. His obsession with phrenology (teachers will need to provide a gloss that phrenology is a pseudo-science, popular in the early 19th century, based on the belief that the shape of a person’s skull could reveal his personality traits) and admiration for Holmes’s skull is amusing. |

1. Close reading: Lead students in a close reading of the excerpt included at the end of this lesson (for further explanation of how to establish this routine, see unit routines section in introduction).
2. Reflection on close reading: Have students reflect on their first close reading experience by responding to the following prompt in their sleuth journals:

*What are the goals of a close read—why do we do it?*

*What makes for a successful close reading session (what does it look and sound like)?*

*What strategies can you use to be a good close reader?*

After students write their reflections, chart their responses to the final question on the wall and label the chart “Close Reading Strategies.” Refer to the chart periodically before the next few close reading sessions and add any new ideas for strategies that students may generate.

1. Written analysis: Instruct students to do a quick write in their sleuth journals in response to the following prompt:

*Why did Doyle choose Watson as the narrator? What is the effect of this choice, and how would the novel be different if Holmes were the narrator?*

Have students share their quick writes with their sleuth groups or a table partner. Then, ask for volunteers to share their responses with the whole class.

**Extension activities:**

* For a creative writing exercise, after the small group sharing of the quick write, ask students to rewrite the first page from Holmes’s point of view.
* Have students research phrenology on the Internet. Ask students to report back to the class on why phrenology was so popular in the late 19th/early 20th century and why it has been discredited and is considered today a pseudo-science.

**Close reading activity:**

|  |  |
| --- | --- |
| Close reading excerpt | Sample teacher dialogue and text-dependent questions |
| "Interesting, though **elementary**," said he as he returned to his favourite corner of the settee. "There are certainly one or two indications upon the stick. It gives us the basis for several **deductions**."      "Has anything escaped me?" I asked with some self-importance. "I trust that there is nothing of consequence which I have overlooked?"      "I am afraid, my dear Watson, that most of your conclusions were **erroneous**. When I said that you stimulated me I meant, to be frank, that in noting your **fallacies** I was occasionally guided towards the truth. Not that you are entirely wrong in this instance. The man is certainly a country practitioner. And he walks a good deal."      "Then I was right."      "To that extent."      "But that was all."      "No, no, my dear Watson, not all -- by no means all. I would suggest, for example, that a presentation to a doctor is more likely to come from a hospital than from a hunt, and that when the initials 'C.C.' are placed before that hospital the words 'Charing Cross' very naturally suggest themselves."      "You may be right."      "The probability lies in that direction. And if we take this as a working **hypothesis** we have a fresh basis from which to start our construction of this unknown visitor."      "Well, then, supposing that 'C.C.H.' does stand for 'Charing Cross Hospital,' what further **inferences** may we draw?"      "Do none suggest themselves? You know my methods. Apply them!"      "I can only think of the obvious conclusion that the man has practised in town before going to the country."      "I think that we might **venture** a little farther than this. Look at it in this light. On what occasion would it be most probable that such a presentation would be made? When would his friends unite to give him a pledge of their good will? Obviously at the moment when Dr. Mortimer withdrew from the service of the hospital in order to start in practice for himself. We know there has been a presentation. We believe there has been a change from a town hospital to a country practice. Is it, then, stretching our inference too far to say that the presentation was on the occasion of the change?"      "It certainly seems probable."      "Now, you will observe that he could not have been on the staff of the hospital, since only a man well-established in a London practice could hold such a position, and such a one would not drift into the country. What was he, then? If he was in the hospital and yet not on the staff he could only have been a house-surgeon or a house-physician -- little more than a senior student. And he left five years ago -- the date is on the stick. So your grave, middle-aged family practitioner vanishes into thin air, my dear Watson, and there emerges a young fellow under thirty, amiable, unambitious, absent-minded, and the possessor of a favourite dog, which I should describe roughly as being larger than a terrier and smaller than a mastiff."      I laughed **incredulously** as Sherlock Holmes leaned back in his settee and blew little wavering rings of smoke up to the ceiling. | Holmes is often famously quoted as using the word “elementary.” What does it mean, and what does it show about Holmes’s method?  What do “erroneous” and “fallacies” mean? Use the context of the paragraph to define these terms. What do they reveal about Holmes’s attitude toward Watson?  Holmes uses words from logic—“deductions,” “hypothesis,” and “inferences”—that we have just learned. Find examples of his reasoning process and explain how you know these are inferences (as opposed to facts).  What is the significance of the word “construction”? What does this metaphor show about Holmes’s method?  What does it mean to “venture”? Are any of Holmes’s inferences far-fetched ventures?  In a few paragraphs, Watson will look up most of this information in a reference book. Why, then, do Holmes and Watson spend time trying to infer this information when they can easily look most of it up? Use the clues in this passage to figure out why Holmes and Watson value these kinds of exchanges.  What does the final sentence reveal about the relationship between Watson and Holmes? |

**Tier II/Academic Vocabulary from chapter one:**

|  |  |  |
| --- | --- | --- |
|  | **These words require less time to learn**  (They are concrete, describe an object/event/process/characteristic that is familiar to students, or contain familiar word parts) | **These words require more time to learn**  (They are abstract, have multiple meanings, are a part of a word family, or are likely to appear again in future texts) |
| **Meaning can be learned from context** | Reconstruct (4)  Well-esteemed (4)  Probability (5)  Hypothesis (5)  Slovenly (7)  Anthropological (8)  Dexterity (9) | Luminous (4)  Piqued (4)  Indifference (4)  Elementary (5)  Erroneous (5)  Fallacies (5)  Inferences (5)  Incredulously (6) |
| **Meaning needs to be provided** | Practitioner (3) | Deductions (5)  Astutely (6)  Benevolence (7)  Fulsome (8)  Asperity (9) |

**Lesson Three: *Hound* Chapter Two**

**Summary:**  Students will discuss chapter two, focusing in particular on emerging themes. Students conduct a close read of a passage from chapter two. Students learn how to analyze for literary theme.

**Objective:** Students should leave this lesson with:

* An understanding of the chapter’s key characters, events, ideas, themes, and vocabulary terms
* Emerging understanding of complex literary themes and tools for thematic analysis

**Directions for teachers:**

1. Sleuth journal time
2. Whole class chapter discussion: Lead a discussion of the chapter using the following text-dependent questions.

|  |  |
| --- | --- |
| **Question** | **Possible responses** |
| Who is Hugo Baskerville, and how is he characterized? | Hugo is “wild, profane, and godless”—a truly wicked man who preys on defenseless women. |
| What is Holmes’s attitude toward the legend of the hound, and what is Mortimer’s? What does each character say or do in the text to support your answer? How are their attitudes similar and different? | Holmes is unimpressed—his first reaction is to yawn—and believes the story is a fairy tale. Mortimer’s attitude is more complex. He calls himself “unimaginative” yet seems to respect Sir Charles Baskerville for taking “this document very seriously.” |
| Why does Holmes suddenly become interested in the case? What does he say or do that shows that interest? | Holmes’s “expression became intent” when Mortimer tells him that a murder occurred. Holmes seems genuinely intrigued after hearing the newspaper account of Sir Charles’s murder. He must sense a mystery in a case with such “features of interest.” |

1. Close reading: Lead students in a close reading of the excerpt included at the end of this lesson.
2. Theme analysis activity: Theme analysis is a key component of the RL standards and factors heavily on PARCC. Students are likely already familiar with theme, but may not be prepared for the more rigorous demands of CCSS theme analysis for two reasons: the texts are more complex and are unlikely to explicitly spell out their themes, and the 8th grade standard ([CCSS.ELA-Literacy.RL.8.2](http://www.corestandards.org/ELA-Literacy/RL/8/2/) Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.) requires students to not merely identify themes but analyze how they are developed through other literary elements. Also, on PARCC, students will need to able to determine the theme of a short excerpt (as opposed to an entire novel), so it helps to begin thinking about theme early on in a text. This activity, as well as further text-dependent questions in the next several lessons, is designed to help students advance their theme analysis ability.
   1. Engage students in a discussion of what literary theme is. If students equate theme with a moral or message, push them to consider that authors of more advanced works often are more subtle about themes and will rarely simply promote a message like “Be true to yourself” (Note that while vague and clichéd morals like this often pass as themes on traditional standardized tests, PARCC will assess much more specific themes). One way to understand what a theme is in a complex work of literature is to try to figure out what problems or issues (especially challenging or controversial ones) the characters deal with. Chances are, if the characters are interested or obsessed with something, it must be important. Another method is to ask what big ideas or issues the chapter makes the reader think of—especially issues that are left unresolved (chances are if the issue is resolved early on in the book it’s too minor to be a theme). For students who struggle with understanding theme, consider creating with the class a chart that defines theme by what it is and what it isn’t. Students can add illustrative examples from previous books they have read, and then use the chart for reference throughout the unit.
   2. Ask students to make a list of the issues or problems the characters in this chapter deal with, along with one piece of evidence for each to prove it is a significant problem for one or more characters. They can make their own lists in their sleuth journals or, for students who need support, teachers can chart the list on a wall while providing more guidance. Some examples might be:
      * The most obvious problem is Holmes and Watson struggling to solve a challenging case
      * The tension between logic/superstition (Mortimer says: “a man of science shrinks from placing himself in the public position of seeming to indorse a popular superstition.”)
      * More advanced students might notice that Holmes’s skepticism may be tested by the supernatural case (Holmes is a “practical man of affairs” who seems rooted in purely logical and scientific investigation of crimes. He doesn’t seem to be the type to believe in superstitions.)
      * Students who read more closely might notice less prominent problems that may become bigger themes, such as the struggle of the Baskerville line to pass on its inheritance and the persistence of evil in the Baskerville curse.

For students who struggle to list any ideas, ask them to think about conflicts in the chapter, which can be used to develop themes.

* 1. Explain to students that a theme is best expressed as a statement (not necessarily a full sentence) rather than a single vague word, such as “revenge” (which is more like a topic). Give them an example by talking through your mental process with one of the issues from their list. For instance, the first bullet above might be expressed as “Even the best detectives are challenged by perplexing mysteries” or “Sometimes a crime is not as simple as it seems.” Ask students to turn the issues in their lists into theme statements. Students will likely need support, so they might work in pairs or small groups. If students struggle to express a theme statement, prompt them with advancing questions such as: Why might this issue be important in the novel? What do the characters seem to be thinking about this issue?
  2. After they develop a preliminary set of theme statements, have the students share their statements out with the whole class, either through discussion or charting. Encourage students to challenge and advance each other’s thinking and revise their theme statements to more accurately capture the themes developed so far in the first two chapters.
  3. Ask students to pick one theme statement and write a brief paragraph explaining how Doyle develops the theme in the chapter. To do so, they should provide at least two pieces of textual evidence to show how the theme is introduced and what the author or characters reveal about it as the chapter progresses. If time, have students share their responses.

**Extension activity:** Have students create an artistic representation of the hound based on Doyle’s description. They can choose their method based on their talents or interests (drawing, collage, poem, song lyrics). The next day, host a class “coffee house” and have students share their representations. Then, ask students to reflect on how well the representations reflect the details of the text and in what ways they distort or embellish those details. Tape the representations to the wall and, throughout the novel, have students return to and revise them as their understanding of the hound develops.

**Close reading activity:**

|  |  |
| --- | --- |
| Close reading excerpt | Sample teacher dialogue and text-dependent questions |
| They had gone a mile or two when they passed one of the night shepherds upon the **moorlands**, and they cried to him to know if he had seen the hunt. And the man, as the story goes, was so crazed with fear that he could scarce speak, but at last he said that he had indeed seen the unhappy maiden, with the hounds upon her track. 'But I have seen more than that,' said he, 'for Hugo Baskerville passed me upon his black mare, and there ran mute behind him such a hound of hell as God forbid should ever be at my heels.'  So the drunken squires cursed the shepherd and rode onward. But soon their skins turned cold, for there came a galloping across the moor, and the black mare, dabbled with white froth, went past with trailing bridle and empty saddle. Then the **revellers** rode close together, for a great fear was on them, but they still followed over the moor, though each, had he been alone, would have been right glad to have turned his horse's head. Riding slowly in this fashion they came at last upon the hounds. These, though known for their **valour** and their breed, were whimpering in a cluster at the head of a deep dip or goyal, as we call it, upon the moor, some slinking away and some, with starting hackles and staring eyes, gazing down the narrow valley before them.      "The company had come to a halt, more sober men, as you may guess, than when they started. The most of them would by no means advance, but three of them, the boldest, or it may be the most drunken, rode forward down the goyal. Now, it opened into a broad space in which stood two of those great stones, still to be seen there, which were set by certain forgotten peoples in the days of old. The moon was shining bright upon the clearing, and there in the centre lay the unhappy maid where she had fallen, dead of fear and of fatigue. But it was not the sight of her body, nor yet was it that of the body of Hugo Baskerville lying near her, which raised the hair upon the heads of these three daredevil roysterers, but it was that, standing over Hugo, and plucking at his throat, there stood a foul thing, a great, black beast, shaped like a hound, yet larger than any hound that ever mortal eye has rested upon. And even as they looked the thing tore the throat out of Hugo Baskerville, on which, as it turned its blazing eyes and dripping jaws upon them, the three shrieked with fear and rode for dear life, still screaming, across the moor. One, it is said, died that very night of what he had seen, and the other twain were but broken men for the rest of their days. | A moor is a broad, boggy area of open land. How does Doyle describe the setting of the moor, and what mood does this setting create?  How does Doyle’s word choice and imagery create an effect of terror?  What words does Doyle use to describe the hound? What types of words are they? What is the effect of these words? |

**Tier II/Academic Vocabulary from chapter two:**

|  |  |  |
| --- | --- | --- |
|  | **These words require less time to learn**  (They are concrete, describe an object/event/process/characteristic that is familiar to students, or contain familiar word parts) | **These words require more time to learn**  (They are abstract, have multiple meanings, are a part of a word family, or are likely to appear again in future texts) |
| **Meaning can be learned from context** | Manuscript (10)  Monograph (10)  Repute (12)  Valour (13)  Distortion (16)  Untenanted (17) | Resignation (11)  Circumspect (11)  Grievously (11)  Wanton (11)  Byword (11)  Render (12)  Aghast (12)  Agape (12)  Providence (14)  Commend (14)  Forbear (14)  Corroborated (15)  Impaired (15)  Impassive (17)  Inquiry (17)  Sparsely (17) |
| **Meaning needs to be provided** | Manor (11)  Moor (12)  Revellers (12)  Scion (15)  Eccentric (15) | Shrewd (10)  Discreet (12)  Anon (12)  Bemused (12)  Singular (14)  Elicited (14)  Prosaic (16)  Chimerical (18) |

**Lesson Four: *Hound* Chapter Three**

**Summary:**  Students will discuss and write about chapter three, focusing on the emerging mystery. Students begin the Suspect Charts, which they will maintain throughout the remainder of the novel.

**Objective:** Students should leave this lesson with:

* An understanding of the chapter’s key characters, events, ideas, themes, and vocabulary terms

**Directions for teachers:**

1. Sleuth journal time
2. Whole class chapter discussion: Lead a discussion of the chapter using the following text-dependent questions.

|  |  |
| --- | --- |
| **Question** | **Possible responses** |
| Who is Sir Henry, and why is he important to Mortimer? | Sir Henry is Sir Charles’s nephew, and the only surviving heir. Mortimer not only seems to feel like he owes it to Sir Charles to protect Sir Henry, he is also Sir Charles’s trustee (teachers may need to explain this legal term). Mortimer also clearly cares deeply about the local community around Baskerville Hall and believes the “prosperity of the whole poor, bleak country-side depends upon his [Sir Henry’s] presence.” |
| Does Holmes believe Sir Charles’s death could be due to supernatural causes? What clues are given? (Try to follow Holmes’s thought process as he considers the case. What questions does he ask and what points does he make that might reveal his thinking so far?) | Holmes shows excitement at the clues but seems to look down upon Mortimer for entertaining the supernatural theory (“And you, a trained man of science, believe it to be supernatural?”). Later Watson wonders if Holmes is “inclining to the supernatural explanation,” but Holmes replies that “The devil’s agents may be of flesh and blood, may they not?” However, Holmes doesn’t positively rule out the supernatural explanation: “if Dr. Mortimer’s surmise should be correct, and we are dealing with forces outside the ordinary laws of Nature, there is an end of our investigation.” |
| While people often refer to Holmes’s famous deductive skills, most of his reasoning is actually inductive. What examples of inductive reasoning does Holmes demonstrate in his final evening conversation with Watson? Are his conclusions necessarily true? | Holmes takes a small piece of evidence (observation) like the fact that the footprints changed shape and makes a hypothesis that Sir Charles was running (instead of walking on tiptoe). Holmes further induces from the cigar ash that Sir Charles was waiting to meet someone. Both of these hypothesis are sensible and probable, but at this point, without more evidence, we cannot say for sure that they will prove to be true descriptions of what occurred. (Students can disprove the hypotheses with alternate explanations: for instance, perhaps Sir Charles waited at the gate because he experienced cardiac pain and needed to rest.) |

1. Read for significance: Tell students that Holmes speaks many insightful and provocative lines in this chapter. Ask students to pick what they believe is the most significant Holmes quote in the chapter, record it in their sleuth journals, and do a quick write on why they selected that quote and why it is important to their understanding of the novel. Then, have several students share their choices and discuss as a class which quotes are the most significant. Some good choices might be:

“There is a realm in which the most acute and most experienced of detectives is helpless” (22)

“I have hitherto confined my investigations to this world” (23)

“The world is full of obvious things which nobody by any chance ever observes.” (26)

“This, then, is the stage upon which tragedy has been played, and upon which we may help to play it again.” (27)

“The devil’s agents may be of flesh and blood, may they not?” (27)

1. Possible Suspect charts: Explain that in order to practice reading like a detective both figuratively and literally, the class will be investigating the murder of Sir Charles along with Holmes and Watson. To do so, like good detectives, they will trust no one and consider every character a potential suspect. Explain that we will begin the charts today and add to them as we read, including adding new characters as they are introduced. To begin, divide students into groups and assign each group one of the following characters to begin a chart for:

* Mortimer
* Mr. Barrymore
* Ms. Barrymore
* Mr. Frankland (of Lafter Hall)
* Stapleton

Students should set up charts by creating a blank table using the following template (partially filled out as an example of the later product):

|  |  |  |
| --- | --- | --- |
| **Possible suspect: Mr. Barrymore** | | |
| **What we know about him (facts)** | **Inferences we can make about him based on the facts** | **Potential sign of guilt, innocence, or both?** |
| Sir Henry’s butler | Knew Sir Charles well | Both (Could have a grudge against Sir Charles, but could also be a loyal servant) |
| Found the hall door open and searched for Sir Charles on the night of his murder | Was probably worried about Sir Charles’s safety | Innocence |
| Found Sir Charles’s dead body | Did not know ahead of time that Sir Charles was going to be murdered | Both (it seems innocent that he found the body; then again, that would be the perfect alibi for a murderer!) |
| Found clues (altered footprints) | Wants to aid in the investigation | Innocence |

Post the charts on the wall and, as a class, ask students to provide responses to fill out each chart based on the first three chapters (for some characters, like Ms. Barrymore, Frankland, and Stapleton, we have almost no information so far). Optional approach: have each group fill out the chart they created, post the charts on a wall, and have students do a gallery walk, commenting on and adding ideas to each other’s charts.

Note: The teacher has some interesting decisions to make on whom to include. Having read the novel, the teacher knows the culprit, but of course to make this a meaningful and, daresay, fun learning activity, the teacher must “play dumb” and not give anything away. Therefore, all characters should be considered skeptically. To keep the activity reasonable, leave out very minor characters (such as Murphy, the “gipsy horse-dealer” who appears in the news clipping in chapter two but who is quickly dismissed as a non-factor and does not return) and those who are obviously innocent, such as Watson and Holmes. Mortimer presents a tougher case—on the one hand, he is an advocate for the victim, but it might be interesting to consider him as potentially suspicious at this early point. Sir Henry does not need a chart because he will soon receive a warning which identifies him as the villain’s key target.

**Extension activity:** Ask students to respond to the following writing prompt in their sleuth journals and then compare their responses with a partner:

*Which character should be considered the prime suspect at this point, and why?*

**Tier II/Academic Vocabulary from chapter three:**

|  |  |  |
| --- | --- | --- |
|  | **These words require less time to learn**  (They are concrete, describe an object/event/process/characteristic that is familiar to students, or contain familiar word parts) | **These words require more time to learn**  (They are abstract, have multiple meanings, are a part of a word family, or are likely to appear again in future texts) |
| **Meaning can be learned from context** | Diabolical (23)  Abode (24)  Distinction (28) | Disclosing (22)  Prosperity (24)  Flippantly (24)  Congenial (25)  Immaterial (26)  Immaculate (26)  Desolate (27)  Presuming (28)  Coherent (29) |
| **Meaning needs to be provided** | Trustee (23)  Executor (23)  Claimant (23)  Inclement (28) | Spectral (22)  Apparition (23)  Surmise (27)  Deduced (28) |

**Lesson Five: *Hound* Chapter Four**

**Summary:**  Students will discuss chapter four, focusing on its intricate depiction of Holmes’s detection method. Students update their Suspect Charts. Students learn about and practice writing claims and counterclaims.

**Objective:** Students should leave this lesson with:

* An understanding of the chapter’s key characters, events, ideas, themes, and vocabulary terms
* Knowledge of some key terms of argument writing (claim, counterclaim)
* The ability to write and evaluate basic claims about a text

**Directions for teachers:**

1. Sleuth journal time
2. Whole class chapter discussion: Lead a discussion of the chapter using the following text-dependent questions.

|  |  |
| --- | --- |
| **Question** | **Possible responses** |
| What else do we learn about Holmes’s detection methods in this chapter? | Holmes augments his logical skills with great specialized knowledge in areas such as newsprint and ink. Holmes pays close attention to both seemingly ordinary/unremarkable things, like the arrangement of the letters on the note, and unusual things (“I think anything out of the ordinary routine of life well worth reporting.”) |
| Why does Sir Henry insist on returning to Baskerville Hall despite the apparent danger? | Sir Henry does not believe in superstition or supreme evil (“There is no devil in hell”). He also seems to take pride in reclaiming his ancestral home and his place in the Baskerville line, referring to the Hall as “the home of my own people.” |
| Think back to the themes we identified in chapter two. What themes does Doyle continue to develop in this chapter and what new themes does he introduce? Choose a piece of evidence (line of dialogue, character trait, description of setting, plot event) that develops each theme. | Doyle continues to develop the theme of the supernatural vs. reason (Holmes shows his skepticism when he says about Sir Henry’s note, “You must allow that there is nothing supernatural about this, at any rate?”). Doyle develops the theme of the intellectual challenge of Holmes applying his methods to an inscrutable mystery, as well as the inability of most mere mortals to “see” what the great detective sees (Holmes shows off his forensic skills by analyzing the note, which causes the other characters to at first scoff at his inferences). Doyle also develops the theme of eternal evil cursing the family (Sir Henry says “There is no devil in hell” that can stop him and Holmes speaks of a possible “malevolent agency.”) |

1. Possible Suspects charts: Have students update the charts based on details from this chapter. By this point, the charts should be posted around the classroom. They can be updated in a number of ways depending on how comfortable students are with the activity. Teachers should set a routine for students to follow which will be repeated for each subsequent chapter. A few options include:

* Open up the charting activity to the whole class and have students circulate, adding to charts as a whole group
* Divide students into groups by character and make them responsible for updating their charts each day (note that while the work will even out over the course of the novel, this method will lead to uneven work on a given day for chapters such as this which only feature a couple of the suspects)
* Conduct a whole class discussion, with a teacher or student volunteer updating the charts one at a time based on student responses

(Note that an unnamed antagonist, the man with the dark beard, appears in this chapter. It is not clear who he is, however, and Watson and Holmes will work on the assumption that he is actually one of the known characters in disguise. Therefore, students might create a chart for this man with the understanding that he may later be identified as one of the other characters.)

1. Writing lesson: Claims. Depending on student familiarity with CCSS for ELA argument writing expectations (in the Common Core, students work on formal argumentation starting in the 6th grade), they may need instruction in the basics of argument structure, although even students experienced with this type of writing can benefit from refreshers.
   1. Before introducing the writing lesson, start with a whole class discussion of the following prompt. This way, before learning about the formal concept of claims, students can informally begin to develop ideas and support for their arguments.

*In chapter four, Mortimer and Holmes argue about the nature of Holmes’s method:*

*"We are coming now rather into the region of guesswork," said Dr. Mortimer.*

*"Say, rather, into the region where we balance probabilities and choose the most likely. It is the scientific use of the imagination, but we have always some material basis on which to start our speculation. Now, you would call it a guess, no doubt, but I am almost certain that this address has been written in a hotel."*

*Who is right in this argument? Based on your interpretation of Holmes’s logical method so far, is he engaging in guesswork or science?*

* 1. Explain to students that for this unit they will be focusing on argument writing ([CCSS.ELA-Literacy.W.8.1](http://www.corestandards.org/ELA-Literacy/W/8/1/)). As the CCSS indicate, arguments start with claims.
  2. Tell students that a claim is the expression of a writer’s argument: the writer puts forth or advances an idea, often in a single sentence (note the function of claim as a verb, as in “I claim that…” or “I claim this to be so…”).
  3. If needed, provide examples of claims. For instance, a claim about a controversial topic like violence in movies might be “Many movies marketed to teens depict extreme violence, and this trend endangers impressionable young minds.” A claim about literature often takes a position on a certain line of interpretation. For instance: “The primary suspect at this point is Mr. Barrymore because he had the best access to Sir Charles and was present at the crime scene.”
  4. Explain that a counterclaim is the opposite of a claim: an alternate or opposing claim from your “opponent” who believes differently. For instance, a counterclaim to the first example above might be “While it is true that PG-13 movies often feature acts of violence, it is merely harmless fun; teenagers are smart enough to know the difference between fake and real violence.”
  5. Explain that there are many ways to write claims, but here is a basic formula students can use to get started:
* Claim = Position + Major Reason
* The “Position” states the main argument. Claims are often best stated using strong verbs (“this trend **endangers** impressionable young minds”). If the claim comes from a prompt or question posed by a teacher or test, the position should use the terms of that prompt. For instance, we just discussed a prompt that asks if Holmes is engaging in **guesswork** or **science**. You should use those terms or synonyms in your claim.
* The Major Reason is the overall explanation for why you believe your claim is correct or important (Why is movie violence a dangerous trend? Because teens are impressionable.). The challenge here is to strike a balance between being clear and specific without having to list all the details of the argument.
* Your Position and your Major Reason can be linked using a word that provides a logical connection, such as “because,” “therefore,” or “so.”
* Remember we are writing about texts, so all of our arguments and inferences must be based on textual evidence.
  1. Ask students to write a claim in response to the initial discussion prompt in their sleuth journals.
  2. After students write their claims, they should exchange with a table partner, evaluate their partner’s claim, provide feedback, and revise their own claims based on feedback. To ensure the feedback is productive, use a template like Handout B: Evaluating Claims (in the Unit Resources section), which provides specific guidance for feedback.
  3. Ask a few students to share their revised claims with the class.
  4. Engage in a whole class discussion of the prompt, asking students to provide textual evidence to support their claims.

**Tier II/Academic Vocabulary from chapter four:**

|  |  |  |
| --- | --- | --- |
|  | **These words require less time to learn**  (They are concrete, describe an object/event/process/characteristic that is familiar to students, or contain familiar word parts) | **These words require more time to learn**  (They are abstract, have multiple meanings, are a part of a word family, or are likely to appear again in future texts) |
| **Meaning can be learned from context** | Benevolent (39)  Malevolent (39)  Sauntering (40) | Trifles (35)  Vexation (38)  Wily (39) |
| **Meaning needs to be provided** | Expedient (31) | Availed (39)  Indiscreet (40) |

**Lesson Six: *Hound* Chapters Five and Six**

**Summary:**  Students will discuss chapters five and six, focusing on setting, tone, and mood. Students update their Suspect Charts. Students conduct a close read of a passage from chapter six. Students reflect on the unfolding of mysteries in the novel.

**Objective:** Students should leave this lesson with:

* An understanding of the chapter’s key characters, events, ideas, themes, and vocabulary terms

**Directions for teachers:**

1. Sleuth journal time
2. Whole class chapter discussion: Lead a discussion of the chapters using the following text-dependent questions.

|  |  |
| --- | --- |
| **Question** | **Possible responses** |
| Why does Holmes send Watson to Devonshire? What is Watson’s attitude toward going with Sir Henry? What is Holmes’s attitude about sending Watson? | Holmes believes Sir Henry is in danger and needs, essentially, a bodyguard: “you must take with you someone, a trusty man, who will be always by your side.” Holmes claims he is not available so sends Watson in his stead. Watson indeed may be a better choice regardless: Holmes says Watson is the best companion for someone “in a tight place,” perhaps implying Watson is better at taking swift, violent action if necessary. Watson is at first surprised, but then excited: “The promise of adventure had always a fascination for me.” As typical, he is also flattered by Holmes’s faith in him: “I was complimented by the words of Holmes.” Holmes shows a rare moment of emotion when he describes the trip as “an ugly, dangerous business” and admits he is worried about Watson’s safety: “I shall be very glad to have you back safe and sound in Baker Street once more.” |
| What can you infer about the man with the black beard? What is Holmes’s attitude toward him, and why? | The man is, in Holmes’s words, “quick and supple”—clever, yet careful, disguising himself and his tracks to make sure Holmes could not identify him. Holmes seems to admire this “cunning rascal.” The man is dangerous and will be a tough match for Holmes (this antagonist is “worthy of our steel”), who relishes the challenge. |
| What tones does Doyle establish through his description of Baskerville Hall? How does this tone differ from his descriptions of London? | The Hall “glimmered like a ghost.” It is often described as old (“ancient” and “old-fashioned”) and imposingly vast (“large, lofty”). The dining room is full of “shadow and gloom.” The effect is eerie, cold, and unsettling. In contrast, London is busy and vivid, and, especially in the case of Holmes’s rooms, quaint and inviting. The change in setting corresponds to the drastic change in mood and tone, appropriately establishing the grounds for mystery and mayhem. |

1. Possible Suspects charts: Have students update the charts based on details from this chapter. Students should create charts for two new characters mentioned in this chapter: Stapleton’s sister and Selden, the escaped murderer. Now that students are used to this routine, consider saving time by having them update their charts during sleuth time or a writing activity—students can be called up by tables or small groups to add to the charts while the rest of the students work on another task.
2. Close reading: Lead students in a close reading of the excerpt from chapter six included at the end of this lesson.
3. Written reflection: have students respond to the following prompt in their sleuth journals:

*In a detective novel like this one, the mysteries can pile up quickly. What incidents or lines of dialogue from chapters five and six introduce new mysteries to the plot? Of these mysteries, which one is the most important for Holmes to solve in order to discover the villain behind Sir Charles’s murder? Why?*

Have students share their responses in small groups. Groups should compare responses and decide, as a group, which mystery is the most important.

**Extension activity:** Narrative/creative writing: After analyzing the close reading excerpt and the role of setting in chapter six, ask students to develop a list of Doyle’s stylistic techniques in creating a setting with a strong mood. Chart their answers on the wall. Then, have students write a paragraph describing the setting of Devonshire using some of Doyle’s techniques. Students can share their responses with the class.

**Close reading activity:**

|  |  |
| --- | --- |
| Close reading excerpt | Sample teacher dialogue and text-dependent questions |
| Over the green squares of the fields and the low curve of a wood there rose in the distance a gray, melancholy hill, with a strange jagged summit, dim and vague in the distance, like some fantastic landscape in a dream. Baskerville sat for a long time his eyes fixed upon it, and I read upon his eager face how much it meant to him, this first sight of that strange spot where the men of his blood had held **sway** so long and left their mark so deep. There he sat, with his tweed suit and his American accent, in the corner of a **prosaic** railway-carriage, and yet as I looked at his dark and expressive face I felt more than ever how true a descendant he was of that long line of high-blooded, fiery, and masterful men. There were pride, valour, and strength in his thick brows, his sensitive nostrils, and his large hazel eyes. If on that forbidding moor a difficult and dangerous quest should lie before us, this was at least a comrade for whom one might venture to take a risk with the certainty that he would bravely share it.      The train pulled up at a small wayside station and we all descended. Outside, beyond the low, white fence, a wagonette with a pair of cobs was waiting. Our coming was evidently a great event, for station-master and porters clustered round us to carry out our luggage. It was a sweet, simple country spot, but I was surprised to observe that by the gate there stood two soldierly men in dark uniforms who leaned upon their short rifles and glanced keenly at us as we passed. The coachman, a hardfaced, gnarled little fellow, saluted Sir Henry Baskerville, and in a few minutes we were flying swiftly down the broad, white road. Rolling pasture lands curved upward on either side of us, and old gabled houses peeped out from amid the thick green foliage, but behind the peaceful and sunlit countryside there rose ever, dark against the evening sky, the long, gloomy curve of the moor, broken by the jagged and sinister hills. | What themes does Doyle develop through the setting of the moors?  What does “the men of his blood had held sway mean”? What deep mark have the Baskervilles left on Devonshire?  How is Sir Henry described, and what does Watson reveal about Sir Henry’s character?  How does Doyle use foreshadowing in this passage? What words, phrases, and images indicate that the moor will be the site of something dangerous and evil? |

**Tier II/Academic Vocabulary from chapters five and six:**

|  |  |  |
| --- | --- | --- |
|  | **These words require less time to learn**  (They are concrete, describe an object/event/process/characteristic that is familiar to students, or contain familiar word parts) | **These words require more time to learn**  (They are abstract, have multiple meanings, are a part of a word family, or are likely to appear again in future texts) |
| **Meaning can be learned from context** | Dogged (45)  Bias (53)  Lush (55) | Conjunction (44)  Ascertain (45)  Venerable (46)  Indefinite (47)  Besmirched (47)  Undertake (47)  Imprudent (50)  Conjectured (52)  Audacious (52)  Injunction (53)  Sway (56)  Commutation (57)  Malignancy (58)  Resonant (62) |
| **Meaning needs to be provided** | Invalid (43)  Residue (46)  Securities (46) | Provisions (46)  Entailed (47)  Endeavour (47)  Keen (49)  Supple (50)  Cunning (52)  Austere (55) |

**Lesson Seven: *Hound* Chapter Seven**

**Summary:**  Students will discuss chapter seven, focusing on the development of two characters: Stapleton and Beryl. Students update their Suspect Charts. Students learn about the importance of counterclaims.

**Objective:** Students should leave this lesson with:

* An understanding of the chapter’s key characters, events, ideas, themes, and vocabulary terms
* A recognition of the importance of counterclaims in strong arguments

**Directions for teachers:**

1. Sleuth journal time
2. Whole class chapter discussion: Lead a discussion of the chapter using the following text-dependent questions.

|  |  |
| --- | --- |
| **Question** | **Possible responses** |
| How does Doyle further develop the setting of the moor in this chapter? What new elements are added? | Doyle introduces the particular setting of the Grimpen Mire, a deadly quagmire that turns Watson “cold with horror.” Yet Stapleton adds a new perspective, seeing beauty in the “undulating downs” and the varieties of rare forms of wildlife. |
| What are Watson’s impressions of Stapleton and Beryl? Are these characters to be trusted? | Watson is intrigued by Stapleton and feels he must learn more about him per Holmes’s charge to “study the neighbors upon the moor.” He is a bit taken aback by Stapleton’s seeming intimacy with the dangerous environment, watching Stapleton with “a mixture of admiration for his extraordinary activity and fear lest he should lose his footing in the treacherous Mire.” Beryl is “uncommon” and beautiful, yet somehow spectral—a “strange apparition upon a lonely moorland path.” Watson is shocked by her sudden warning but exasperated by her later explanations. These eccentricities may be hints they are not be trusted; however, Stapleton’s role as a harmless naturalist, Beryl’s apparent pride and dignity, and their genuine concern for the fate of the Baskervilles seem to place them in Watson’s trust. |
| Why does Beryl warn Watson away from Devonshire? Is her explanation satisfactory? Why or why not? | At first, it is not clear. Then, it is revealed that Beryl thought Watson was actually Sir Henry. When Watson presses her for an explanation, she dithers, first blaming her outburst on a “woman’s whim,” then, after “a moment of irresolution,” she downplays the warning as concern about the curse. “That was all which I intended to convey,” she says. Her excuse for not telling Stapleton—that he doesn’t want sir Henry to be scared away—is similarly feeble. These clues seem to be Doyle’s way of showing us that Beryl is at least not telling the whole truth. |
| Describe Watson as a narrator in this chapter. What is his point of view like? (What adjectives would you use to describe him as a narrator?) | Watson is descriptive, often painting the setting in vivid detail. He is detailed, reporting full conversations. He explains his thinking, often revealing his own questions and doubts. He forms strong impressions of people and doesn’t hesitate to share them (“I was standing watching his pursuit with a mixture of admiration for his extraordinary activity and fear lest he should lose his footing”). |

1. Possible Suspects charts: Have students update the charts based on details from this chapter.
2. Summary writing activity: Direct students to respond to the following prompt in their sleuth journals:

*Holmes has asked Watson to report back all information that may be pertinent to the investigation. If you were Watson, what events and revelations from chapter seven would be reportable, and why? Write a summary of the chapter from Watson’s point of view, only including details that you think Holmes would find relevant.*

After writing, students should exchange their summaries with a partner and critique for accuracy and relevance of details. Note that at this point it is hard to tell just which details will prove relevant, so this sharing activity should lead to some interesting conversations about significance, clues, and inferences.

1. Writing lesson: counterclaims. Explain to students that the key new skill (as compared to 7th grade) in the 8th grade CCSS writing standard for argumentation is to “acknowledge and distinguish the claim(s) from alternate or opposing claims” (also referred to as counterclaims.) We have already discussed briefly what counterclaims are. Now we will learn why they are important to good arguments. To demonstrate the role of counterclaims, we will do a writing and discussion activity based on the beginning of chapter seven:
   1. Divide the students into two categories, pro and con, alternating so that pros and cons sit next to each other. Instruct the students to write a claim in their sleuth journal in response to the following question: *Based on what we learn about him from the past few chapters, is Barrymore trustworthy?* The pros must argue in favor of Barrymore’s trustworthiness, the cons against. If necessary, remind students of the characteristics of a good claim: a single sentence that responds directly to the question by stating a position and the major reason while passing the DDS test (Debatable, Defensible, Specific). (For more information on DDS, see Handout B in the Unit Resources section.)
   2. Instruct students to form pairs (one pro, one con) and swap their claims. Under his partner’s claim, a student should respond with a few sentences arguing why the inference made inthe claim is wrong, using textual evidence to disprove his partner’s argument.
   3. Instruct students to swap once more and respond to their partners’ counterarguments with rebuttals. Here is an example of what the full sequence might look like:
      * **Original claim**: Barrymore is not to be trusted because he is suspicious and does not tell the whole truth.
      * **Counterargument**: Watson calls Barrymore a liar for concealing his wife’s nighttime crying, but there could be another explanation. Perhaps she cried while dreaming and Barrymore was asleep and did not hear her. Even if he is lying here, it doesn’t mean he’s untrustworthy. A husband would protect his wife from embarrassment, and there is nothing suspicious about that. Most importantly, Barrymore cared about Sir Charles and is kind and welcoming towards Sir Henry—he is an ally, not to be mistrusted.
      * **Rebuttal**: Barrymore may act like an ally, but that is just a sham. He shows a pattern of deceptive behavior. For instance, he likely concealed evidence from the crime scene. He must have seen the dog’s footsteps that Mortimer saw, but he never told anyone. And if he is so trustworthy and kind, then why wouldn’t he trust Watson and tell him the truth about his wife’s crying?
   4. Ask a few students to share the three-part exchanges they wrote with their partners.
   5. Explain to students that what they did in these examples was acknowledge (bring up) and respond to a counterclaim. Engage students in a dialogue about why their arguments are stronger for that acknowledgement and response. Some possible responses to elicit include:
      * An opponent is more likely to be convinced by your argument if you acknowledge that her side has merit.
      * There are often many perspectives to complex problems—acknowledging those other perspectives makes you appear open-minded, thorough, and thoughtful. A one-sided argument that does not acknowledge counterclaims can appear biased and aggressively short-sighted.
      * Good readers, like Holmes, are skeptical of all unproven claims. Until you prove your claim, your reader will have doubts and think of counterclaims. By responding to those doubts, you can convince your reader that your claim is the proper interpretation.
      * Responding to counterclaims makes your argument more airtight—you are able to address all exceptions, objections, and possibilities.

**Tier II/Academic Vocabulary from chapter seven:**

|  |  |  |
| --- | --- | --- |
|  | **These words require less time to learn**  (They are concrete, describe an object/event/process/characteristic that is familiar to students, or contain familiar word parts) | **These words require more time to learn**  (They are abstract, have multiple meanings, are a part of a word family, or are likely to appear again in future texts) |
| **Meaning can be learned from context** | Subtle (65)  Preoccupations (66)  Presumption (66) | Efface (63)  Credulous (66)  Placid (67)  Reproved (68)  Induce (76) |
| **Meaning needs to be provided** | Fiend (64)  Wary (68)  Undulating (68)  Mire (69)  Wizened (73) | Propitious (64)  Ruse (65)  Discreet (68)  Uncanny (70)  Cordial (72)  Irresolution (75) |

**Lesson Eight: *Hound* Chapter Eight**

**Summary:**  Students will discuss chapter eight, focusing on new revelations about the supporting characters and Doyle’s development of supernatural elements. Students update their Suspect Charts. Students engage in an inquiry-based discussion to practice for the final seminar.

**Objective:** Students should leave this lesson with:

* An understanding of the chapter’s key characters, events, ideas, themes, and vocabulary terms
* Knowledge of the norms and expectations for an inquiry-based discussion
* Emerging experience with how to participate in an inquiry-based discussion

**Directions for teachers:**

1. Sleuth journal time
2. Whole class chapter discussion: Lead a discussion of the chapter using the following text-dependent questions.

|  |  |
| --- | --- |
| **Question** | **Possible responses** |
| What more do we learn about potential suspects Stapleton, Beryl, Frankland, Ms. Barrymore, and Barrymore? Whom does Watson trust now, and why? | Watson sees Stapleton as complex: “cool and unemotional” yet with “hidden fires.” Watson neither trusts nor distrusts him, but is fascinated by him, assuming Holmes would find Stapleton “an interesting study.” Beryl and Sir Henry are beginning to fall in love; Watson seems to trust her because he thinks she will be a good match for Sir Henry. Frankland is a comical character, and Watson seems to not take him seriously as a potential suspect—he is a “kindly, good-natured person” and Watson only tells Holmes about him because Holmes asked for “some description of the people who surround us.” Ms. Barrymore is “of interest” to Watson because she is at once “solid” and unemotional yet prone to sobbing fits. He doesn’t mistrust her, but he knows she is hiding some “deep sorrow.” Barrymore sneaks around at night, shining a light mysteriously through a window. Watson is deeply suspicious of him, planning to “get to the bottom of” the mystery. |
| How does Doyle describe the two tragic scenes (the death of Hugo and the murder of Sir Charles)? Compare and contrast the two scenes. | Hugo’s murder scene is “dismal.” Even the insensate stones remind Watson of the “fangs of some monstrous beast.” The walk to the Yew Alley, where Sir Henry died, is also “dismal,” a “long, gloomy tunnel.” Hugo’s murder scene is a larger, open air space in the moor, while Sir Charles was murdered in a more claustrophobic place (“between two high walls of clipped hedge”). |
| After reading Doyle’s descriptions of the two murder scenes, does the myth of the hound seem more or less believable? Support your response with textual evidence. | The dark, eerie descriptions, along with the morbid fascination the characters show, excite the reader and imply the strong possibility of supernatural events. Even the characters are moved, Sir Henry (a natural skeptic) towards discussing the supernatural theory with Stapleton when they visit the scene of Sir Hugo’s death, and Watson towards imagining in vivid detail a “spectral hound” when he visits the Yew Alley. |

1. Possible Suspects charts: Have students update the charts based on details from this chapter.
2. Inquiry-based discussion #1: Explain to students that one of their final activities after reading the book will be a seminar, or inquiry-based discussion. Explain that inquiry is the process of exploring or examining a problem in order to find a solution. In this case, the “problem” is the text—we have a mystery to solve, as well as a challenging novel with complex characters, a rich descriptive style, and subtle ideas. To prepare for the final seminar, we will practice inquiry-based discussion with the following process:
   1. Tell students that today the class will be considering the following question: *Based on the evidence, what is your best hypothesis for who (or what) killed Sir Charles?*
   2. Give students about five minutes to record in their sleuth journals as much evidence as possible that might help answer the question. To mine evidence, students should skim the first eight chapters of the book and refer to the notes and quick writes in their journals as needed. Encourage students to be creative in deciding what counts as evidence; for instance, even a detail of setting can clue us in to a supernatural atmosphere that a spectral hound could inhabit. If students need help getting started, model this process by drawing potential evidence from a certain chapter or passage.
   3. With your students, set norms for an inquiry-based discussion. Propose a few to start and have students generate the rest. Chart the norms on the wall for future reference. Norms might cover:

* How to decide who gets to speak
* How to keep certain students from dominating the discussion
* How to ensure all students participate in the discussion
* How to ensure the prominent role of textual evidence to support ideas
* What good listening looks like
* How to encourage healthy debate and differing perspectives
* How to keep discussion moving and avoid distractions or unrelated tangents
  1. Arrange the chairs in a circle for the discussion. (Alternate method: arrange the chairs in concentric circles. Students in the inner “fish bowl” start the discussion, while students in the outer circle take notes. Students in the outer circle must eventually “tap out” the students in the inner circle to take their place so that all students spend time in the fish bowl.)
  2. Students spend 10-20 minutes discussing the prompt, first by sharing their evidence and eventually forming inferences (using inductive reasoning) to come up with hypotheses to explain the murder. The ultimate goal for an inquiry-based discussion is for the students to take ownership and lead the way while the teacher eventually fades into the background. This may take time for students not used to leading and monitoring their own discussions; therefore, this first time around, you may need to spark the discussion and intervene intermittently to keep things moving. However, try to interfere as little as possible: don’t provide your own answers to questions, and don’t spend too much time complimenting or repeating what students say. Instead, remind students to follow the norms when they get off track, and push them when necessary to go back to the text for further clarification and evidence. A good sign that students are engaging in authentic inquiry is if they are constantly leafing through their books or notes for evidence to bring to the table and are revising and advancing their ideas.
  3. After the discussion, instruct students to evaluate their performance and that of their peers in the inquiry-based discussion through a reflective quick write. Some questions for them to consider:
* What were you successful at doing, and what can you get better at next time?
* What about your class’s performance? How can we as a class get better at inquiry?
* Do we need to revise any of the norms?

**Tier II/Academic Vocabulary from chapter eight:**

|  |  |  |
| --- | --- | --- |
|  | **These words require less time to learn**  (They are concrete, describe an object/event/process/characteristic that is familiar to students, or contain familiar word parts) | **These words require more time to learn**  (They are abstract, have multiple meanings, are a part of a word family, or are likely to appear again in future texts) |
| **Meaning can be learned from context** | Monotonous (81) | Approbation (79)  Disapprobation (80)  Immemorial (81)  Recurred (82)  Forfeit (82)  Circumspectly (82) |
| **Meaning needs to be provided** | Antiquarian (78)  Choleric (80) | Onerous (80)  Stealthy (82) |

**Lesson Nine: *Hound* Chapter Nine**

**Summary:**  Students will discuss and write about chapter nine, focusing on Watson’s detection skills and the unraveling of a few mysteries. Students update their Suspect Charts. Students conduct a close read of a passage from chapter nine.

**Objective:** Students should leave this lesson with:

* An understanding of the chapter’s key characters, events, ideas, themes, and vocabulary terms

**Directions for teachers:**

1. Sleuth journal time
2. Whole class chapter discussion: Lead a discussion of the chapter using the following text-dependent questions.

|  |  |
| --- | --- |
| **Question** | **Possible responses** |
| On page 90, Watson claims to have resolved two threads of the “skein” (a tangled mass of threads that Watson and Holmes use as a metaphor for this complicated case). What are these two threads, and how did Watson untangle them? | The first thread is Stapleton’s strange opposition to Sir Henry and Beryl’s relationship. Watson unravels it by spying on Sir Henry when he goes out to meet Beryl and then interviewing Sir Henry about what happened. The second thread is Barrymore’s strange nighttime routine. Watson unravels it by following Barrymore, catching him red-handed in the act of holding up a light to the window, and interrogating him and his wife until they confess their connection to Selden, the escaped convict. |
| Compare and contrast Watson’s detection methods to those of Holmes: how are they similar and different? Whose methods are more successful? | Like Holmes, Watson is observant, looking for minute clues. He does not notice nearly as much as Holmes and lacks the inductive skills to come up with impressive hypotheses to explain mysterious events. He makes up for what he lacks in reasoning with action. Watson spies on Sir Henry, follows Barrymore, and chases Selden with a gun. These are the types of decisive, aggressive actions that Holmes has not yet taken. Some might claim that Watson is more successful since he has discovered things that Holmes has not; others might claim that had Holmes been there himself he would have made more progress using his inductive method (students might compare how much Holmes was able to infer while merely sitting in his London home in the first few chapters to how much Watson has discovered over several days in Devonshire). |
| If you were Watson and Holmes, would you consider Barrymore beyond suspicion now? | Barrymore does seem to have a good excuse for his strange actions so far (lying about his wife’s sobbing, sneaking around at night, his general deviousness). His actions reveal compassion and empathy (for a convict and for his wife), which makes him seem above reproach. However, none of these things are alibis for his actions on the night of the murder, which are still shrouded in mystery. |
| Do the strange animal sounds on the moor change Watson’s and Sir Henry’s attitude toward the myth of the hound? Why or why not, and how do you know? | Watson and Sir Henry hear a “strange cry,” then a “rising howl” that sounds “wild, and menacing.” Watson tries to rationalize it away (“It’s a sound they have on the moor,” the people who believe it is the legendary hound are “ignorant people”) but even his explanations sound progressively weaker (“[Stapleton] said that it might be the calling of a strange bird”). When Sir Henry asks Watson if he believes in the curse, Watson gives a feeble response (“No, no.”). Watson is certainly spooked (“my blood ran cold in my veins”). Sir Henry is similarly frightened: “that sound seemed to freeze my blood.” These changes in attitude are a direct result of the fear and uncertainty the characters experience, which is heightened by the setting: night, out in the open on the isolated moor. |

1. Possible Suspects charts: Have students update the charts based on details from this chapter. Students should create a chart for a new character: the unnamed “man upon the tor.” (Note that students may have an interesting discussion about how to chart this man. Some may wonder if he could actually be one of the other characters. Others may identify him with the mysterious man with the black beard from London. Let students decide as a group how to handle this man’s chart.)
2. Close reading: Lead students in a close reading of the excerpt included at the end of this lesson.
3. Written reflection: Have students do a quick write in their sleuth journals in response to the following prompt:

*Consider what Watson understands and doesn’t understand about the situation. How does his point of view affect the reading experience? How would the reading experience be different if the narrator were omniscient and knew the answers to all the mysteries?*

**Extension activity:** Have students research the geography, geology, and biology of English moor country. Ask them to present to the class on the flora and fauna of the moors, including images and photographs, and to infer what it might be like for a convict like Selden to survive alone on the moor.

**Close reading activity:**

|  |  |
| --- | --- |
| Close reading excerpt | Sample teacher dialogue and text-dependent questions |
| And it was at this moment that there occurred a most strange and unexpected thing. We had risen from our rocks and were turning to go home, having abandoned the hopeless chase. The moon was low upon the right, and the jagged **pinnacle** of a granite tor stood up against the lower curve of its silver disc. There, outlined as black as an ebony statue on that shining background, I saw the figure of a man upon the **tor**. Do not think that it was a **delusion**, Holmes. I assure you that I have never in my life seen anything more clearly. As far as I could judge, the figure was that of a tall, thin man. He stood with his legs a little separated, his arms folded, his head bowed, as if he were brooding over that enormous wilderness of peat and granite which lay before him. He might have been the very spirit of that terrible place. It was not the convict. This man was far from the place where the latter had disappeared. Besides, he was a much taller man. With a cry of surprise I pointed him out to the baronet, but in the instant during which I had turned to grasp his arm the man was gone. There was the sharp pinnacle of granite still cutting the lower edge of the moon, but its peak bore no trace of that silent and motionless figure.  I wished to go in that direction and to search the tor, but it was some distance away. The baronet's nerves were still quivering from that cry, which recalled the dark story of his family, and he was not in the mood for fresh adventures. He had not seen this lonely man upon the tor and could not feel the thrill which his strange presence and his commanding attitude had given to me. "A warder, no doubt," said he. "The moor has been thick with them since this fellow escaped." Well, perhaps his explanation may be the right one, but I should like to have some further proof of it. Today we mean to communicate to the Princetown people where they should look for their missing man, but it is hard lines that we have not actually had the triumph of bringing him back as our own prisoner. Such are the adventures of last night, and you must acknowledge, my dear Holmes, that I have done you very well in the matter of a report. Much of what I tell you is no doubt quite irrelevant, but still I feel that it is best that I should let you have all the facts and leave you to select for yourself those which will be of most service to you in helping you to your conclusions. We are certainly making some progress. So far as the Barrymores go we have found the motive of their actions, and that has cleared up the situation very much. But the moor with its mysteries and its strange inhabitants remains as **inscrutable** as ever. Perhaps in my next I may be able to throw some light upon this also. Best of all would it be if you could come down to us. | Ask students if they know what a pinnacle is (if not, provide a definition). Ask students to use that definition and the detail in this sentence to define “tor.”  What is a delusion? Why does Watson assume Holmes might think this vision is a delusion?  How is the man on the tor described? How does his sudden appearance affect the mood of the chapter?  Watson claims that he has done “very well in the matter of a report.” If you were Holmes, what other questions would you have for Watson about this incident?  What does Watson mean when he says that the moor is inscrutable? What might he be comparing the moor to here? In what ways is Watson correct? |

**Tier II/Academic Vocabulary from chapter nine:**

|  |  |  |
| --- | --- | --- |
|  | **These words require less time to learn**  (They are concrete, describe an object/event/process/characteristic that is familiar to students, or contain familiar word parts) | **These words require more time to learn**  (They are abstract, have multiple meanings, are a part of a word family, or are likely to appear again in future texts) |
| **Meaning can be learned from context** | Grandeur (86)  Conspiracy (92) | Infatuated (86)  Foresee (86)  Reproached (86)  Dissent (87)  Averted (87)  Brusquely (89)  Conjectures (89)  Extricated (90)  Confederate (92)  Delusion (98)  Inscrutable (99) |
| **Meaning needs to be provided** | Strident (95)  Tor (98) | Clandestine (85)  Pretext (86)  Gesticulated (87)  Haughty (88)  Peremptory (88)  Irresolute (88)  Rueful (88)  Skein (90)  Transfixed (92)  Stolidly (93)  Pinnacle (98) |

**Lesson Ten: *Hound* Chapter Ten**

**Summary:**  Students take the first interim assessment. Students discuss chapter ten, focusing on Barrymore’s development as a complex character and the revelation of a new clue. Students update their Suspect Charts.

**Objective:** Students should leave this lesson with:

* An understanding of the chapter’s key characters, events, ideas, themes, and vocabulary terms

**Directions for teachers:**

1. Interim Assessment #1: Give students the first interim assessment, which is based on the beginning of chapter 10. Students should take the assessment at the beginning of class because any discussions of the chapter may reveal some answers. In the Unit Resources section you can find a “teacher version” of the assessment, which includes the aligned standards, an answer key, and notes on scoring, followed by a clean “student version” which includes a copy of the text so students can annotate and refer easily to it when answering questions. This assessment can be used as a diagnostic to get an initial read of how well students are responding to PARCC-type questions. Teachers can also interpret the results from this assessment formatively to evaluate student progress toward the key learning goals of the unit, especially comprehending complex literary text. After analyzing the results, teachers can identify skill gaps (based on the standards aligned to the questions students most commonly missed) and work with the whole class, small groups, or individuals to reinforce or re-teach certain skills over the final week of reading the novel.
2. Sleuth journal time
3. Whole class chapter discussion: Lead a discussion of the chapter using the following text-dependent questions.

|  |  |
| --- | --- |
| **Question** | **Possible responses** |
| How has your perception of Barrymore changed over this chapter, and why? | Barrymore shows compassion towards the convict Selden by intervening in his behalf and trying to secure his escape to South America. When Sir Henry agrees, Barrymore rewards Sir Henry and Watson with a new clue regarding Laura Lyons. On the one hand, Barrymore appears generous and sheds some remaining traces of suspiciousness; however, the fact that he has held this key clue secret for so long shows that he becomes more cunning the more we learn about him. |
| Who is Laura Lyons, and what importance does she play in the investigation? | Lyons is Frankland’s disgraced daughter who lives in Coombe Tracey. She wrote a letter to Sir Charles, asking him to meet her at the moor-gate the night of his murder. Watson believes her role in the crime is pivotal: “the clue for which [Holmes] has been seeking.” |
| Why did Barrymore not reveal this important clue sooner? What do his reasons reveal about Devonshire culture at the time? Where else do you see evidence of such cultural attitudes toward romance? | Barrymore hid the clue because, he implies, revealing it would tarnish Sir Charles’s reputation since “there’s a lady in the case.” Students should infer that this means it was considered improper for a single older man to meet alone with a divorced woman. Social relations are tightly regulated in Devonshire (and Victorian England as a whole). We see this as well in Sir Henry’s wooing of Beryl, when Stapleton is enraged that they have been meeting in secret. |

1. Possible Suspects charts: Have students update the charts based on details from this chapter. Students should create a chart for a new character: Laura Lyons (Frankland’s daughter)

**Tier II/Academic Vocabulary from chapter ten:**

|  |  |  |
| --- | --- | --- |
|  | **These words require less time to learn**  (They are concrete, describe an object/event/process/characteristic that is familiar to students, or contain familiar word parts) | **These words require more time to learn**  (They are abstract, have multiple meanings, are a part of a word family, or are likely to appear again in future texts) |
| **Meaning can be learned from context** | Abortive (100) | Indelibly (100)  Grievance (102)  Abetting (103)  Faculties (105)  Deluge (105)  Pittance (107)  Vexed (109) |
| **Meaning needs to be provided** | Sodden (105)  Morass (106)  Squalls (106)  Russet (106) | Distrait (102)  Equivocal (107)  Tempestuous (107) |

**Lesson Eleven: *Hound* Chapter Eleven**

**Summary:**  Students will discuss chapter eleven, focusing on the character Laura Lyons and the revelation of the man on the moor. Students update their Suspect Charts. Students engage in an analysis task, creating posters which examine and evaluate how Doyle structures one of the key mysteries of the novel.

**Objective:** Students should leave this lesson with:

* An understanding of the chapter’s key characters, events, ideas, themes, and vocabulary terms

**Directions for teachers:**

1. Sleuth journal time
2. Whole class chapter discussion: Lead a discussion of the chapter using the following text-dependent questions.

|  |  |
| --- | --- |
| **Question** | **Possible responses** |
| What is Laura Lyons’s alibi for the night of the murder? Does Watson believe her story? | Lyons claims that she wrote to Sir Charles asking for money but decided at the last minute to not show up because someone else came through with her money. She never actually provides an alibi to prove she was not at the murder scene, but Watson infers that she would not lie about it because her journey would have been easily tracked. Watson believes much of her story—it has “the impress of truth upon it”—but also has doubts which culminate after the interrogation ends and he “felt that something was being held back from me.” |
| Who is the man on the Tor, and how is his identity revealed? | The man is Sherlock Holmes, as revealed by the greeting “my dear Watson” from a “well-known voice.” (If students have trouble figuring this out, they can easily glance to the beginning of the next chapter.) |
| Predict: Why was Holmes hiding on the moor? | There are many possible explanations, including: he is in danger; he doesn’t want the possible suspects to know he is there watching them; he is conducting his own secret investigations, possibly researching the hound. |

1. Possible Suspects charts: Have students update the charts based on details from this chapter. Then, ask students to reflect on their progress so far as sleuths:
   * At this point, based on the latter two columns on each chart (inferences and signs of guilt/innocence) who do you think is the most likely suspect? (Option: Take a poll of the class and tally the results on the suspect charts; arrange them in order of likely guilt based on the votes.)
   * What evidence do you have to back up your hypotheses?
2. Analysis task:
   1. Tell students that the end of this chapter reveals one of the key mysteries of the novel—the identity of the man hiding on the moor. Now that we know it was Holmes all along, we should look back over the book and see how Doyle skillfully plants clues while concealing the mystery from both Watson and the reader. In order to do so, we will have to reason backwards: now that we know the truth, we can look at the clues in a new light.
   2. The task: Students should form into small groups of 3-5 and create a poster that traces how Doyle structures this particular mystery. Their poster should include the following:

* All the clues Doyle has dropped about the mysterious man on the moor
* A graphical organizer to show the sequence of the clues and how they build off one another (for instance, a timeline to emphasize chronology, a flowchart to emphasize logical connections, or a map to emphasize geographical location).
* An explanation of how Doyle effectively pulled off the surprise without letting on for so long
* An explanation of why Doyle concealed Holmes’s presence from the reader and Watson
  1. After the groups are done, display the posters on the wall and have students do a “gallery walk,” exploring and commenting on their classmates’ work.

**Extension activity:** Written reflection: In their sleuth journals, students should respond to the following prompt:

*In chapter eleven, when Watson is searching for the mysterious man, he writes: “Always there was this feeling of an unseen force, a fine net drawn round us with infinite skill and delicacy, holding us so lightly that it was only at some supreme moment that one realized that one was indeed entangled in its meshes.” Who is the person behind this “unseen force”? Is it Doyle, Holmes, or someone else? Back up your interpretation with textual evidence.*

When done, ask for volunteers to share their written reflections with the class.

**Tier II/Academic Vocabulary from chapter eleven:**

|  |  |  |
| --- | --- | --- |
|  | **These words require less time to learn**  (They are concrete, describe an object/event/process/characteristic that is familiar to students, or contain familiar word parts) | **These words require more time to learn**  (They are abstract, have multiple meanings, are a part of a word family, or are likely to appear again in future texts) |
| **Meaning can be learned from context** | Magnates (116) | Deficient (110)  Abhor (114)  Indifferent (117)  Malignantly (118)  Furtive (119)  Indignation (119)  Dissuading (119) |
| **Meaning needs to be provided** | Autocrat (118)  Urchin (119)  Dilapidated (120) | Incessant (114)  Reticent (115)  Unwonted (116)  Invoke (116)  Infernal (116)  Incredulity (118)  Formidable (119)  Uncouth (119)  Solicitations (119)  Curt (121)  Immutable (121) |

**Lesson Twelve: *Hound* Chapter Twelve**

**Summary:**  Students will discuss chapter twelve, focusing on the revelation of Stapleton as villain and Holmes’s controversial investigation methods. Students prepare and lead, with teacher guidance, a close read.

**Objective:** Students should leave this lesson with:

* An understanding of the chapter’s key characters, events, ideas, themes, and vocabulary terms
* The ability to write text-dependent questions and lead, with teacher guidance, a close reading discussion

**Directions for teachers:**

1. Sleuth journal time
2. Whole class chapter discussion: Lead a discussion of the chapter using the following text-dependent questions.

|  |  |
| --- | --- |
| **Question** | **Possible responses** |
| Why did Holmes conceal himself? How does this affect his relationship with Watson? | Holmes went to Devonshire to investigate further and be there to protect Watson if necessary. He also implies that differing perspectives are necessary in solving a complex crime: “Had I been with Sir Henry and you it is evident that my point of view would have been the same as yours.” By separating himself, Holmes can consider new alternatives and lines of thinking. Finally, Holmes did not want to warn “our very formidable opponents” of his presence, which may have caused them to be more cautious. Watson is at first offended (“Then you use me, and yet do not trust me!”), and although he ultimately understands Holmes’s reasoning it takes him a while to get over it (“I was still rather raw over the deception”). |
| Do Holmes and Watson believe in the supernatural by the end of the chapter? How do you know? | Holmes believes a real hound is involved. The supernatural legend has become an actual animal (note the dog is now an “it,” a real thing): “the one frightened to death by the very sight of a beast which he thought to be supernatural, the other driven to his end in his wild flight to escape from it.” He also knows there is a “connection between the man and the beast.” Watson has inferred that Stapleton must control the hound (“Stapleton would not let it go...”). By the end of the chapter, the dog has gone from a legend to a concrete piece of evidence: “if we were to drag this great dog to the light of day…” |
| Why does Holmes not move to arrest Stapleton even though he knows Stapleton is the villain? What does this demonstrate about the difference between Watson and Holmes? | Holmes knows that there is not enough proof yet for a jury to convict Stapleton. He says “There is a complete absence of motive” and is willing to “run any risk in order to establish one.” The investigation must continue. Watson is all for arresting Stapleton at once, to which Holmes replies, “My dear Watson, you were born to be a man of action. Your instinct is always to do something energetic.” |
| On page 135, Holmes talks about convincing a jury of Stapleton’s guilt. What do we learn about evidence from Holmes? What is lacking in Holmes’s logical method when it comes to convicting a crime? | When investigating a crime, “surmise and conjecture” based on clues may suffice to finger the villain. But a court of law and jury have a higher threshold for proof and a different definition of sufficient evidence. Holmes gives a hint of what type of evidence is needed when he asks Watson “What signs are there of a hound? Where are the marks of its fangs?” In other words, a jury needs hard, concrete, physical evidence, not merely logic. |

1. Possible Suspects charts: Have students update the charts based on details from this chapter (Since Stapleton is identified as the key suspect in this chapter, students may focus solely on his chart).
2. Close reading: For this close reading, the teacher will begin to remove scaffolds to prepare students to take ownership of the close reading experience. As usual, the excerpt is provided at the end of the lesson, but this time, suggested words and questions are not included because students will prepare them. The following sequence is a suggested way to guide students through this activity:
   1. Ask students to annotate the passage using an agreed-upon coding system. Model this with the first few sentences if necessary.
   2. Based on their annotations, students should identify two-three significant points in the passage that are worthy of further inquiry and discussion. These can be words, phrases, sentences, or larger structural pieces (like a shift in tone between two paragraphs).
   3. In pairs, students share their annotations and together agree on the two most significant points. Pairs should then write together a text-dependent question for each point. Remind students that good questions are specific, open-ended (have more than one reasonable answer or several closely related answers), and require the reader to go back to the text for support. Circulate while students are writing questions to give feedback; ask advancing questions that might help students strengthen their own questions (For instance, if a pair writes “What does this word mean?” prompt them to consider how this question might be revised to focus more closely on the word’s purpose.)
   4. As a whole class, engage in a discussion of the passage. Ask for volunteers to share their questions. When discussion of a question seems to lose steam, call on another volunteer.

**Close reading activity:**

|  |
| --- |
| Close reading excerpt |
| All my unspoken instincts, my vague suspicions, suddenly took shape and centred upon the naturalist. In that impassive colourless man, with his straw hat and his butterfly-net, I seemed to see something terrible—a creature of infinite patience and craft, with a smiling face and a murderous heart.  "It is he, then, who is our enemy—it is he who dogged us in London?"  "So I read the riddle."  "And the warning—it must have come from her!"  "Exactly."  The shape of some monstrous villainy, half seen, half guessed, loomed through the darkness which had girt me so long.  "But are you sure of this, Holmes? How do you know that the woman is his wife?"  "Because he so far forgot himself as to tell you a true piece of autobiography upon the occasion when he first met you, and I dare say he has many a time regretted it since. He was once a schoolmaster in the north of England. Now, there is no one more easy to trace than a schoolmaster. There are scholastic agencies by which one may identify any man who has been in the profession. A little investigation showed me that a school had come to grief under atrocious circumstances, and that the man who had owned it—the name was different—had disappeared with his wife. The descriptions agreed. When I learned that the missing man was devoted to entomology the identification was complete."  The darkness was rising, but much was still hidden by the shadows.  "If this woman is in truth his wife, where does Mrs. Laura Lyons come in?" I asked.  "That is one of the points upon which your own researches have shed a light. Your interview with the lady has cleared the situation very much. I did not know about a projected divorce between herself and her husband. In that case, regarding Stapleton as an unmarried man, she counted no doubt upon becoming his wife."  "And when she is undeceived?"  "Why, then we may find the lady of service. It must be our first duty to see her—both of us—tomorrow. Don't you think, Watson, that you are away from your charge rather long? Your place should be at Baskerville Hall."  The last red streaks had faded away in the west and night had settled upon the moor. A few faint stars were gleaming in a violet sky.  "One last question, Holmes," I said as I rose. "Surely there is no need of secrecy between you and me. What is the meaning of it all? What is he after?"  Holmes's voice sank as he answered:  "It is murder, Watson—refined, cold-blooded, deliberate murder. Do not ask me for particulars. My nets are closing upon him, even as his are upon Sir Henry, and with your help he is already almost at my mercy. There is but one danger which can threaten us. It is that he should strike before we are ready to do so. Another day—two at the most—and I have my case complete, but until then guard your charge as closely as ever a fond mother watched her ailing child. Your mission today has justified itself, and yet I could almost wish that you had not left his side. Hark!" |

**Tier II/Academic Vocabulary from chapter twelve:**

|  |  |  |
| --- | --- | --- |
|  | **These words require less time to learn**  (They are concrete, describe an object/event/process/characteristic that is familiar to students, or contain familiar word parts) | **These words require more time to learn**  (They are abstract, have multiple meanings, are a part of a word family, or are likely to appear again in future texts) |
| **Meaning can be learned from context** | Evidently (124)  Motive (136) | Imprudent (124)  Vehemence (128)  Pealed (128)  Paroxysm (132)  Ordeal (136) |
| **Meaning needs to be provided** | Ironical (123)  Invaluable (125)  Zeal (126)  Entomology (127)  Prostrate (13)  Wretch (132) | Incisive (123)  Contrived (123)  Tenacity (124)  Formidable (125)  Precipitous (131)  Dapper (133)  Jaunty (133)  Stolid (135) |

**Lesson Thirteen: *Hound* Chapter Thirteen**

**Summary:**  Students will discuss chapter thirteen, focusing on Holmes’s effect on the plot, Stapleton’s motive, and Doyle’s use of metaphors. Students reflect on the suspect charting activity. Students engage in an argument writing lesson, this time focusing on reasons, evidence, and argument structure. Students write an informal argument about the morality of Holmes’s decisions in this chapter.

**Objective:** Students should leave this lesson with:

* An understanding of the chapter’s key characters, events, ideas, themes, and vocabulary terms
* Knowledge of basic argument structure (CREAR)
* Emerging experience with turning the pieces of an argument structure into a coherent paragraph.

**Directions for teachers:**

1. Sleuth journal time. Note that at this point most of the mysteries have been solved, and the remaining chapters deal with the climax (chapter fourteen) and a thorough overview of the entire crime (chapter fifteen). It will still be helpful for students to use the journal to take notes on nightly readings, especially summarizing the chapter and logging challenging vocabulary terms; however, teachers might instruct students to stop charting clues and inferences or to only look for clues to the remaining mysteries (Who wrote the note to warn Sir Henry? How did Stapleton pull off his machinations? What is the truth behind the legend of the hound?).
2. Whole class chapter discussion: Lead a discussion of the chapter using the following text-dependent questions.

|  |  |
| --- | --- |
| **Question** | **Possible responses** |
| How does the appearance of Holmes advance the plot? How does Sir Henry react to Holmes’s appearance? | The title of the chapter is “Fixing the Nets,” and Holmes’s appearance allows him to take actions (sending Sir Henry to the Stapletons for dinner alone, pretending to leave with Watson back to London, calling for detective Lestrade to help arrest Stapleton) that should lead to Stapleton’s arrest and perhaps the capture of the hound. Sir Henry “was more pleased than surprised” to see Holmes appear and evidently feels safer with Holmes around. He trusts Holmes completely: “Whatever you tell me to do I will do.” Yet Sir Henry is distraught when Holmes says he is about to return right back to London (“The baronet’s face perceptibly lengthened.”). |
| What is Stapleton’s motive, and how does Holmes discover it? | Holmes notices that the portrait of Hugo bears a striking resemblance to Stapleton. He infers that Stapleton must be related somehow to the Baskervilles and therefore believes Stapleton has “designs upon the succession.” We can interpret from this that Stapleton believes he deserves to inherit the hall and Sir Charles’s fortune and is probably killing off the surviving relatives so that he can stake the sole claim to the inheritance. |
| What metaphors does Holmes use to describe his plan to trap Stapleton? What do these metaphors show about Holmes’s attitude toward Stapleton? | Holmes says Stapleton will be “fluttering in our net as helpless as one of his butterflies” (“a pin, a cork, and a card” alludes to the method of mounting dead butterflies—students will likely need this esoteric entomological reference to be explained). He also says “the nets are all in place” and compares Stapleton to a fish (a “lean-jawed pike”) about to be caught. These metaphors show that Holmes sees Stapleton as a prized prey—elusive, difficult to catch, but worth the effort, as he will be added to “the Baker Street collection.” In other words, Stapleton is a criminal mastermind and therefore would make for an impressive “catch” for Holmes and Watson. (Note that at the end of the chapter Holmes shows his admiration for Stapleton’s ingenuity, calling him a “very wily man” and the case “one of the most singular and sensational crimes of modern times.”) |
| How did Stapleton manipulate Laura Lyons? How did Holmes manipulate her into telling him the truth? | Stapleton offered to marry Laura and help her get a formal divorce from her separated husband. In turn, she agreed to write to Sir Henry to lure him to the moor-gate alone the night of his murder. Holmes in turn manipulates Lyons by telling her that Stapleton is actually married. Her anger is immediate and visceral (“The lady sprang from her chair” and her nails turn white) and she turns on Stapleton, confessing the truth. |

1. Possible suspects chart: Now that a motive is found and Stapleton is clearly identified as the guilty party, the chart project is complete. Engage students in a reflection on their work with the suspect charts by discussing the following questions:

* Look back over the remaining charts of the “innocent” characters: Which inferences were right, and which were wrong? Which clues should now be seen as signs of innocence instead of guilt? What clues did you miss that might have tipped you off earlier?
* Which students correctly identified Stapleton as the villain? What tipped you off?
* Look back at Stapleton’s chart: Which inferences were right, and which were wrong? Which clues should now be seen as signs of guilt? What clues did you miss that might have tipped you off to his guilt earlier?
* Are there other characters who should still be considered suspects? (Possible answers include Beryl and Laura Lyons.) Why or why not?

As the remaining chapters unfold, consider adding to the charts for Stapleton, Beryl, and Laura Lyons as students try to discover Stapleton’s motive and the guilt of potential accomplices to his crime.

1. Writing lesson: Incorporating reasons and evidence. Remind students that so far we have worked on developing claims and counterclaims to prepare for writing an argumentative essay. Today we will work on reasons and evidence. Standard W.8.1 requires students to “Support claim(s) with logical reasoning and relevant evidence…” The following lesson focuses on that skill:
   1. Make sure students understand the definition and purpose of reasons (ideas that support a claim). Remind them that we have already discussed logical reasoning during this unit. To have a reason for a claim means you don’t simply believe the claim based on guesswork or intuition but that it rests on solid ideas.
   2. Make sure students understand the definition and purpose of evidence. Ask students to share their understanding of what evidence means and what makes for good evidence. Draw an analogy to our discussion of evidence from the previous chapter: the best evidence is concrete—something physical and tangible or, in the case of reading, something specific we can point to (like a word, an image, a sentence)—rather than vague. Ask students what the standard means by “relevant evidence” (evidence that connects directly to the reason or claim it supports). Have students share examples of irrelevant evidence from *Hound* (e.g., Ms. Barrymore’s nighttime crying does not end up having any connection to the murder or the hound).
   3. Introduce to students a basic structure for organizing claims, reasons, evidence, and counterargument: the mnemonic CREAR. Share an example like the one below, which is based off inferences from chapter thirteen:
      * Claim: Stapleton killed Sir Charles to gain the Baskerville inheritance.
      * Reason: Stapleton is himself a Baskerville and believes he deserves the inheritance.
      * Evidence: Stapleton looks like Sir Hugo; Stapleton used Laura to lure Sir Charles out to the moor alone at night
      * Acknowledge of counterclaim: Stapleton has not confessed and there is no physical evidence linking him to the crime scene
      * Response to counterclaim: There are only a limited number of people living in the area who could have orchestrated Sir Charles’s death; Stapleton is the only one with a motive for killing Sir Charles.

To help students understand the purpose of and difference between these components, explain each one as a question:

* + - Claim: What do you think?
    - Reason: Why do you think that?
    - Evidence: How do you know?
    - Acknowledgement of counterclaim: What do other people think?
    - Response to counterclaim: What would you say to them?

Note that this structure is simplified and not a direct formula. A strong argument should have multiple reasons (to strengthen the argument and in case the reader doesn’t buy one) and many pieces of evidence, like so:

* Claim:
  + Reason 1:
    - Evidence 1a
    - Evidence 1b
  + Reason 2
    - Reason 2a
    - Reason 2b
    - Reason 2c…

The order of elements helps students understand the hierarchy of argumentation: I make a claim, which is supported by logical reasons, which are proved by relevant evidence; I acknowledge my opponents’ counterclaim and respond to it to bolster my claim.

* 1. Ask students what is the best order to create an argument from scratch. Most will say start with claim and work down—this is the way we typically think of hierarchies: start big. Explain to students that actually, the best arguments start with evidence. If you start by making a claim, you will likely go with your intuition or a preconceived notion. Your claim might be biased, inaccurate, or unrefined. Like scientists, Holmes reserves all judgment until he has collected all the evidence. Then, he closely examines the evidence to discover connections and form possible theories. This is the process of induction. Therefore, we will use the Holmesian method and craft arguments *backwards*, starting from now on by collecting evidence and then forming our conclusions.
  2. Give students the following prompt to practice the CREAR structure.

*In chapters twelve and thirteen, Holmes manipulates several characters*. *Think about whom Holmes manipulates and why. Then make an argument in response to this question: Is it morally acceptable for a detective to manipulate those involved in an investigation, even when it potentially puts them at risk?*

(If students struggle to come up with examples, provide one from the below list:

* Holmes manipulates Watson and the other characters into thinking he was in London all along
* Holmes proposes to manipulate Laura Lyons into supporting the investigation (“we may find the lady of service” [128]).
* Holmes admits to using Sir Henry as a pawn to nab Stapleton (Holmes has known Stapleton to be dangerous for a while and yet has done nothing to protect Sir Henry).

Studentsshould begin by gathering evidence and then analyzing that evidence to come up with a claim to respond to the question along with two reasons and an acknowledgement and response to a counterclaim.

* 1. Students exchange their CREAR outlines with a partner, and give each other feedback. Some questions to prompt them might be: Is the claim defensible, debatable, and specific? Are the reasons strong and do they support the claim? Is the evidence concrete and relevant? Is the evidence sufficient to prove the reasons?
  2. Students revise their CREAR outlines based on partner feedback.
  3. (Can also be used as homework extension or carried over to the next lesson) Students take their CREAR outlines and turn them into full paragraphs by incorporating all the elements as full thoughts and sentences. Ask for volunteers to share their responses. If time, have students engage in a debate about the morality of Holmes’s actions. Note that these paragraphs can be collected for formative assessment so that teachers can evaluate student progress towards mastery of standard W.8.1.a and W.8.1.b. Teachers can give mini-lessons or re-teach concepts as needed based on identified gaps in student learning.

**Tier II/Academic Vocabulary from chapter thirteen:**

|  |  |  |
| --- | --- | --- |
|  | **These words require less time to learn**  (They are concrete, describe an object/event/process/characteristic that is familiar to students, or contain familiar word parts) | **These words require more time to learn**  (They are abstract, have multiple meanings, are a part of a word family, or are likely to appear again in future texts) |
| **Meaning can be learned from context** | Conscientious (138)  Dissuaded (145) | Trimmings (141)  Juncture (141)  Dispatched (143)  Implicate (144)  Precipice (146)  Reverential (146) |
| **Meaning needs to be provided** | Belated (137)  Connoisseur (139)  Prim (140) | Unmitigated (137)  Implicitly (142)  Implicit (143) Defiantly (144) |

**Lesson Fourteen: *Hound* Chapter Fourteen**

**Summary:**  Students will discuss chapter fourteen, focusing on the events of the climax and Doyle’s development of the theme of superstition vs. reason. Students write an analytical summary of Stapleton’s machinations. Students engage in a second inquiry-based discussion, this time taking ownership of crafting their own prompts.

**Objective:** Students should leave this lesson with:

* An understanding of the chapter’s key characters, events, ideas, themes, and vocabulary terms
* The ability to participate productively in an inquiry-based discussion

**Directions for teachers:**

1. Sleuth journal time.
2. Whole class chapter discussion: Lead a discussion of the chapter using the following text-dependent questions.

|  |  |
| --- | --- |
| **Question** | **Possible responses** |
| Using the clues in the chapter, infer how Stapleton “created” the hound and how he used it to try to murder Sir Henry. | Watson observes that the dog is a cross between a bloodhound and a mastiff, so Stapleton must have bred the dog to be as large and menacing as possible, or found one to fit the bill (It may help to show students images of a mastiff to give them a sense of how massive the breed can be.) Watson finds bones and the carcass of a smaller dog in Stapleton’s hideout in the mire, which indicates that Stapleton trained the dog to be vicious. Stapleton stole the boot to give the dog Sir Henry’s scent; part bloodhound, the dog is skilled at hunting down an animal based on scent. |
| How does Doyle resolve the theme of superstition vs. reason? Which wins out in the end? | Every potentially supernatural or unexplainable aspect of the dog—its size (mastiff blood), fire-like glow (phosphorous), haunting cries (the complaints of an imprisoned animal traveling over a broad space at night)—is quickly given a scientific or rational explanation. Just like the mists burn away to reveal Stapleton’s hiding place, so Doyle burns away superstition to reveal the cold light of reason. |
| Does Stapleton die at the end? How do you know? What is the effect of Doyle’s choice to end the chase this way? | Doyle subtly leaves Stapleton’s fate ambiguous. Watson writes that beyond the fact that Stapleton reached the mire, “more than that we were never destined to know.” Watson surmises that, “If the earth told a true story,” Stapleton was sucked into the bog and buried alive. However, there is no body and no proof of this conjecture. The effect is one of continuing mystery and lingering apprehension—Stapleton could in theory still be alive, plotting away. |

1. Summary writing: In their sleuth journals, have students write an analytical summary (a summary with a specific focal point) of the novel in response to the following prompt:

*Using inferences to reconstruct what must have happened, summarize Stapleton’s actions from the beginning of the novel through chapter fourteen. How did Stapleton pull off his crimes? In your summary, be sure to explain his motive and his methods.*

Tell students to hold on to these summaries, which we will return to in the next lesson.

1. Inquiry-based discussion #2: To further prepare for the final inquiry-based discussion of the novel, students will practice this method of discussion one more time, this time with less teacher scaffolding.
   1. Prepare by reminding students of the norms posted on the wall. Tell students to look over the reflective quick write from the last inquiry-based discussion in their sleuth journals. Instruct each student to jot down one-two personal goals for this second practice.
   2. Give students time to prepare by reviewing the chapter. As they did when preparing for the previous close read, they should annotate for significant words or lines, jotting their ideas in the margins.
   3. Remind students that the best way to ignite great discussions is with an open-ended prompt. Remind them that a good question is open-ended and requires textual evidence to be answered. Distribute index cards and ask each student to write on a card one question about the chapter that we haven’t yet discussed.
   4. Collect the index cards and read them aloud to the class. Ask the class to help decide which questions to address—try to end up with two-four questions (There are many ways to do this: students vote on their top choices; students can help the teacher group the questions into categories [i.e. questions about characters, questions about images, etc.]. For classes that struggle to judge the quality of questions, the teacher can skim through the pile and pre-select the top five or ten to choose from. The important thing is that the students are given some choice in the selection so they rightfully believe they have been leading this activity from the start. This will make them more likely to take ownership of and pride in the discussion.)
   5. Display the selected questions on a board or screen and give students five minutes to record in their sleuth journals as much evidence as possible that might help answer the questions. To mine evidence, students should skim the chapter and refer to their notes.
   6. Arrange the chairs for a discussion (or use the “fish bowl” format). Students should spend five-ten minutes discussing each question. The teacher can appoint one or two students to be the facilitators who will decide when to move on to a new question.
   7. After the discussion, instruct students to evaluate their performance and that of their peers in the inquiry-based discussion through a reflective quick write in their sleuth journals. Some questions for them to consider:

* What were you successful at doing? What did you improve on from the last time we did this activity?
* Did the class get better at inquiry from last time? What can the class still improve on?
* Do we need to revise any of the norms?

**Extension activity:** Have students turn their summaries into posters featuring a timeline that reconstructs Stapleton’s plotting in its proper sequence (Students won’t have exact dates or lengths of time in-between events; the timeline should thus focus on sequence and cause/effect.).

**Tier II/Academic Vocabulary from chapter fourteen:**

|  |  |  |
| --- | --- | --- |
|  | **These words require less time to learn**  (They are concrete, describe an object/event/process/characteristic that is familiar to students, or contain familiar word parts) | **These words require more time to learn**  (They are abstract, have multiple meanings, are a part of a word family, or are likely to appear again in future texts) |
| **Meaning can be learned from context** | Ill-omened (149)  Daubed (157) | Tenacious (156)  Malignant (156)  Fathomed (157) |
| **Meaning needs to be provided** | Serrated (150)  Smouldering (151)  Quagmires (156)  Miasmatic (156) | Inexorably (150)  Insensible (152) |

**Lesson Fifteen: *Hound* Chapter Fifteen**

**Summary:**  Students will discuss chapter fifteen, focusing on the resolution of the final loose threads of the mystery. Students conduct a final close read of the novel in small groups, this time with no teacher support. Students begin preparing for the final seminar on *Hound*.

**Objective:** Students should leave this lesson with:

* An understanding of the chapter’s key characters, events, ideas, themes, and vocabulary terms
* The ability to lead and self-monitor a close reading activity with peers without teacher guidance

**Directions for teachers:**

1. Sleuth journal time. During this time, tell students to look over the summaries they wrote in the previous lesson and check them against Holmes’s summary of the case in this chapter. Students should pay attention to any differences between their own and Holmes’s inferences and look back over the book as necessary to account for these differences.
2. Whole class chapter discussion: Lead a discussion of the chapter using the following text-dependent questions.

|  |  |
| --- | --- |
| **Question** | **Possible responses** |
| What key inferences did Holmes make about the crime while still in London (at the beginning of the novel, before he went to Devonshire)? Why might he not have told anyone his theories? | When Sir Henry lost first a new boot and then an old one, Holmes inferred at the time that “we were dealing with a real hound,” since there is no other reason someone would go to so much trouble to steal a second boot (a supernatural hound would of course have no need for the scent in the first place). Holmes also detected perfume on Sir Henry’s letter and inferred that Ms. Stapleton was probably involved (since she is the only lady on the moor). It is not clear why Holmes did not tell Watson or anyone else. He likely did it for the same reason he hid his presence in Devonshire—so that he could continue his investigation without tipping off the man he suspected from the start. This seems to reinforce a larger trend we see in the last few chapters: Holmes manipulating and perhaps even endangering perfectly innocent characters, including Watson, to crack the case. If Holmes had told Watson of his suspicions, Watson might not have been willing to serve as Sir Henry’s bodyguard for so long—in that reading, Holmes risked his friend’s safety to gain time to solve the crime! |
| In the end, how much of Holmes’s final account of the case is verifiable fact (proven to be true) and how much is inference? | Most of what Holmes says is fact, especially when based on concrete evidence (Beryl’s warning note, Stapleton’s disguise in London, the hound and the phosphorous). However, he still has to make some inferences to explain the entire case: he infers much of Stapleton’s personality and motivation (although he has interviewed Beryl twice and certainly learned much from her), including how Stapleton was able to ensnare women with false promises and fear. He also infers (although it seems pretty airtight) that Stapleton’s servant took care of the dog when Stapleton was in London. |
| Why did Stapleton’s plot fail? What mistakes did he make? | Stapleton failed to take two things into account: Sherlock Holmes’s tenacity in following him to Devonshire and investigating his past, and his wife’s moral compass. Beryl refused to be an accomplice in Sir Charles’s murder and tried several times to warn Sir Henry away. Holmes surmises that had Stapleton got away with his crime, eventually Beryl would have confessed and turned him in. |
| In this chapter, Holmes reveals that his mind is not perfect. What flaws does he reveal in his method of detection? | Holmes must have intense concentration and cannot think about multiple cases at once. Holmes does not have a perfect memory (“Intense mental concentration has a curious way of blotting out what has passed”) and has to record his cases in detailed files. Holmes does not feel comfortable making predictions: “The past and the present are within the field of my inquiry, but what a man may do in the future is a hard question to answer.” |

1. Close reading activity: for this final close reading of the novel, students will take full ownership of the experience.
   1. Have students individually spend a few minutes skimming back over the final chapter and choosing a short passage (a page or less) that they think would make for a strong close read.
   2. Divide students into medium-sized groups (4-6 students). Once in groups, students should share their chosen passages and come to a consensus on one passage—the one they find to be the most significant—to focus on as a group.
   3. As last time, but this time as a small group, students should spend time preparing the passage for a close read by annotating and creating questions.
   4. When ready, each small group should conduct its own close read of its chosen passage. Students are responsible for leading and monitoring their own discussions. As the groups are discussing, the teacher can circulate and make sure groups are on task, providing prompts and cues when necessary to re-ignite discussion.
2. Seminar prep: Tell students that the next lesson will begin the assessment of their work with *Hound*. The first assessment is an in-class seminar: an inquiry-based discussion into the whole novel. To prepare, students should do the following for homework (and in any time remaining in class today):
   1. Students should look over their sleuth journals, reviewing all notes.
   2. Students can also review the book by skimming through their annotated passages and reviewing the close reading excerpts.
   3. Students should come to class prepared with three new questions for their classmates. Remind students of the qualities of good discussion questions. Encourage them to bring a mix of broad questions that cover the whole novel (theme, development of characters) and specific questions about a particular chapter, scene, or even a single line. Depending on student performance on the first interim assessment, teachers can tell students to write one or two questions to reinforce certain standards (such as theme or point of view).

**Extension activity:** Have students research Sherlock Holmes and his legacy and share their findings with the class in an oral presentation. Some focused research questions might be: What influenced Doyle to create Sherlock Holmes, and what was Doyle’s attitude toward his most famous character? What other famous literary detectives are there, and why is Holmes the most famous? What other works of art (books, plays, movies, TV shows) has the character of Holmes inspired, and how do these works revise and update his character for contemporary readers and viewers? How have different actors portrayed Holmes, and in what ways are their portrayals loyal to and in departure from the character in Doyle’s novel?

**Tier II/Academic Vocabulary from chapter fourteen:**

|  |  |  |
| --- | --- | --- |
|  | **These words require less time to learn**  (They are concrete, describe an object/event/process/characteristic that is familiar to students, or contain familiar word parts) | **These words require more time to learn**  (They are abstract, have multiple meanings, are a part of a word family, or are likely to appear again in future texts) |
| **Meaning can be learned from context** | Accomplice (163) | Infamy (161)  Incited (163)  Procured (164)  Inclined (164)  Accessory (167) |
| **Meaning needs to be provided** | Purloined (160)  Schemer (161) | Upshot (159)  Disrepute (161)  Finesse (161)  Avail (162)  Specious (162)  Audacity (164)  Fidelity (168) |

**Lesson Sixteen: *Hound* seminar**

**Summary:**  Students will conduct a final seminar on the novel which can serve as a summative assessment for their reading of the novel.

**Objective:** Students should leave this lesson with:

* An understanding of the novel’s key characters, events, ideas, and themes.

**Directions for teachers:**

1. Seminar: Students will engage in a final inquiry-based seminar to generate concluding thoughts about the novel. This activity also serves as an assessment of students’ overall reading of the novel. The seminar format can be better for assessing deep understanding than a traditional multiple-choice assessment.
   1. Review the classroom norms for inquiry-based discussions and make any revisions as necessary. Decide on a method for choosing who gets to speak. (Because this is an assessment, the teacher may choose to call on students to ensure a fair distribution; for a mature class that has developed strong norms, the teacher might choose a student facilitator to call on peers. Either way, the teacher should interfere minimally, at most calling on students and moving the discussion along. Try not to add your own comments or provide feedback.) Make sure students are aware of your expectations for their performance and how they will be assessed (see notes on assessment methods below). Because there are no recall/closed-ended questions as in a quiz or test, there is no reason to conceal any information from the students. Rather, students should be encouraged to continuously return to their books, sleuth journals, and notes during the discussion.
   2. Arrange chairs into a circle or fish bowl format.
   3. Conduct the seminar, calling on students to provide their prepared questions one at a time and moving on to new questions once particular lines of inquiry have been exhausted. Try for a brisk pace so that attentions don’t lag and the maximum number of students can participate, but don’t be afraid to dwell extensively on a particular question if it generates rich discussion and multiple viewpoints.
   4. End the seminar when there is about ten minutes left in class and ask students to respond to the following prompt in their sleuth journals:

*What new perspective on this novel did you bring to the seminar (or what did you want to say but were not able to?)? What is one new perspective you gained from a classmate during the seminar? What is one point on which you disagree with a classmate, and why? What else would you still like to understand about this novel?*

* 1. Assessment methods: There are many ways to assess a seminar like this. A few suggestions are:
     + Print a blank class attendance roster and take notes during the seminar, placing a mark in each row next to a student’s name when that student speaks. Create a coding and scoring system to allow you to take quick notes and explain it to students before the seminar starts. For instance: each student must ask at least one question (mark as Q on the roster) and provide at least two answers (mark as A on the roster) to get full credit; one question plus one answer equals partial credit, etc. Other marks could include special contributions, like particularly insightful comments or effective interaction with peers.
     + To ensure all students feel included and have ways to participate according to their strengths, broaden the possible ways to score points. For instance, a student may not think of an answer to a question but may have some new, relevant piece of evidence to bring to the table (which can be an equally important mode of contribution). Other students might lack original ideas but excel at noticing trends and synthesizing other students’ ideas into a new understanding.
     + Collect the final reflection as an exit slip and use it to gauge a student’s mental engagement with the seminar and the book. You can assign a score to the reflection and combine it with your notes on the discussion to create a total grade for the seminar.
     + After writing their final reflection, have students perform a self-assessment. Students are often remarkably honest and accurate when assessing their own work. Ask them to grade their performance in the seminar and explain why they think they deserved that letter grade. Then compare the student’s grade to your own notes. If they differ, consider discussing the grade with the student and coming to a compromise.

1. Tell students that during the next lesson, they will write an argument paragraph about the book. To prepare, they should again review their notes on the book, as well as their notes and exercises from this unit on argument writing.

**Lesson Seventeen: *Hound* wrap-up**

**Summary:**  Students will learn about the “connective tissue” which makes arguments cohere and practice using linking/transition words. Students will finish their work on *Hound* by writing an argument paragraph as a formative assessment.

**Objective:** Students should leave this lesson with:

* Recognition of the importance of “connective tissue” in showing the reader how pieces of an argument relate to one another
* Knowledge of possible words and phrases which serve as transitions in arguments

**Directions for teachers:**

1. Assign tonight’s reading homework: “The Pair of Gloves,” by Charles Dickens, which can be found in the text packet. Students should read the text and annotate it, highlighting or circling any difficult words. They should come to class prepared to share any questions about the text and to read it more closely.
2. Writing lesson: Connective tissue. Explain to students that today we are going to learn how to tie together all the pieces of argumentation we have learned about so far (claims, reasons, evidence, and counterclaims). This lesson will help students accomplish standard W.8.1.c (“Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.”).
   1. To begin, ask students to create a basic CREAR in response to the following question: Why does Holmes conceal his early theories from Watson? This time, however, they should write out their CREAR on sentence strips or post-it notes, so that each component is on a different piece of paper. Students should *not* label the components as claim, reason, etc. Remind students that the best arguments start with collecting evidence. Students should approach the question with open minds, letting the strength of the evidence shape their understandings.
   2. Explain to students that good writers uses words and phrases—what we will call “connective tissue”—to make their arguments cohere, or stick together. Just like our bones and muscles need ligaments and tendons to join together, so to do arguments need connective tissue to flow coherently. To show what you mean, project the following example on a screen:
      * **Claim**: Holmes doesn’t tell Watson he suspects Stapleton because, deep down, he doesn’t trust his loyal friend.
      * **Reason**: Holmes distrusts Watson because he knows that his friend is a man of action and, if Watson had reason to suspect Stapleton, would likely try to intimidate the naturalist.
      * **Evidence 1**: For example, when Watson first learns of Holmes’s suspicion in chapter twelve, he says “why should we not arrest him at once?” Holmes cannot trust Watson to be patient and learn more before acting.
      * **Evidence 2**: In fact, we know Holmes mistrusts Watson from the start, because when Watson interviews Stapleton and learns about his past running a school, Holmes investigates further and learns that Beryl is actual Stapleton’s wife. He doesn’t tell Watson because he doesn’t trust him to keep this information a secret.
      * **Acknowledgement of counterclaim**: Other readers might claim that Holmes and Watson are true teammates who trust each other with their lives—after all, in chapter five Holmes says of Watson “there is no man who is better worth having at your side when you are in a tight place.”
      * **Response to counterclaim**: However, Holmes soon sneaks away to Devonshire to help solve the case, proving that he doesn’t trust Watson to do it by himself.

Explain that the words highlighted in green represent transitions to show how the ideas relate to each other. Ask students what word is used to connect the reason to the claim (“because”). Ask students what words introduce a piece of evidence (“for example,” “in fact”). Explain that the sentences in red font elaborate on the pieces of evidence, showing how they help prove the claim (students will learn more about elaboration in a later lesson). Ask students which word is repeated throughout the argument, showing the writer is focusing on the claim and connecting all ideas back to it (“trust”/“mistrust”).

* 1. With help from students, generate a list of words and phrases that can be used to show relationships between ideas. Chart their responses on the wall. Some ideas include: but, because, since, so, however, therefore, for example, in fact, others might claim, others might disagree, etc.)
  2. Instruct students to find a partner and exchange sentence strips or post-it notes. First, students should try (without their partner’s help) to reconstruct the order of their partner’s argument. This will require students to use their knowledge of argument structure to infer which piece is a claim, reason, etc. Students should then check with their partner to verify the order is correct (Teachers should monitor this part and listen for discrepancies in the order which may provide opportunities to reinforce certain concepts. If there are discrepancies it doesn’t necessarily mean that the reader was wrong—it is possible that the writer misunderstands the difference between reasons and evidence and needs to revise her argument). Next, students should provide the connective tissue for their partner’s argument by adding transitions before or after the sentences. Afterwards, students should explain to their partners what they did and why.

1. Interim assessment #2: Distribute the handout “Interim Assessment #2: *The Hound of the Baskervilles* Argument Paragraph” located in the resources section at the end of this unit. Students should use all resources at their disposal—book, sleuth journal, notes, wall charts—to complete this writing assignment.

Evaluating student work: While the purpose of this paragraph is largely formative, it can also be combined with the seminar from the previous lesson as a summative assessment for the novel. To score student writing, consider using a Common Core-aligned rubric, like the [Tennessee](http://tncore.org/sites/www/Uploads/TNCORE/Rubrics/OpArgRubric-Gr6-8.pdf) or [PARCC](http://www.parcconline.org/samples/item-task-prototypes) writing rubrics. (Note that this paragraph will not include certain components of full essays such as introduction, conclusion, and organization of paragraph structure, so rubrics may need to be modified accordingly. The assessed standards are listed below the paragraph prompt). Most importantly, teachers should study student work to identify areas of strength as well as gaps requiring further instruction. Writing only a paragraph allows students and teachers to focus on the key writing skill of this unit—argumentation—in isolation of other potentially confounding factors, such as essay structure. Teachers can provide additional mini-lessons in argument writing as needed to support students for success on the culminating writing assessment.

**Lesson Eighteen: “The Pair of Gloves”**

**Summary:**  Students will discuss “The Pair of Gloves,” focusing on the character of Wield and Dickens’s themes. Students will compare and contrast the three fictional detectives we have studied to compare their methods and the causes of their relative success.

**Objective:** Students should leave this lesson with:

* An understanding of the story’s key characters, events, ideas, themes, and vocabulary terms

**Directions for teachers:**

1. Summary writing: Instruct students to summarize “The Pair of Gloves” by Charles Dickens. Have students share their summaries with a partner, compare notes, and revise as needed for accuracy. (Note that while the main objective for the sleuth journal is complete, students may find it helpful to continue using these journals for the note-taking and quick writes throughout the remainder of the unit so that their ideas about the texts are gathered in a single place. They will be able to use these notes for the culminating assessment.)
2. Whole class discussion: Lead a discussion of the story using the following text-dependent questions.

|  |  |
| --- | --- |
| **Question** | **Possible responses** |
| How would you describe Wield’s style as a detective? How is it similar and different than Holmes’s style? | Wield competently follows up on clues, tracing the provenance of the gloves back to the glove cleaner and the owner. Like Holmes, he makes inferences based on clues (the smell of the gloves tips him off that they have been cleaned), but his inferences are not nearly as detailed or important as Holmes’s. One can imagine Holmes looking much more closely at the gloves and making inferences about the *owner*, not merely the glove itself. Wield also likes to have a good time and takes leisurely breaks from his investigation to offer drinks to his informants, something that the much more business-like Holmes would *never* do. |
| What theme does Dickens introduce with the plot twist at the end? | The revelation that Mr. Trinkle actually had no connection to the crime shows that detectives make mistakes, supposed clues can be misleading, and investigations can run in humorous circles. (Note the irony that the lighthearted tone masks the real tragedy of the crime and the fact that no killer is brought to justice). |
| Why does Dickens leave the crime unsolved? What point might he be making about the inferences that detectives must make? | Dickens does not tell us who the murderer is, which could imply that either Wield never finds out or that the answer isn’t important to the story. Dickens does not want us to focus on the crime; rather, he wants us to see what happens when a detective makes a false inference (that the owner of the gloves must be guilty or at least connected to the murder). Wield did everything as he should have done—it is a detective’s duty to follow up on clues—but ended up right back where he started, with no leads. We see that the act of detection is not nearly as cut-and-dry as it often seems as depicted in popular culture. |
| What is the danger of making false inferences? In what way was Mr. Trinkle lucky, and what could have happened to him? | In this case the result is merely a humorous misunderstanding. But Trinkle could have easily been arrested or gone to trial had his alibi not checked out or even if the police simply felt he was still suspicious. False accusations can ruin lives, even if the man charged with a crime is ultimately exonerated. Detectives and law enforcement officials in general have an enormous burden of responsibility in making responsible allegations based on their inferences. |

1. Character analysis: To follow up on the first discussion question above and establish connections to *Hound*, students will analyze the three fictional detectives we have encountered so far (Holmes, Watson, and Wield [Although Watson is not technically a detective by trade, in practicality he moonlights as one in the novel]) by comparing their personalities, methods, and relative success at their craft. Divide students into small groups and give each group a piece of chart paper. Students should create charts which compare and contrast the three detectives. Provide students with the following template to copy:

|  |  |  |  |
| --- | --- | --- | --- |
| Detective: | Watson | Holmes | Wield |
| Personality characteristics |  |  |  |
| Favorite detection methods |  |  |  |
| Success as a detective |  |  |  |

After the groups complete their charts, post them on the wall and have students do a gallery walk, using post-it notes to write comments on their classmates’ charts which add to or challenge the analysis.

1. Written character analysis: Ask students to respond to the following prompt with a quick write:

*Which of the three detectives is most successful at his job and why? What makes the others less successful?*

After writing, engage the students in a whole-class discussion of the prompt, using the charts and their quick writes to make arguments. (Note that most readers will easily come to the conclusion that Holmes is the superior detective; the arguments will be about why. Is it because he is more serious than Wield, and less impulsive than Watson? Is Holmes simply smarter than the two? Is he better at making inferences? Or does he only apply himself more?)

1. Prepare students for the next lesson:
   1. Assign tonight’s reading homework: Text #1: “Social Media Sites Look to Help in Boston Marathon Bombing Investigation” (from PRI’s *The World*)and Text #2: “Social Media Vigilantes Cloud Boston Bombing Investigation” (from NPR’s *All Things Considered*). Both texts can be found in the text packet. Students should read the texts and annotate them, highlighting or circling any difficult words. They should come to class prepared to share any questions about the texts and to read them more closely.
   2. To prepare students for the next lesson, which features articles about the Boston Marathon bombing, ask students what they know or remember about the bombing. Students will likely have heard of the event but may not recall the details. To provide helpful background for tonight’s reading and discussion of these articles in the next lesson, teachers might choose to read aloud to students the article “[FBI Appeals for Help in Cracking Boston Marathon Bombing Case](http://go.galegroup.com/ps/i.do?id=GALE%7CA326575999&v=2.1&u=tel_s_tsla&it=r&p=GPS&sw=w&asid=ea290e3a094fee468e214ac44c1966a9),” from *UPINewsTrack* (The article can be found by clicking the direct link or going to the [Tennessee Electronic Library](http://tntel.tnsos.org/) and searching for the title). This article provides a brief overview of the bombing and the key pieces of evidence in the early investigation. It also introduces the FBI’s role in seeking help from the public in the investigation, which helped trigger the social media crowdsourced investigation phenomenon discussed in the two homework articles.

**Tier II/Academic Vocabulary from “The Pair of Gloves”:**

|  |  |  |
| --- | --- | --- |
|  | **These words require less time to learn**  (They are concrete, describe an object/event/process/characteristic that is familiar to students, or contain familiar word parts) | **These words require more time to learn**  (They are abstract, have multiple meanings, are a part of a word family, or are likely to appear again in future texts) |
| **Meaning can be learned from context** | Distinct  Companionable  Custody  Beckon | Aforesaid  Inquiry  Inquire  Vexed  Oath |
| **Meaning needs to be provided** | Magistrate  Parlour  Upholsterer  Haberdasher | Promiscuous |

**Lesson Nineteen: Discuss Informational Texts about Crowdsourced Investigations**

**Summary:**  Students will learn about analyzing point of view in informational texts. Students will discuss and engage in a close reading of an article about crowdsourced investigation and the Boston bombing, focusing on point of view.

**Objective:** Students should leave this lesson with:

* The ability to analyze point of view in informational articles
* Emerging ability to analyze how writers convey conflicting points of view within a single piece
* An understanding of the article’s key events, central ideas, points of view, arguments, and vocabulary terms

**Directions for teachers:**

1. Mini-lesson on point of view: Explain to students that now our unit focus will move from literary to informational text. These texts are connected to our study of detective literature, and we will discuss that connection later on. For now, though, we are going to focus on skills for comprehending complex informational text, with a special focus on point of view ([RI.8.6](http://www.corestandards.org/ELA-Literacy/RI/8/6/): Determine an author’s point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.). Students are probably already familiar with this concept from previous units and grades, so the following mini-lesson provides a quick refresher and advances students toward a more nuanced sense of how authors develop a point of view in informational texts.
   1. Ask students to share their thoughts on what they think “point of view” means. Note that many will focus on the traditional literary definition of point of view, which focuses on the mode of narration or vantage-point from which a story is told (i.e. first person point of view, third person, etc.). Help students understand that in the CCSS RI standards, point of view is used slightly differently: to refer to the author’s viewpoint on the topic or ideas he or she is expressing, including any potential biases or beliefs that influence the way the author views those ideas. (Note that this is not such a radical departure from the literary definition; *The Oxford Dictionary of Literary Terms* defines point of view as “The position or vantage-point from which the events of a story seem to be observed and presented to us.” Thus, while in pieces of literature we might often focus on the voice of the narrator and how it shapes our perceptions of events, so too in informational text we focus on the voice of the author and how that author’s perspective shapes our perceptions of ideas. The best way to get a sense of how the author does so is to examine language and diction—phrases and words will often grant insight into the way an author presents information and any potential “spin” that reveals the author’s perspective, attitude, perception, or bias. The following activities will help students understand this somewhat new conception of point of view.)
   2. Display the following paragraph on a screen or duplicate it for students to annotate (it is taken from “Social Media Vigilantes Cloud Boston Bombing Investigation,” the second article students read for homework):

The events last week in Boston played out live on television, on the Internet and all over social media. In online chat forums, such as Reddit and 4Chan, would-be sleuths poured over photos of the bombing site, attempting to identify suspects. Again and again, these Internet rumors found their way into mainstream media.

On Thursday, the New York Post ran a front page photo of two individuals with the headline, Bag Men. And a missing student from Brown University was even named online as a suspect. Both these reports were inaccurate and all of them took root on the Internet.

Explain to students that these are the words of a reporter describing events after the bombings of the Boston Marathon, and we will use these words to understand how the reporter feels about crowdsourced investigation by analyzing what those words reveal (This would be a good time to introduce the concept of connotation, in which we focus not on the word’s literal dictionary definition, or denotation, but on the associations the word evokes.). Model for students the mental process you would use to analyze the reporter’s point of view in the first paragraph by verbalizing your thoughts and annotating as you go along (or asking students to annotate based on what you notice). For instance, you might highlight a word like “would-be” and point out that this term sounds skeptical, making it seem like these citizen investigators are amateurs and not as capable as professional detectives. The word “rumor” shows that the reporter wants us to doubt the quality of the inferences these amateur investigators make.

* 1. After modeling the process, ask students to point out what words or phrases in the second paragraph tip us off toward the reporter’s point of view. (Students might notice that the word “inaccurate” is a clear and categorical statement of fact, but also shows that the reporter wants to debunk any rumors. More perceptive students might notice the metaphor “take root,” which makes us think of weeds or other fast-growing, unwanted plants, suggesting that the rumors grow uncontrollably on the Internet and, like roots, are hard to “weed out” or eradicate.)
  2. Explain to students that they will now conduct a close reading in which they will practice their point of view analysis skills as well as many other reading comprehension skills (vocabulary, argument, etc.).

1. Analysis and close reading of Text #1 (“Social Media Sites Look to Help in Boston Marathon Bombing Investigation,” from PRI’s *The World*):
   1. Quick write: Ask students to list what they consider the 2-3 central ideas of the article. Have them share their central ideas with a partner. Students should prompt each other to revise their thinking as needed to come to a refined understanding of the central ideas of the article.
   2. Ask students to skim over the article and circle words or phrases that might reveal a speaker’s point of view (since the article is an interview, there are multiple “authors” or speakers). This can be done with a partner as well. The students should focus on words that are strong or that show emotion, including any metaphors or analogies. During this time, the teacher should circulate and give students feedback on the types of words they choose.
   3. As a whole class, have students share the words/phrases they circled.
   4. Conduct a close reading of the article. (Notice that the question sequence below deliberately focuses on building students toward an understanding of point of view through analysis of the details and words the speakers choose. If students still struggle with analyzing point of view, continue to model for them by providing examples, or prompt their thinking with some advancing questions, such as “What mood might someone who includes this detail be in? How does that word make you feel? What synonyms are there for these words, and what does this particular form of the word imply that those synonyms do not?”)

Note: Struggling readers may benefit from hearing the original recording of the interview, which can be found at: <http://www.pri.org/stories/2013-04-18/social-media-sites-look-help-boston-marathon-bombing-investigation>

**Close reading activity for text #1: “Social Media Sites Look to Help in Boston Marathon Bombing Investigation” (from PRI’s *The World*)”**

|  |  |
| --- | --- |
| Close reading excerpt | Sample teacher dialogue and text-dependent questions |
| *Investigators are still sifting through thousands of videos and pictures, both amateur and professional, taken at or around the time of the bombing at the Boston Marathon on Monday.*  *So too are users of websites such as 4chan and Reddit. The social media sites are* ***crowdsourcing*** *the Boston investigation by asking users to post and analyze photos on their own, and then turn that information over to the FBI.*  *Some aren’t too happy with this, likening the effect to* ***vigilantism****, or a* ***witch hunt****, that may be* ***implicating*** *innocent people.*  *We speak with Alfred Hermida, a professor of journalism at the University of British Columbia.*  Aaron Schachter: I’m Aaron Schachter and this is *The World*, a coproduction of the BBC World Service, PRI and WGBH in Boston. The investigation into the Boston Marathon is proceeding. In the words of Homeland Security Director, Janet Napolitano, apace. Investigators are sifting through thousands of videos and pictures taken by professionals and amateurs alike at the crime scene, but some websites are also getting involved. Sites like 4chan and Reddit are asking users to pour over pictures and video of the bombings to try and help with the investigation. To get more on this, I spoke with Alfred Hermida, and associate professor at the University of British Columbia’s graduate school of journalism. I asked him first to tell me a bit more about sites like Reddit and 4chan.  Alfred Hermida: Think of it like online **collectives** of people who are usually very **tech savvy**. Quite often they tend to be male. They are usually younger, and they have an interest in all sorts of things that are going on. But what we’ve seen recently is places like 4chan, like Reddit, or even the anonymous collective taking on issues of **social justice**, that they see things that are happening that they feel frustrated either at the official response or that they feel they can help, and they start **interceding**.  Schachter: I took a look at the Reddit channel. They’re calling themselves now the RBI, the Reddit Bureau of Investigation. And it’s kind of a funny, quirky name, but some are really concerned because if you look at their page, there are a whole lot of pictures of people with backpacks circled. It creates suspects out of people who were just watching the race.  Hermida: It really depends on how you view this. When you look at something like Reddit, what’s happening is a conversation, a discussion. It’s like being a fly on the wall in the newsroom or in a police office, and you’re listening to that discussion. So look at it less like they’re publishing information and more like they’re discussing information. They’re saying I’ve seen this picture, what do you make of it? And collaboratively working together trying to identify what’s going on and figure out what’s happening there. They’re trying to provide information for the FBI.  Schachter: That sounds helpful. It sounds **benign**, and yet pictures that these groups have put together were on the cover of the *New York Post*, or at least the online version of the *New York Post*. Certainly seems like it may have made suspects out of a couple of guys.  Hermida: Well then, think about who’d made the decision to post it on a mainstream media outlet. What happens is that picture is then taken out of context. What’s happening there is that somebody may post a picture, saying, ‘what do you make of this?’ And asking the collective to bring their brains together and saying, ‘let’s sort of figure out what’s going on here.’ The problem becomes is when you take that image out of **context** and you then publish it saying Reddit says this is a suspect. That’s not what the Reddit users are saying. What they’re saying is ‘we’re trying to help in whatever way we can,’ and part of what I was noticing on the conversation of Reddit was a **backlash** against **mainstream** media for taking some of their discussions and taking it out of context, and **misrepresenting** what they were trying to do.  Schachter: And how about people who might try to do that on the sites themselves?  Hermida: This is what’s really interesting when you look at these discussion, is when somebody tries to do that and, say, engage in, say, **racial profiling** or try to make **allegations** for which there’s very little evidence, there’s a real backlash from the community and often quite a vicious one. What tends to happen is you get this very self-correcting mechanism taking place when others jump in and tell that person to shut up, tell them not to spread this information.  Schachter: I wonder, professor, if there’s any indication that what these sites are trying to do actually works and if perhaps officials, the FBI, and others are tapping into them.  Hermida: I think it’s very hard to know at this stage. This is all very, very new and I think the initial reactions from authorities is to be rather suspicious of this kind of activity. After all, we’re used to a world where police investigate, and we watch from the outside and expect them to tell us what are the results of that investigation. But much like what’s happening in journalism, what’s happening in other disciplines where individuals can take on some of those roles, we’re seeing here individuals who are very tech savvy, who might have the digital **forensic** skills that are highly needed for this kind of investigation. But they’re coming together and saying we have something to contribute. So the big issue really is, how do you channel that? And in some ways the authorities don’t have a way of **channeling** the discussions happening on Reddit, don’t have a way of channeling the expertise of some of these people who might be able to actually help with identifying what’s happening in some pictures, help the police deal with the mass of information.  Schachter: Alfred Hermida teaches journalism at the University of British Columbia. Thank you.  Hermida: My pleasure | What is “crowdsourcing”? Why is social media a good forum for crowdsourced investigations?  What is “vigilantism” and how is it like a “witch-hunt”? What does it mean to implicate innocent people? Whose point of view is expressed when calling these events a “witch-hunt”? What is the relationship between these three ideas—“crowdsourcing,” “vigilantism,” and “implicating innocent people”? How does one lead to the other?  What can we infer about the users of Reddit and 4chan from Hermida’s description? What is a “collective” and what does it mean to be “tech savvy”? What are the values of these users (think about the term “social justice”) and what do they hope to accomplish by interceding in investigations?  What is Shachter’s point of view toward crowdsourcing? Which of his words and phrases tip you off toward his point of view? What is Hermida’s view toward crowdsourcing? Which of his words and phrases tip you off toward his point of view?  What argument does Hermida make about Reddit and 4chan? According to him, who is responsible for spreading false rumors and why? Why did Reddit users “backlash against mainstream media”?  Based on the context, what is an “allegation,” and how strong is an argument based on allegation (as compared to an argument based on inference)?  What claim does Hermida make about crowdsourced investigation? What reasons and evidence does he use to back up his claim? Is his argument supported by the evidence? |

**Lesson Twenty: Continue Discussing Informational Texts about Crowdsourced Investigations**

**Summary:**  Students will discuss and engage in a close reading of a second article about crowdsourced investigation and the Boston bombing, focusing on point of view. Students will compare the two articles.

**Objective:** Students should leave this lesson with:

* Ability to analyze how writers convey conflicting points of view within a single piece
* An understanding of the article’s key events, central ideas, points of view, arguments, and vocabulary terms

1. Analysis and close reading of text #2 (“Social Media Vigilantes Cloud Boston Bombing Investigation,” from NPR’s *All Things Considered*).
   1. Quick write: Ask students to list what they consider the 2-3 central ideas of the article. Have them share their central ideas with a partner. Students should prompt each other to revise their thinking as needed to come to a refined understanding of the central ideas of the article.
   2. Ask students to skim over the article and circle words or phrases that might reveal a speaker’s point of view (since the article is an interview, there are multiple “authors” or speakers). This time, students should try to do this independently.
   3. As a whole class, have students share the words/phrases they circled.
   4. Conduct a close reading of the article. Since students now have experience reading closely for point of view, consider having them take ownership of this close read by leading the discussion or crafting their own questions.

Note: Struggling readers may benefit from hearing the original recording of the interview, which can be found at:

<http://www.npr.org/2013/04/22/178462380/social-media-vigilantes-cloud-boston-bombing-investigation>

1. Whole class discussion: Discuss both Boston Marathon bombing articles using the following questions. Consider asking students to quick write responses and share with a partner before sharing with the whole class.
   1. What connections do you notice between the two articles? What events or ideas in article one may have caused events in article two?
   2. Where do the texts disagree or provide conflicting information about crowdsourcing? Where do the points of view differ or conflict? Of the two articles, whose point of view is most strongly supported by evidence, and why?
   3. Based on the ideas, evidence, and points of view expressed in the two articles, what is *your* current point of view about crowdsourced investigation?

**Close reading activity for text #2: “Social Media Vigilantes Cloud Boston Bombing Investigation” (from NPR’s *All Things Considered*)**

|  |  |
| --- | --- |
| Close reading excerpt | Sample teacher dialogue and text-dependent questions |
| CORNISH: The events last week in Boston played out live on television, on the Internet and all over social media. In online chat forums, such as Reddit and 4chan, **would-be sleuths** pored over photos of the bombing site, attempting to identify suspects. Again and again, these Internet rumors found their way into mainstream media.  On Thursday, the *New York Post* ran a front page photo of two individuals with the headline, Bag Men. And a missing student from Brown University was even named online as a suspect. Both these reports were inaccurate and all of them took root on the Internet. Joining us now to talk about how so many people got so much wrong is NPR’s technology correspondent Steve Henn. And Steve, first, for folks who don’t know, what are Reddit and 4chan?  HENN: Well, 4chan and Reddit are social media sites that let users post content more or less anonymously. And early last week on both of these sites and some others, people began discussion groups dedicated to finding the Boston bombers. I spoke with Alex Madrigal. He covers technology and social media at *The Atlantic*. And he started watching this from the beginning.  MADRIGAL: People decided that they could help with the investigation by taking all the photos that had come out of the bombing, combing through them and looking for—I’m sort of air-quoting here—“suspicious” characters, people carrying backpacks, people who might look like terrorists.  HENN: At the time, Madrigal compared this to online **vigilantism**.  CORNISH: But what did these online discussions look like?  HENN: Well, one of the most popular appeared on 4chan and it was a collection of photographs with, you know, these, quote/unquote, “suspects” circled. In some cases, notes were scrolled next to the photos explaining the reason why the person circled was **allegedly** suspicious. And some of the reasons in the posts were that the person was, quote, “brown.” In the end, none of the people who were circled in this post turned out to be at all related to the bombing.  But that individual post attracted more than 2.5 million hits by late afternoon Wednesday last week. And it’s clear some of these forums affected both the investigation and the media’s coverage of it. On Thursday morning, the *New York Post* ran the front-page headline you mentioned, Bag Men. And it included a large color photographs [sic] of two high school athletes who were featured in one of the 4chan photos.  The *Post* later said they’d been given that photo by law enforcement.  CORNISH: All right, Steve, but how did all this online sleuthing actually affect the investigation?  HENN: Well, over the weekend, investigators in Boston said one of the reasons they decided to publicly release images of their suspects Thursday evening was to try and tamp down on the Internet rumors and this kind of **speculation**, which by late last week had become a distraction. Unfortunately, shortly after the FBI’s press conference, folks on Reddit began speculating that one of the suspects looked like Sunil Tripathi, a 22-year-old student at Brown University who’s been missing since mid-March.  That rumor began to spread online. And in the middle of the night, several people on Twitter tweeted out that Sunil’s name had been broadcast on a police scanner and he had been named as a suspect. There’s no evidence that happened, but starting about three in the morning, Tripathi’s family was **besieged** by media requests. Reporters were calling both his sister and his parents, increasingly confident that their missing son was somehow involved.  Major websites printed Tripathi’s name as a suspect. And again, these accusations were completely wrong, but this was obviously a horrendous experience for a family that was already going through a very, very difficult time.  CORNISH: All right, Steve, now that it seems pretty clear that the prime suspect is in custody, do you see any **contrition** online?  HENN: Yes, actually. Immediately after the suspects’ names were released by police in Boston, individuals who had participated on Twitter and on Reddit in naming Sunil Tripathi reached out to the family and apologized. And just this afternoon, the general manager of Reddit, Eric Martin, apologized publicly to the family, saying that he regretted the pain that they had to endure. And he expressed hope that the entire community would learn from this experience, and he promised to do a better job policing Reddit’s own rules in the future.  And even last week, during the events unfolding in Boston, there were those on Reddit and in some of these other forums that were warning some of the participants that what they were doing could seriously injure innocent people and that they needed to be more careful. Obviously, those warnings weren’t heeded at the time.  CORNISH: NPR’s technology correspondent Steve Henn. Steve, thank you.  HENN: You’re welcome. | What are “would-be sleuths”? What does this term reveal about Cornish’s point of view toward crowdsourced investigation?  According to Cornish, what is the relationship between the crowdsourced investigation discussed in article #1 and the false accusation of the “Bag Men”?  What does Madrgial’s tone and word choice reveal about his point of view and attitude toward crowdsourced investigation?  This paragraph describes an act of “racial profiling,” in which people are targeted or suspected because of how they look. How did 4Chan users engage in racial profiling? What is Henn’s point of view toward racial profiling, and how can you tell?  What does it mean to be besieged (what word parts can you identify)? Why was Tripathi’s family besieged?  What claim does Henn make about the effects of crowdsourcing? What reasons and evidence does he use to support his claim?  What is contrition? Based on the evidence he provides, does Henn support his argument that “there has been some” contrition?  What point of view does Eric Martin take toward Reddit? Based on what the article tells about him, What biases might Martin have? |

**Lesson Twenty-One: Continue Discussing Informational Texts about Crowdsourced Investigations**

**Summary:**  Students will take an interim formative assessment on a new text about crowdsourced investigations. Students will analyze the connections between the texts they have read in this unit so far and make arguments based on their analyses.

**Objective:** Students should leave this lesson with:

* An understanding of the article’s central ideas, point of view, and arguments

**Directions for teachers:**

1. Interim Assessment #3: Give students the third interim assessment, in which they will read a new article (“Is There Such a Thing as Too Much Evidence?”) and respond to constructed-response prompts. Students should take the assessment individually before any discussion of the article. In the Unit Resources section you can find a “teacher version” of the assessment, which includes the aligned standards and notes on possible student responses, followed by a clean “student version” which includes the article and the activities (the article is not included in the text packet because students should be seeing it “fresh” for the first time when they take this assessment). After analyzing the results, teachers can identify skill gaps (based on the standards aligned to the questions students most commonly missed) and work with the whole class, small groups, or individuals to reinforce or re-teach certain skills over the next few lessons on informational text.
2. Comparison across texts:
   1. Explain to students that now we will use two of the unit’s essential questions to help us draw connections across the main categories of texts we have studied so far: detective literature and articles about crowdsourced investigations. The two questions are:

* What are the benefits and drawbacks of inference-making?
* How has social media changed the way people think about detection, and are these changes for the better?

* 1. Divide students into small groups. Each group should pick one of the two questions above to focus on (or the teacher can assign questions to ensure equal coverage of each one). Students should use *Hound*, “The Pair of Gloves,” and the three articles on the Boston Marathon Bombing to find evidence that may be useful in answering their question (for the second question, students should use the Doyle and Dickens texts as baseline examples against which to compare modern changes to detection). Encourage groups to find at least once piece of evidence from each of the five texts and record it in a list. Remind students that at this point we are only engaging in the first step of the inductive process: simply gathering evidence before we make any logical leaps, connections, or conclusions to answer the question.
  2. Once the groups have gathered their evidence, instruct each group to develop a claim based on the evidence which responds to the essential question. Remind them that the best claims are based on what the evidence leads you to understand (in this case, the totality of the evidence across all five texts), not your instincts or personal opinions.
  3. Engage the class in a whole group discussion of each question in turn. Start by asking groups to share their claims; then ask students to back up their claims with evidence and/or provide counterclaims to refute opposing claims. Occasionally, ask if any students would like to adjust their claims based on their classmates’ reasoning.

1. Prepare students for the next lesson: Assign tonight’s reading homework: “Sherlock Holmes Can Teach You to Multitask,” by Maria Konnikova. Explain to students that this text examines the psychology behind Sherlock Holmes: how he trains his mind to become the ultimate detecting machine. The article can be found in the text packet. Students should read the text and annotate it, highlighting or circling any difficult words. They should come to class prepared to share any questions about the text and to read it more closely.

**Extension activity:** Have students prepare for a more formal debate on the two essential questions. Each group should use the claims and evidence they developed in the lesson as the basis of their argument. Groups should prepare by planning out their strategy, including opening and closing statements and rebuttals in response to potential counterclaims. For the debate, the teacher might split the class into two sides on each issue or pair groups to square off against each other based on opposing arguments. The teacher can judge the debates or assign impartial students to judge based on the quality of each side’s reasoning.

**Lesson Twenty-Two: Discuss the Article “Sherlock Holmes Can Teach You to Multitask”**

**Summary:**  Students will engage in small-group and then whole-group analysis of an article about Sherlock Holmes’s thought processes and modern psychology. Students will analyze the article for argument structure.

**Objective:** Students should leave this lesson with:

* An understanding of the article’s central ideas, point of view, arguments, and key vocabulary terms.
* A vision of how professional authors craft arguments

**Directions for teachers:**

1. Analysis circles
   1. Explain to students that to help us understand the article “Sherlock Holmes Can Teach You to Multitask,” we will tackle parts of it separately. Divide students into five groups. Each group will take one of the analysis tasks below, which includes a topic and some guiding prompts. Students in a group will work together, discussing and annotating the article, and then charting their responses and ideas on a piece of chart paper to share with the whole class. Note that the latter three tasks may be a bit more challenging because they require closer analysis of specific textual details—consider placing at least one strong reader in each of these groups.

* Analysis group 1: Summary and central idea: Summarize the article, including central ideas and how the author develops them with supporting ideas.
* Analysis group 2: Structure: How does Konnikova structure her article? What does she do first, second, third, etc.? Why does she organize her article in this way?
* Analysis group 3: Connections: What connections does Konnikova make between psychological research and Sherlock Holmes? Explain the studies she cites and how she relates them to Holmes’s mental processes.
* Analysis group 4: Vocabulary. What are the most important words students should know to understand the article? Explain the words in student-friendly terms (use a dictionary if necessary) and analyze their importance to the article.
* Analysis group 5: Purpose and point of view: What is Konnikova’s purpose in writing this article? What is her point of view towards attention and the Holmesian way of thinking?
  1. During this work time, circulate among the groups, providing questions and prompts as needed to spur students’ thinking or point them toward particular aspects of the text. If a particular group seems stuck, get them started by modeling for them part of your thinking process about the textual analysis problem they are trying to solve without “giving away” a full answer.
  2. Once the groups are finished, they should stick their charts to the wall. Then, each group should pick a representative to share their findings with the whole class (in the order of groups listed above). Students from other groups should add their own understandings or challenges so that the entire class can continuously refine their understanding of the article.

1. Argument analysis activity: Explain to students that while we have focused on using the CREAR structure to create our own arguments, authors use the same elements, although often in more creative ways. The following activity will guide students in analyzing the structure of Konnikova’s argument, which in turn will help students perceive what successful arguments look like as they prepare to create their own argumentative essays.
   1. Split students into small groups (can be the same groups from the previous activity). Instruct each group to find the sentence that best serves as the claim of the article and underline it. Students should spend several minutes discussing the article and the claim—there are many possible contenders, including some minor claims. Through their discussion they should refine their understanding of the article to decide on the *key* (most important) argument Konnikova makes.
   2. After students identify the claim, ask each group to share and have the class decide on the sentence that most clearly and strongly expresses Konnikova’s claim.
   3. Instruct the groups to circle the reasons and highlight the evidence that Konnikova uses to back up her claim. Many students will struggle to distinguish claims, reasons, and evidence. Remind them that good evidence is a *fact*, while reasons and claims are *ideas* that are debatable. Reasons are ideas the author uses to support and develop the claim.
   4. As a final step, each group should outline Konnikova’s argument on a piece of chart paper. For this outline, they should list the steps (claim, reasons, evidence) in the order Konnikova presents each piece (for instance, some students might locate the claim in the final paragraph, which would then go at the end of their outline). This activity will help make the often abstract concept of argumentation concrete for students by visualizing how a professional author constructs her argument.
   5. Reflect on the outlines as a class. Consider the following prompts for discussion:
      1. Compare the different student versions and discuss the rationale for any discrepancies.
      2. Discuss what makes Konnikova’s argument effective. What choices, in terms of particular components (reasons and evidence) to include as well as organization (order of components) were most effective and why?
      3. As a segue to the next writing lesson, the teacher might point out that Konnikova’s argument is strong because she uses multiple pieces of evidence and reasons. As an experienced writer, her argument structure is looser and more creative (for instance, she doesn’t introduce her argument in the first paragraph, instead beginning with a series of mini-anecdotes to engage the reader and establish the context). When we practice creating our own outlines in the next few days, we will follow a more traditional structure (beginning with claim in thesis position at end of introduction paragraph, etc.), but this activity shows you that argumentation is not a rigid formula and that master writers can manipulate the components to great effect.
2. Assign homework for next lesson: Tell students to read “Do You Think Like Sherlock Homes,” another article by Maria Konnikova. The article can be found in the unit text packet. Note that this next article expands in greater detail on some of the central ideas of the article that students discussed today. While the second article is longer and more challenging, the first should provide enough of a foundation for them to complete an initial read. Students will still likely struggle with the language demands and challenging ideas of the second article, and that is fine. By previewing the text for homework they can gain familiarity with the article and its main ideas; in class, the teacher will provide scaffolding to help students more fully comprehend the article.

**Tier II/Academic Vocabulary from “Sherlock Holmes Can Teach You to Multitask”**

|  |  |  |
| --- | --- | --- |
|  | **These words require less time to learn**  (They are concrete, describe an object/event/process/characteristic that is familiar to students, or contain familiar word parts) | **These words require more time to learn**  (They are abstract, have multiple meanings, are a part of a word family, or are likely to appear again in future texts) |
| **Meaning can be learned from context** | Herald  Baseline  Flitting  Multitasking  Counterproductive  Frenzy  Distinguishes  Input  Mindlessness  Effortful | Predilection  Default  Engagement  Mindfully  Deliberately  Superficially  Passively  Mindfulness  Disengagement  Passive  Registers  Processing |
| **Meaning needs to be provided** |  | Uncanny  Stimulus  Warrant  Propensity  Salient |

**Lesson Twenty-Three: Discuss the Article “Do You Think Like Sherlock Holmes?”**

**Summary:**  Students will engage in a close reading of a second article on the psychology of Sherlock Holmes’s approach to detection. Students will learn how to structure their arguments in an essay format.

**Objective:** Students should leave this lesson with:

* An understanding of the article’s central ideas, point of view, arguments, and key vocabulary terms.
* An understanding of how an argument can fit in a full essay structure

**Directions for teachers:**

1. Close reading: Lead students in a close reading of the passage included at the end of this lesson.
2. Argument writing mini-lesson on essay structure: This lesson will prepare students for the upcoming culminating assessment. So far, students have been writing arguments and practicing incorporating the various pieces of their arguments, but they have not yet structured those pieces into a full essay. While students are likely already familiar with the basic structures of an essay, this mini-lesson will help them see how the pieces of an argument fit into that structure:
   1. Ask students to recall the basic components of an argument (CREAR) and to explain why each piece is important.
   2. Explain to students that these components fit very well into what they already know about essays:
      * Claim: This is your thesis statement. It will often go at the end of your introductory paragraph.
      * Reasons: These are your topic sentences. They often start your body paragraphs.
      * Evidence: This makes up the “meat” of your body paragraphs—the support for your topic sentences.
      * Acknowledge of and Response to Counterclaims: This new component will be the hardest to place. There is no set or consistent place for it. Ask students to help you generate some ideas for where to best address the counterclaim if the primary goal is to convince the reader of your argument. Some possibilities include: at the end of each body paragraph, wherever objections might naturally arise, or in a final body paragraph that deals exclusively with counterclaims.
   3. To practice this structure, ask students to respond to the following prompt based on the article they have just discussed. They should find several pieces of evidence from the text, write a claim and 2-4 reasons, and write out a counterclaim.

*Should students be encouraged to multi-task in order to save time and get more done?*

* 1. In pairs, student should exchange their arguments. Then, each student should take his partner’s argument—which is right now just a list—and turn it into an outline for a potential essay. Ask students to be thoughtful about organization: what is the best order to place the reasons in? Where might the most convincing reason go? What about the best placement of evidence? There are many ways to write an outline, but below is a basic template students might use (note counterclaim is left out, because this component can be placed flexibly at many stages—remind students to incorporate it in their outlines). If students struggle to use the template, consider modeling for them how to create an outline using your own response to the prompt.

# Thesis (claim)

# Topic sentence of 1st body paragraph (Reason #1)

## 1st piece of evidence to support Reason #1

## 2nd piece of evidence to support Reason #1, etc. (continue for all pieces of evidence)

# Topic sentence of 2nd body paragraph (Reason #2), etc. (continue for all reasons)

# Concluding idea

* 1. Students should exchange outlines with their partners and discuss their work, including whether the partner’s outline matched the writer’s conception of his/her argument. When students are finished, either collect these outlines or ask students to hold on to them for an activity in the next lesson.
  2. Encourage students to use this outlining process to create a successful essay structure during the prewriting phase of their work on the culminating assessment.

**Close reading activity: “Do You Think Like Sherlock Holmes?”**

|  |  |
| --- | --- |
| Close reading excerpt | Sample teacher dialogue and text-dependent questions |
| To both see and observe: Therein lies the secret. When I first heard the words as a child, I sat up with recognition. Like Watson, I didn’t have a clue. Some 20 years later, I read the passage a second time in an attempt to **decipher** the psychology behind its impact. I realized I was no better at observing than I had been at the tender age of 7. Worse, even. With my constant companion Sir Smartphone and my newfound love of Lady Twitter, my devotion to Count Facebook, and that itch my fingers got whenever I hadn’t checked my email for, what, 10 minutes already? OK, five—but it seemed a lifetime. Those Baker Street steps would always be a mystery.  The **confluence** of seeing and observing is central to the concept of **mindfulness**, a mental alertness that takes in the present moment to the fullest, that is able to concentrate on its immediate landscape and free itself of any distractions.  Mindfulness allows Holmes to observe those details that most of us don’t even realize we don’t see. It’s not just the steps. It’s the facial expressions, the **sartorial** details, the seemingly irrelevant **minutiae** of the people he encounters. It’s the sizing up of the occupants of a house by looking at a single room. It’s the ability to distinguish the crucial from the merely **incidental** in any person, any scene, any situation. And, as it turns out, all of these abilities aren’t just the handy fictional work of Arthur Conan Doyle. They have some real science behind them. After all, Holmes was born of Dr. Joseph Bell, Conan Doyle’s mentor at the University of Edinburgh, not some, well, more fictional inspiration. Bell was a scientist and physician with a sharp mind, a **keen** eye, and a notable **prowess** at pinpointing both his patients’ disease and their personal details. Conan Doyle once wrote to him, “Round the centre of deduction and inference and observation which I have heard you **inculcate**, I have tried to build up a man who pushed the thing as far as it would go.”  Over the past several decades, researchers have discovered that mindfulness can lead to improvements in **physiological** well-being and emotional **regulation**. It can also strengthen **connectivity** in the brain, specifically in a network of the posterior cingulate cortex, the adjacent precuneus, and the medial prefrontal cortex that maintains activity when the brain is resting. Mindfulness can even enhance our levels of wisdom, both in terms of dialectism (being **cognizant** of change and contradictions in the world) and intellectual humility (knowing your own limitations). What’s more, mindfulness can lead to improved problem solving, enhanced imagination, and better decision making. It can even be a weapon against one of the most disturbing limitations that our attention is up against: inattentional blindness.  When inattentional blindness (sometimes referred to as attentional blindness) strikes, our focus on one particular element in a scene or situation or problem causes the other elements to literally disappear. Images that hit our retina are not then processed by our brain but instead dissolve into the who-knows-where, so that we have no conscious experience of having ever been exposed to them to begin with. The phenomenon was made famous by Daniel Simons and Christopher Chabris: In their provocative study, students repeatedly failed to see a person in a gorilla suit who walked onto a basketball court midgame, pounded his chest, and walked off. | What is Konnikova’s attitude toward technology and social media? What words does she use to show her feelings? What is her point of view about the role of social media in her life?  How does Konnikova define mindfulness? How does she develop this term throughout the excerpt?  Who is Dr. Joseph Bell, and what was he like? How does Konnikova connect Bell to Holmes (how are the two characters similar?)?  What is the connection between mindfulness and the brain? What are the positive effects of mindfulness?  How does Konnikova define the idea of “inattentional blindness”? What examples and experiments does she use to develop the idea?  Looking back over this excerpt, make connections to answer this question: What are some causes of inattentional blindness? Why might it be so common today? |

**Tier II/Academic Vocabulary from “Do You Think Like Sherlock Holmes?”**

|  |  |  |  |
| --- | --- | --- | --- |
|  | **These words require less time to learn**  (They are concrete, describe an object/event/process/characteristic that is familiar to students, or contain familiar word parts) | **These words require more time to learn**  (They are abstract, have multiple meanings, are a part of a word family, or are likely to appear again in future texts) | |
| **Meaning can be learned from context** | Disheartening  Mindful  Regulation  Connectivity  Woefully  Habitual  Rummaged  Enhance | Approximate  Competence  Distinction  Deployed  Decipher  Mindfulness  Minutiae  Incidental  Keen  Multitask  Processing  Incarnations | Vigilance  Propensity  Volition  Interludes  Conscientiously  Disdainful  Utterly  Perceptiveness  Tangible  Deferred  Admonition |
| **Meaning needs to be provided** | Sartorial  Physiological  Superimposed  Twinge | Prowess  Floundered  Confluence  Inculcate  Cognizant  Cognitive  Innate  Allocation  Surreptitious  Proverbial | |

**Lesson Twenty-Four: Continue Discussion of Konnikova Articles**

**Summary:**  Students will learn how to elaborate and make connections in argument writing. Students will respond to a writing prompt about inference-making and mental processes of detection and then discuss their responses by drawing connections between unit texts and their own knowledge and experiences.

**Objective:** Students should leave this lesson with:

* Developing skill in expanding arguments by elaborating on evidence and connecting evidence to reasons and claim
* An understanding of how the unit texts interact to develop central ideas about detection and inference-making

**Directions for teachers:**

1. Writing lesson: elaboration. Explain to students that so far we have learned the pieces of an argument, how to use connective tissue to link those pieces, and how to organize those pieces into a coherent whole like an essay. The final step is elaboration: taking those pieces which form the skeleton of the argument and “fleshing them out” to create a thorough, coherent argument.
   1. Explain that elaboration is necessary to accomplish standard W.8.1.b ([CCSS.ELA-LITERACY.W.8.1.B](http://www.corestandards.org/ELA-Literacy/W/8/1/b/): Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.). A student cannot accomplish this standard if he simply lists or catalogues reasons and evidence. “Logical reasoning” implies that a student must *show* his reasoning in words and sentences of his own. Such words and sentences are also necessary for “demonstrating an understanding of the topic or text.”
   2. Show students the following brief body paragraph based on the prompt from yesterday’s writing lesson:

One reason why multitasking shouldn’t be encouraged is that it makes it harder to concentrate in school. Konnikova writes, “heavy media multitaskers are actually worse at the very thing they should be good at, task switching.”

Ask students what is lacking in the above paragraph in terms of explanation. (Some might notice that the reason in the topic sentence is about concentrating in school but the quote doesn’t mention school at all—so what’s the connection? Others might notice that the quote brings up some new concepts—media multitaskers, task switching—that the reader might not be familiar with and that require more explanation.) Show students the following version which *elaborates* upon or “fleshes out” the quote. The elaboration is in yellow.

One reason why multitasking shouldn’t be encouraged is that it makes it harder to concentrate in school. Konnikova writes, “heavy media multitaskers are actually worse at the very thing they should be good at, task switching.” This means that students who use heavy media at the same time, like a classmate who does math problems on his ipad while listening to a lecture about history, are not able to successfully switch between tasks. The result is a “multitasking frenzy,” and it is impossible to pay attention to any single thing during that frenzied chaos. Challenging tasks like solving algebra problems or understanding a lecture on U.S. history require a student’s full attention and concentration.

Ask students what the above paragraph does successfully to elaborate on the reason and evidence. Some possible responses are: the quote is explained (“This means that…”), a second piece of evidence is brought in to elaborate on the problems of “task switching,” and the quote is connected to the reason (the example of the classmate using his ipad and the final sentence connect attention problems to schoolwork.)

* 1. Instruct students to get out the argument outlines they created with a partner in the previous lesson in response to the prompt: *Should students be encouraged to multi-task in order to save time and get more done?* Students should select one topic sentence (based on a reason) from the outline to write out as a full paragraph with elaboration. They can draw evidence from both Konnikova articles. Encourage students to focus on a few things:
     1. Explaining evidence, especially when the evidence is complex. In other words, write out your *inferences* based on that evidence.
     2. Connect the evidence to the reason by returning to some of the words or ideas from the reason.
     3. Connect the evidence and reason to the claim by returning to some of the words or ideas from the claim.

Remind students that all this elaboration isn’t simply for the purpose of writing more. It is to make their arguments *stronger*. They should only elaborate when the purpose is to strengthen the reader’s understanding of the evidence and reasons and how those evidence and reasons support the claim.

* 1. Once students are done, tell them to swap their paragraphs with a partner for review and feedback. Partners should highlight or underline the parts of the paragraph they consider to be elaboration and mark one place where the writer could offer more elaboration (and, ideally, explain what to elaborate on and why). After the review and feedback are complete, partners should swap paragraphs again and the writer should add at least one more sentence of elaboration based on her partner’s feedback.

1. Whole class discussion: Connections across texts and outside texts.
   1. Tell students that we have now completed our readings for this unit. Before we begin work on the culminating assessment in the next lesson, we will reflect back on all of our readings and make some connections.
   2. Instruct students to respond to the following prompt with a quick write:

*In this unit, we have read about several detectives, both fictional and real-life (amateurs who engage in crowdsourcing*), who make inferences to solve crimes. *We have discussed the drawbacks of inference-making, including mistakes such as false inferences that lead to misunderstandings like false accusations.*

*What about you? Write about some of the mistakes or false inferences you made as a reader during this unit. Then, using what you have learned from Konnikova about how our minds perceive the world, explain how people (both readers like you and detectives) can do a better job of training their minds to “read” the world or texts more insightfully to avoid such false inferences.*

* 1. Engage in a whole-class discussion, using student responses as a starting point, but encouraging students to bring in pieces of evidence or examples from multiple unit texts to show how and why other detectives made false inferences. This would also be a good time to allow students to make connections to their lives, the world they live in, contemporary issues or current events, and other outside knowledge they may have from other readings and classes that pertain to this issue. Students will likely be able to generate other examples of false inferences from court cases, television crime procedurals, and movies, as well as the more mundane inferences of everyday life, like first impressions. Encourage them to focus on their own mental processes (or those of the people or characters they describe) and how those processes, per Konnikova, can often lead people to miss things or misunderstand stimuli. (Note that while the CCSS for ELA emphasizes text-based work, and the culminating assessment for this unit is completely text-based, it is important for students to occasionally make connections to the self, world, and other texts. Not only are these connections natural and engaging, but they can also enhance a reading experience by showing students how all knowledge is organically connected and that texts do not exist in isolation from social, cultural, historical, or personal contexts. However, such avenues of discussion are best left until *after* students have studied the texts on their own terms and have a strong understanding of the texts and should not be the centerpiece of a unit of study.)

**Lessons for Culminating Assessment**

**Summary:**  Students will complete the culminating assessment for this unit, including all major steps of the writing process (prewriting, drafting, revising, editing, proofreading, and publishing).

**Objective:** See objectives of culminating assessment handout.

**Directions for teachers:** At this stage of the unit, students will spend the next week (as suggested by the unit calendar working on their culminating assessments. Since this work is mostly individual and less structured, there are no formal lessons. There are numerous successful ways to guide students as they write. Teachers can read the steps below for general suggestions on how to structure this time. These suggestions place heavy emphasis on the writing process to help students create strong final products. Teachers may decide how to assess or evaluate the various stages of this process.

1. Introduction: Distribute to students copies of the culminating assessment, which can be found in the Unit Resources section. Read the assignment to students, and then give them time to read it over themselves and formulate any questions. Point out to students how all of the tasks are derived directly from the essential questions we have been thinking about throughout this unit, and that all the texts they have read, activities they have done, and writing lessons they have received were all designed to prepare them for this assignment. Note how the assessment gives students a choice of three topics so they can exercise choice. Make sure all students have a clear understanding of their task before moving on to the next step.
2. Prewriting: All students should spend a significant amount of time prewriting to generate ideas and to organize their ideas into a plan. In the Unit Resources section after the Culminating Assessment, teachers can find an optional planning template to guide students through this process (the template can also be adapted to include more or less choice or emphasize different strategies). Throughout the prewriting process, students should use all the previous texts, notes, and assignments from this unit at their disposal. Note that searchable text makes finding evidence quick and engaging—direct students to one of the e-text versions of the novel mentioned in the introduction (the rest of the supplementary texts can be found online) and encourage them to search for certain key words.
3. Drafting: Students should write a rough draft based on their prewriting, using their chosen texts and any annotations. This can be done at home or in class. If possible, encourage students to draft on a computer. Typing their essays on a word processor brings numerous advantages for students: it makes revising easier and likely more transformative; it will help students develop college- and career-ready technology skills (including standard [CCSS.ELA-Literacy.W.8.6](http://www.corestandards.org/ELA-Literacy/W/8/6/)); and it will prepare students for PARCC online testing. If time permits, it is ideal to require students to write multiple rough drafts: the first to get their ideas down on paper quickly and roughly and the second to organize and refine their ideas more thoughtfully. Multiple drafts also allow for multiple levels and rounds of feedback (moving from general/global to specific/local feedback) from different readers (both teacher and peers).
4. Feedback: Throughout the writing process, it is imperative that students receive regular, timely, and specific feedback. Feedback can come in many forms; however, one crucial point educators should reinforce over and again is the importance of focusing on the texts throughout the essay (as opposed to tangents that lead to outside or personal observations and experiences), which is best done through analyzing and elaborating upon multiple pieces of concrete textual evidence in each body paragraph. The culminating assessment experience should be a seamless integration of reading and writing for students, and feedback should focus on how well the writing conveys a deep understanding of the selected texts. One type of feedback that can be powerful for students but requires more structure is peer conferencing. At the end of the Unit Resources section is an optional template which can be used to structure a peer conferencing activity for a rough draft.
5. Revision, editing, proofreading:
   * Revision: In this stage, students literally “re-see” their drafts through new eyes, often aided by feedback from readers, with the purpose of clarifying and strengthening the ideas they want to convey to their readers. They re-examine every major aspect, such as claim, argument, structure, and focus, leaving the smaller details of formatting, grammar, and punctuation until after they have clearly worked out what they want to communicate and how. This stage is often the most crucial because it is where the most significant improvements to content will occur.
   * Editing: In this stage, students pay attention to wording (diction) and sentence structure (syntax). Now that they have figured out what they want to say, they will focus on *how* they say it—that is, the language and style they use to express their thoughts.
   * Proofreading: In this stage, students attend to correcting conventional errors (spelling, punctuation, grammar, usage, etc.), formatting their essays, and ensuring correct citation of sources so as to avoid plagiarism.
6. Final Draft: Students can complete the final draft at home over several days or in class. Again, typing on a word processor is ideal. Note that specific requirements in the areas of format (such as heading, title, font, length) and citation are not included in the Culminating Assessment handout so as to allow teachers to add in requirements that are consistent with their classroom expectations. (Note that grade 7 is the first grade in which the CCSS for ELA require students to learn and follow “a standard format for citation” in writing. This requirement carries over into 8th grade and beyond [[CCSS.ELA-Literacy.W.8.8](http://www.corestandards.org/ELA-Literacy/W/8/8/)]. However, the Standards deliberately do not prescribe a certain citation method [e.g. MLA, APA, etc.], leaving it open to local educators to decide which method to teach). Also, teachers might choose to adjust the list of standards on the second page of the culminating assessment handout to add requirements they want students to focus on (such as a particular reading or language skill).
7. Publishing: Publishing a piece of writing—or making it public to more readers—is a great way to motivate students and reinforce their hard work. If students know others (besides the inevitable teacher) will read their writing, they may be more likely to take pride in their work and maximize their effort and attention to detail. Some options for student publishing include:
   * Have students share their final drafts with classmates or peers from other classes and grades
   * Stage a coffee house or afterschool event where students can share their writing with parents, other teachers, administrators, and coaches
   * Post student papers on the wall in your classroom or in the hallway; invite students to create a catchy visual display to promote the topic of their unit study
   * Create a blog or wikipage where students can post their work for others to read and comment on (depending on district social media usage policies)
   * Start a yearlong student writing portfolio that includes this piece and other formal writings in other modes (narrative and informational/explanatory) that can be shared with parents at open house night, during parent-teacher conferences, or at the end of the year. Such portfolios also make excellent artifacts for evaluating student growth at the end of the year.
8. Evaluation: Because this essay is a summative assessment, it would be appropriate for teachers to assign a score or grade. While there are many ways to do so, a rubric that takes the specific skills students are asked to demonstrate (the aligned standards) and organizes them into multiple traits that delineate concrete expectations will make scoring easier, more reliable and consistent, and more meaningful for students. Teachers are encouraged to use either Tennessee’s [6-8 argument writing rubric](http://tncore.org/sites/www/Uploads/TNCORE/Rubrics/OpArgRubric-Gr6-8.pdf) or the [PARCC writing rubric](http://www.parcconline.org/samples/item-task-prototypes), both of which align to the CCSS for ELA.

**Extension activities:**

* Build in a research component to the culminating assessment requiring students to find additional print or online sources to use in their essays. Restrict their searches to books, periodicals, and other previously published or peer-reviewed work to help ensure the texts the find are both complex and credible.
* Let students indulge their creative sides and practice narrative writing skills with a creative writing exercise. Conduct a lesson in which the class analyzes the literary detective stories from this unit to form a list of the common methods and structures of the detective story genre. Using that list, students should write their own short story featuring a new detective of their creation (either modern day or in a historical period of their choice) who uses inductive and deductive reasoning to solve a crime.

**Unit Resources**

**Handout A: An Introduction to Logical Detection:**

**Logic**: A way of thinking that uses \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ to understand something or form a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ . One of the main types of reasoning is making an \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

**Inference**: The act of drawing a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ from \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ or \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

**Theory**: An \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ that explains something but is not proven to be \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

**Hypothesis**: An \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ that can be \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ to see if it is true.

**Deduction**, or \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_: A type of reasoning that moves from the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ to the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ in a “\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_” approach. Deductive reasoning is \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_: we already have an idea in mind and are seeking \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

Theory:

Hypothesis:

Observation:

Confirmation:

**Induction**, or \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_: A type of reasoning that moves from the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ to the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ in a “\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_” approach. Inductive reasoning is \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ : we notice something that might lead us to many different \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

Observation:

Pattern:

Hypothesis:

Theory:

**Handout B: Evaluating Claims**

A good claim should be DDS:

* + Debatable: a reasonable person (a good fellow reader) should be able to disagree. Otherwise, the claim is factual (e.g. “Mortimer believes Holmes’s method is guesswork”) and there is no point in arguing it in the first case!
  + Defensible: There is enough textual evidence to reasonably prove, or defend, the claim
  + Specific: The claim makes a clear, specific point instead of a general one

Now that you know the characteristics of a good claim, evaluate your partner’s claim by completing the following steps.

1. Write your partner’s **claim** below:

|  |
| --- |
|  |

1. Is your partner’s claim **debatable**? Prove it by writing a counterclaim (take the opposite point of view) below. If you can’t write a counterclaim, chances are the original claim is not debatable.

|  |
| --- |
|  |

1. Is your partner’s claim **defensible**? Find two pieces of evidence from chapter four that might prove this claim. If you can’t list two, chances are the claim is not strongly defensible.

|  |
| --- |
| Evidence #1: |
| Evidence #2: |

1. Is your partner’s claim **specific**? In your partner’s claim above, underline words or ideas that are specific. Circle words or ideas that are general or vague.
2. Once this sheet is complete, exchange it with your partner. Your partner should revise his or her original claim based upon your feedback.

**Interim Assessment #1 (Teacher Version):**

**Excerpt from Chapter Ten of *The Hound of the Baskervilles***

**Item set design**: The passage was selected based on the [PARCC Passage Selection Guidelines](http://www.parcconline.org/sites/parcc/files/PARCCCombinedPassageSelectionGuidelinesandWorksheets.pdf) and meets the complexity and length requirements. Items are designed using the [PARCC ELA Item Guidelines](http://www.parcconline.org/sites/parcc/files/FormattedItemGuidelines07.01.2013.pdf). The number, sequence, and type of items is determined by the [PARCC ELA Combined PBA and EOY Form Specifications](http://127284fc68e2f324fa90-75733c91e8a38189f2bc7be7a33dcda5.r81.cf1.rackcdn.com/CombinedPBAandEOYFormSpecifications.pdf). This particular set mimics the Grade 8 EOY form specifications for a medium/long literary text. Each item is aligned to two or more [evidence statements](http://www.parcconline.org/sites/parcc/files/Combined%20Evidence%20Tables%204%2004%202013_0.pdf), which are derived from the 8th grade [Common Core State Standards for English Language Arts](http://www.corestandards.org/ELA-Literacy/). Evidence statements are numbered in the final parenthesis. For instance, “RL1: Provides textual evidence that most strongly supports analysis of **inferences drawn from the text**. (2)” is Reading: Literature Standard #1, evidence statement #2.

**Evaluation:** If this is used as a formative assessment, teachers should study and analyze results, including trends across a class (for instance, which questions were students most likely to miss?), for evidence of where students are in relation to the standards. If used as a diagnostic, teachers might assign point values using the following rules.

**Scoring notes**: Each item is worth two points. Score each item using the following rules. (Note for some items multiple correct answers are required for one or more parts; in such cases, for a part to be considered “correct” a student must select *all* correct answers.)

* If student gets **Part A correct** and **Part B** **correct** (including, when available, part C): 2 points
* If student gets **Part A** **correct** but **misses Part B**: 1 point
* If student **misses Part A** but gets **Part B correct**: 0 points
* If student **misses Part A** and **misses Part B**: 0 points

|  |  |
| --- | --- |
| **Item #** | 1 |
| **Aligned evidence statements** | * RL1: Provides textual evidence that most strongly supports analysis of what **the text says explicitly.** (1) * RL4.1: Demonstrates the ability to determine the **meaning** of words and phrases as they are used in a text (e.g., figurative, connotative) and/or provides an analysis of the impact of specific word choice on meaning and/or tone. (1) * L4.1: Demonstrates the ability to use context (e.g., the overall meaning of a sentence or paragraph; a word’s position or function in a sentence) as a clue to the meaning of a word pr phrase. (1) |
| **Item (Asterisks mark correct answers)** | **Part A:** What does Watson mean by the word **indelibly** in paragraph one of the excerpt from *The Hound of the Baskervilles*?   1. His memories of the scenes are frightening. 2. His memories of the scenes are impossible to forget.\* 3. He does not clearly remember the scenes. 4. He does not trust his memories of the scenes.   **Part B**: Which **two** details from paragraph one **best** help clarify the meaning of **indelibly**?   1. “my recollections” 2. “extracts” 3. “fixed”\* 4. “in every detail”\* 5. “upon my memory” 6. “strange experiences” |

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| **Item #** | 2 |
| **Aligned evidence statements** | * RL1: Provides textual evidence that most strongly supports analysis of **inferences drawn from the text**. (2) * RL2: Provides a statement of a theme or central idea of a text, based on textual evidence. (1) * RL2: Provides an analysis of the development of the theme or central idea over the course of the text. (2) |
| **Item (Asterisks mark correct answers)** | **Part A**: What is one theme expressed in the excerpt from chapter ten?   1. It takes an evil villain to plan a murder. 2. Supernatural events can explain unsolved mysteries. 3. When a mystery is complex, the detective must be skeptical.\* 4. Superstitions lead people to act foolishly.   **Part B**: Which **two** sentences from paragraph three develop the theme from Part A?   1. “Twice I have with my own ears heard the sound which resembled the distant baying of a hound.” 2. “Stapleton may fall in with such a superstition, and Mortimer also, but if I have one quality upon earth it is common sense, and nothing will persuade me to believe in such a thing.” 3. “It must be confessed that the natural explanation offers almost as many difficulties as the other.”\* 4. “And always, apart from the hound, there is the fact of the human agency in London, the man in the cab, and the letter which warned Sir Henry against the moor.” 5. “This at least was real, but it might have been the work of a protecting friend as easily as of an enemy.”\* 6. “Where is that friend or enemy now?” |

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| **Item #** | 3 |
| **Aligned evidence statements** | * RL1: Provides textual evidence that most strongly supports analysis of **inferences drawn from the text**. (2) * RL2: Provides an analysis of how the theme or central idea relates to the characters, setting, and/or plot (3) |
| **Item (Asterisks mark correct answers)** | **Part A**: What idea does the setting in paragraph two reveal?   1. The setting shows that the characters are confused. 2. The setting shows that mysterious events are about to occur. 3. The setting shows that the weather mirrors the characters’ moods.\* 4. The setting shows that the moor is beautiful.   **Part B:** Which phrase from paragraph two **best** supports the answer to part A?   1. “A dull and foggy day with a drizzle of rain” 2. “the dreary curves of the moor” 3. “It is melancholy outside and in”\* 4. “which is the more terrible because I am unable to define it” |

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| **Item #** | 4 |
| **Aligned evidence statements** | * RL1: Provides textual evidence that most strongly supports analysis of **inferences drawn from the text**. (2) * RL2: Provides an analysis of how the theme or central idea relates to the characters, setting, and/or plot. (3) |
| **Item (Asterisks mark correct answers)** | **Part A:** What central idea is expressed in paragraph four from the excerpt?   1. Watson wants to learn more about the stranger.\* 2. Watson knows the identity of the stranger. 3. Watson will wait before deciding what to do with the stranger. 4. Watson wants to kill the stranger.   **Part B:** What does the central idea from Part A show about Watson’s character?   1. Watson is a man of swift action and violence. 2. Watson is a clever detective who always solves the crime. 3. Watson is not smart enough to understand what is obvious. 4. Watson is a careful thinker who considers all options.\*   **Part C**: What phrase from paragraph three supports the answer to Part B?   1. “is surely not to be thought of” 2. “I am his agent” 3. “Suppose that there were really some huge hound”\* 4. “Where is that friend or enemy now?” |

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| **Item #** | 5 |
| **Aligned evidence statements** | * RL1: Provides textual evidence that most strongly supports analysis of **inferences drawn from the text**. (2) * RL3: Provides an analysis of how particular lines of dialogue or incidents in a story or drama **provoke a decision.** (2) |
| **Item (Asterisks mark correct answers)** | **Part A:** At the end of paragraph four, Watson decides that “To this one purpose I must now devote all my energies.” Why does Watson make this decision?   1. He suddenly realizes where the stranger is hiding. 2. He worries that the hound will attack the stranger first. 3. Sir Henry is anxious and needs Watson to solve the crime. 4. He believes he and Sir Henry could soon be harmed.\*   **Part B:** What phrase from the excerpt **best** supports the answer in Part A?   1. “The baronet is in a black reaction” (paragraph 2) 2. “a feeling of impending danger” (paragraph 2)\* 3. “a strange creature upon the moor” (paragraph 3) 4. “A stranger then is still dogging us” (paragraph 3) |

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| **Item #** | 6 |
| **Aligned evidence statements** | * RL1: Provides textual evidence that most strongly supports analysis of **inferences drawn from the text**. (2) * RL6: Provides an analysis of how one or more differences in the points of view of the characters and the audience and/or reader (e.g. through the use of dramatic irony) create such effects as suspense or humor. (1) |
| **Item (Asterisks mark correct answers)** | **Part A:** How does Doyle’s use of Watson’s point of view as narrator create a sense of mystery?   1. Because Watson is an unreliable narrator, the reader does not trust his version of events. 2. Because Watson does not understand his situation, the reader must solve the crime. 3. Because Watson hints that he knows more than the reader does, the reader becomes confused. 4. Because Watson refuses to believe in superstition, the reader wonders if the hound is real.\*   **Part B:** Which lines from the excerpt support the answer in part A? Select **one** answer.   1. “Now, however, I have arrived at a point in my narrative where I am compelled to abandon this method and to trust once more to my recollections, aided by the diary which I kept at the time.” (paragraph 1) 2. “Consider the long sequence of incidents which have all pointed to some sinister influence which is at work around us.” (paragraph 3) 3. “Twice I have with my own ears heard the sound which resembled the distant baying of a hound. It is incredible, impossible, that it should really be outside the ordinary laws of nature.” (paragraph 3)\* 4. “Has he remained in London, or has he followed us down here? Could he—could he be the stranger whom I saw upon the tor?” (paragraph 3) |

**Interim Assessment #1 (Student Version):**

**Excerpt from Chapter Ten of *The Hound of the Baskervilles***

**Instructions**: Please read the excerpt from chapter ten of Arthur Conan Doyle’s *The Hound of the Baskervilles*, a novel published in 1902. In this excerpt, Sherlock Holmes’s assistant Watson describes events he has experienced while investigating a murder. After reading the excerpt, answer the questions that follow.

From chapter 10 of *The Hound of the Baskervilles*

By Arthur Conan Doyle

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| 1 | So far I have been able to quote from the reports which I have forwarded during these early days to Sherlock Holmes. Now, however, I have arrived at a point in my narrative where I am compelled to abandon this method and to trust once more to my recollections, aided by the diary which I kept at the time. A few extracts from the latter will carry me on to those scenes which are indelibly fixed in every detail upon my memory. I proceed, then, from the morning which followed our abortive chase of the convict and our other strange experiences upon the moor. |
| 2 | October 16th. A dull and foggy day with a drizzle of rain. The house is banked in with rolling clouds, which rise now and then to show the dreary curves of the moor, with thin, silver veins upon the sides of the hills, and the distant boulders gleaming where the light strikes upon their wet faces. It is melancholy outside and in. The baronet[[1]](#footnote-1) is in a black reaction after the excitements of the night. I am conscious myself of a weight at my heart and a feeling of impending danger—ever present danger, which is the more terrible because I am unable to define it. |
| 3 | And have I not cause for such a feeling? Consider the long sequence of incidents which have all pointed to some sinister influence which is at work around us. There is the death of the last occupant of the Hall[[2]](#footnote-2), fulfilling so exactly the conditions of the family legend, and there are the repeated reports from peasants of the appearance of a strange creature upon the moor[[3]](#footnote-3). Twice I have with my own ears heard the sound which resembled the distant baying of a hound. It is incredible, impossible, that it should really be outside the ordinary laws of nature. A spectral hound which leaves material footmarks and fills the air with its howling is surely not to be thought of. Stapleton may fall in with such a superstition, and Mortimer also, but if I have one quality upon earth it is common sense, and nothing will persuade me to believe in such a thing. To do so would be to descend to the level of these poor peasants, who are not content with a mere fiend dog but must needs describe him with hell-fire shooting from his mouth and eyes. Holmes would not listen to such fancies, and I am his agent. But facts are facts, and I have twice heard this crying upon the moor. Suppose that there were really some huge hound loose upon it; that would go far to explain everything. But where could such a hound lie concealed, where did it get its food, where did it come from, how was it that no one saw it by day? It must be confessed that the natural explanation offers almost as many difficulties as the other. And always, apart from the hound, there is the fact of the human agency in London, the man in the cab, and the letter which warned Sir Henry against the moor. This at least was real, but it might have been the work of a protecting friend as easily as of an enemy. Where is that friend or enemy now? Has he remained in London, or has he followed us down here? Could he—could he be the stranger whom I saw upon the tor[[4]](#footnote-4)? |
| 4 | It is true that I have had only the one glance at him, and yet there are some things to which I am ready to swear. He is no one whom I have seen down here, and I have now met all the neighbours. The figure was far taller than that of Stapleton, far thinner than that of Frankland. Barrymore it might possibly have been, but we had left him behind us, and I am certain that he could not have followed us. A stranger then is still dogging us, just as a stranger dogged us in London. We have never shaken him off. If I could lay my hands upon that man, then at last we might find ourselves at the end of all our difficulties. To this one purpose I must now devote all my energies. |

**1.**

**Part A:** What does Watson mean by the word **indelibly** in paragraph one of the excerpt from *The Hound of the Baskervilles*?

1. His memories of the scenes are frightening.
2. His memories of the scenes are impossible to forget.
3. He does not clearly remember the scenes.
4. He does not trust his memories of the scenes.

**Part B**: Which **two** details from paragraph one **best** help clarify the meaning of **indelibly**?

1. “my recollections”
2. “extracts”
3. “fixed”
4. “in every detail”
5. “upon my memory”
6. “strange experiences”

2.

**Part A**: What is one theme expressed in the excerpt from chapter ten?

1. It takes an evil villain to plan a murder.
2. Supernatural events can explain unsolved mysteries.
3. When a mystery is complex, the detective must be skeptical.
4. Superstitions lead people to act foolishly.

**Part B**: Which **two** sentences from paragraph three develop the theme from Part A?

1. “Twice I have with my own ears heard the sound which resembled the distant baying of a hound.”
2. “Stapleton may fall in with such a superstition, and Mortimer also, but if I have one quality upon earth it is common sense, and nothing will persuade me to believe in such a thing.”
3. “It must be confessed that the natural explanation offers almost as many difficulties as the other.”
4. “And always, apart from the hound, there is the fact of the human agency in London, the man in the cab, and the letter which warned Sir Henry against the moor.”
5. “This at least was real, but it might have been the work of a protecting friend as easily as of an enemy.”
6. “Where is that friend or enemy now?”

3.

**Part A**: What idea does the setting in paragraph two reveal?

1. The setting shows that the characters are confused.
2. The setting shows that mysterious events are about to occur.
3. The setting shows that the weather mirrors the characters’ moods.
4. The setting shows that the moor is beautiful.

**Part B:** Which phrase from paragraph two **best** supports the answer to part A?

1. “A dull and foggy day with a drizzle of rain”
2. “the dreary curves of the moor”
3. “It is melancholy outside and in”
4. “which is the more terrible because I am unable to define it”

4.

**Part A:** What central idea is expressed in paragraph four from the excerpt?

1. Watson wants to learn more about the stranger.
2. Watson knows the identity of the stranger.
3. Watson will wait before deciding what to do with the stranger.
4. Watson wants to kill the stranger.

**Part B:** What does the central idea from Part A show about Watson’s character?

1. Watson is a man of swift action and violence.
2. Watson is a clever detective who always solves the crime.
3. Watson is not smart enough to understand what is obvious.
4. Watson is a careful thinker who considers all options.

**Part C**: What phrase from paragraph three supports the answer to Part B?

1. “is surely not to be thought of”
2. “I am his agent”
3. “Suppose that there were really some huge hound”
4. “Where is that friend or enemy now?”

5.

**Part A:** At the end of paragraph four, Watson decides that “To this one purpose I must now devote all my energies.” Why does Watson make this decision?

1. He suddenly realizes where the stranger is hiding.
2. He worries that the hound will attack the stranger first.
3. Sir Henry is anxious and needs Watson to solve the crime.
4. He believes he and Sir Henry could soon be harmed.

**Part B:** What phrase from the excerpt **best** supports the answer in Part A?

1. “The baronet is in a black reaction” (paragraph 2)
2. “a feeling of impending danger” (paragraph 2)
3. “a strange creature upon the moor” (paragraph 3)
4. “A stranger then is still dogging us” (paragraph 3)

6.

**Part A:** How does Doyle’s use of Watson’s point of view as narrator create a sense of mystery?

1. Because Watson is an unreliable narrator, the reader does not trust his version of events.
2. Because Watson does not understand his situation, the reader must solve the crime.
3. Because Watson hints that he knows more than the reader does, the reader becomes confused.
4. Because Watson refuses to believe in superstition, the reader wonders if the hound is real.

**Part B:** Which lines from the excerpt support the answer in part A? Select **one** answer.

1. “Now, however, I have arrived at a point in my narrative where I am compelled to abandon this method and to trust once more to my recollections, aided by the diary which I kept at the time.” (paragraph 1)
2. “Consider the long sequence of incidents which have all pointed to some sinister influence which is at work around us.” (paragraph 3)
3. “Twice I have with my own ears heard the sound which resembled the distant baying of a hound. It is incredible, impossible, that it should really be outside the ordinary laws of nature.” (paragraph 3)
4. “Has he remained in London, or has he followed us down here? Could he—could he be the stranger whom I saw upon the tor?” (paragraph 3)

**Interim Assessment #2: *The Hound of the Baskervilles***

**Argument Paragraph**

Prompt:

*What makes Sherlock Holmes a great detective? Consider Holmes’s methods in* The Hound of the Baskervilles *and how he solves the crime, and then write a paragraph in which you argue for which characteristic or skill makes Holmes a great detective.*

In your paragraph, be sure to:

* Include a claim which states your argument
* Support your claim with reasons and multiple pieces of evidence from the novel
* Acknowledge and respond to at least one counterclaim
* Use “connective tissue” (transitions and elaboration) to show how your ideas relate to each other
* Follow the conventions of standard written English

**Standards assessed**:

**Reading:**

* [CCSS.ELA-Literacy.CCRA.R.1](http://www.corestandards.org/ELA-Literacy/CCRA/R/1/) Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
* [CCSS.ELA-Literacy.RL.8.2](http://www.corestandards.org/ELA-Literacy/RL/8/2/) Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.
* [CCSS.ELA-Literacy.RL.8.3](http://www.corestandards.org/ELA-Literacy/RL/8/3/) Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

**Writing:**

* [CCSS.ELA-Literacy.W.8.1](http://www.corestandards.org/ELA-Literacy/W/8/1/) Write arguments to support claims with clear reasons and relevant evidence
  + [CCSS.ELA-Literacy.W.8.1a](http://www.corestandards.org/ELA-Literacy/W/8/1/a/) Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.
  + [CCSS.ELA-Literacy.W.8.1b](http://www.corestandards.org/ELA-Literacy/W/8/1/b/) Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.
  + [CCSS.ELA-Literacy.W.8.1c](http://www.corestandards.org/ELA-Literacy/W/8/1/c/) Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.
  + [CCSS.ELA-Literacy.W.8.1d](http://www.corestandards.org/ELA-Literacy/W/8/1/d/) Establish and maintain a formal style.
* [CCSS.ELA-Literacy.W.8.4](http://www.corestandards.org/ELA-Literacy/W/8/4/) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
* [CCSS.ELA-Literacy.W.8.9](http://www.corestandards.org/ELA-Literacy/W/8/9/) Draw evidence from literary or informational texts to support analysis, reflection, and research.
  + [CCSS.ELA-Literacy.W.8.9a](http://www.corestandards.org/ELA-Literacy/W/8/9/a/) Apply *grade 8 Reading standards* to literature (e.g., “Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new”)

**Interim Assessment #3 (Teacher Version):**

**Informational Text: “Is There Such a Thing as Too Much Evidence?”**

**Assessment design**: The passage was selected based on the [PARCC Passage Selection Guidelines](http://www.parcconline.org/sites/parcc/files/PARCCCombinedPassageSelectionGuidelinesandWorksheets.pdf) and meets the complexity and length requirements. The activities do not mimic the style and format of PARCC questions; rather, they are designed to more deeply probe student comprehension of informational texts through performance-based, constructed response (or open-ended) prompts. Each item is aligned to at least two 8th grade [Common Core State Standards for English Language Arts](http://www.corestandards.org/ELA-Literacy/). The aspects of the standards that each activity assesses are bolded below.

**Evaluation:** Because this is a formative assessment, it is not intended to be scored (Although teachers may choose to assign point values to activities and grade them based on accuracy and thoroughness of response). Instead, teachers should study and analyze student work for evidence of where students are in relation to the standards. To aid teachers, notes on possible student responses are provided below; these notes are not meant to be exhaustive of all possible accurate or strong responses. Also, students may word their ideas differently.

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| **Activity #** | 1 |
| **Aligned standards** | [CCSS.ELA-Literacy.RI.8.1](http://www.corestandards.org/ELA-Literacy/RI/8/1/) **Cite the textual evidence that most strongly supports an analysis** **of** what the text says explicitly as well as **inferences drawn from the text**.  [CCSS.ELA-Literacy.RI.8.2](http://www.corestandards.org/ELA-Literacy/RI/8/2/) **Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas**; provide an objective summary of the text. |
| **Possible student responses** | Central ideas:   * Every-day citizens (or amateurs) used technology and social media to investigate the Boston bombing * Law enforcement officials (or the FBI or prosecutors) received a massive amount of information as potential evidence * The “flood of evidence” presents a challenge for law enforcement officials * In some ways the “flood of evidence” makes the job of law enforcement officials easier; in others, it makes it harder * The news or social media can influence witnesses’ perception or memories of events   Supporting ideas: Students may use any number of details to support their central idea. Check to make sure students actually select details (instead of broad ideas or summaries) and that the details are relevant to the central idea. |

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| **Activity #** | 2 |
| **Aligned standards** | [CCSS.ELA-Literacy.RI.8.1](http://www.corestandards.org/ELA-Literacy/RI/8/1/) **Cite the textual evidence that most strongly supports an analysis** **of what the text says explicitly as well as inferences drawn from the text.**  [CCSS.ELA-Literacy.RI.8.4](http://www.corestandards.org/ELA-Literacy/RI/8/4/) **Determine the meaning of words and phrases as they are used in a text**, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.  [CCSS.ELA-Literacy.L.8.4](http://www.corestandards.org/ELA-Literacy/L/8/4/) **Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on grade 8 reading and content, choosing flexibly from a range of strategies.** |
| **Possible student responses** | The term “crowd-sourced investigation” means:   * Investigation by a large group of citizens or amateurs * Investigation using social media and personal technology such as cell phone cameras   Specific examples that develop the term:   * “every inch of Copley Square was captured on camera” * “It was the camera phones” * “a flood of images and tips” * “A massive crowd means a massive pool of witnesses” * “a Twitpic” * “social media and crowd-sourced tips” |

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| **Activity #** | 3 |
| **Aligned standards** | [CCSS.ELA-Literacy.RI.8.1](http://www.corestandards.org/ELA-Literacy/RI/8/1/) **Cite the textual evidence that most strongly supports an analysis** **of what the text says explicitly as well as inferences drawn from the text**.  [CCSS.ELA-Literacy.RI.8.8](http://www.corestandards.org/ELA-Literacy/RI/8/8/) **Delineate and evaluate the** argument and **specific claims in a text, assessing whether** the reasoning is sound and **the evidence is relevant and sufficient**; recognize when irrelevant evidence is introduced. |
| **Possible student responses** | Claim: Crowd-source evidence is problematic because it is not always reliable or based on firm reasoning (or it is not always strong enough to be used in court).  Evidence that supports claim:   * “random facts” * “evidentiary hurdles” * “When was the photo taken? Who took it? How do we know that it is accurate? How do we know it wasn’t Photoshopped?” * “just because something looks one way, you still have to prove it in evidence” * “not based upon or influenced by some blog” * “I’m sure the FBI is going nuts with all the leads and the photos”   Is the evidence relevant and sufficient to support the claim? For this question, there is a wide range of possible answers. Most students will find Stern’s reasoning sound, because his example of the photographs proves that there are alternative explanations for most amateur “evidence.” However, some students might argue that Stern does not provide a specific example of a crowd-sourced piece of evidence that was not reliable. |

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| **Activity #** | 4 |
| **Aligned standards** | [CCSS.ELA-Literacy.RI.8.1](http://www.corestandards.org/ELA-Literacy/RI/8/1/) **Cite the textual evidence that most strongly supports an analysis** **of** **what the text says explicitly as well as inferences drawn from the text**.  [CCSS.ELA-Literacy.RI.8.3](http://www.corestandards.org/ELA-Literacy/RI/8/3/) **Analyze how a text makes connections among and distinctions between** individuals, **ideas**, or events (e.g., through comparisons, analogies, or categories).  [CCSS.ELA-Literacy.RI.8.4](http://www.corestandards.org/ELA-Literacy/RI/8/4/) **Determine the meaning of words and phrases as they are used in a text**, **including figurative**, connotative, and technical **meanings**; **analyze the impact of specific word choices on meaning** and tone, including analogies or allusions to other texts.  [CCSS.ELA-Literacy.RI.8.6](http://www.corestandards.org/ELA-Literacy/RI/8/6/) **Determine an author’s** point of view\* or **purpose** in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.  [CCSS.ELA-Literacy.L.8.5](http://www.corestandards.org/ELA-Literacy/L/8/5/) **Demonstrate understanding of figurative language**, word relationships, and nuances in word meanings. |
| **Possible student responses** | Purpose: To show how much data or pieces of information crowd-sourced investigations can unearth.  What it reveals about the crowd-sourced evidence:   * There is often too much of such evidence for law enforcement officials to sift through * The flood of information can be overwhelming to professional investigators   Pros:   * “you’ve got hoards of enterprising reporters out there trying to dredge up [information]” * “there’s information that can be gleaned from the computer that you otherwise wouldn’t get”   Cons:   * “prosecutors generally don’t like a whole lot of statements that witnesses have made” * “no two statements are exactly the same” * “the defense lawyer puts some seeds of doubt into the minds of a jury” * “it can complicate the case” * “there’s such a thing as too much information” |

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| **Activity #** | 5 |
| **Aligned standards** | [CCSS.ELA-Literacy.RI.8.1](http://www.corestandards.org/ELA-Literacy/RI/8/1/) **Cite the textual evidence that most strongly supports an analysis** **of** what the text says explicitly as well as **inferences drawn from the text**.  [CCSS.ELA-Literacy.RI.8.4](http://www.corestandards.org/ELA-Literacy/RI/8/4/) Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; **analyze the impact of specific word choices on meaning** and tone, including analogies or allusions to other texts.  [CCSS.ELA-Literacy.RI.8.6](http://www.corestandards.org/ELA-Literacy/RI/8/6/) **Determine an author’s point of view**\* or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.  \*Note that while Stern is not technically the author of the article, because he is interviewed he serves as the “author” of his own words. |
| **Possible student responses** | There are many possible ways to answer this question. Some common ideas that might be found in strong responses include:   * Stern is ambivalent toward crowd-sourced investigation, recognizing it as both “a blessing a curse.” We also see this ambivalence in the following words and phrases:   + “I don’t know.”   + “In some respects it’s easier”   + “On the other hand” * Stern does not have anything against crowd-sourced investigation and is even appreciative of the new information it can sometimes unearth. We see his somewhat positive attitude toward citizen investigators in the following words and phrases:   + “might make even some common sense”   + “enterprising reporters”   + “It’s great that there are people out there”   + “they’re free to talk to reporters” * Stern is skeptical of the quality of crowd-sourced investigation, especially whether it can be used effectively in court. We see his skeptical attitude in the following words and phrases:   + “evidentiary hurdles”   + “but it can complicate the case”   + “I’m sure the FBI is going nuts”   + “how do we admit it into evidence?” |

**Interim Assessment #3 (Student Version):**

**Informational Text: “Is There Such a Thing as Too Much Evidence?”**

**Instructions**: Please read the excerpt from the article “Is There Such a Thing as Too Much Evidence?”, which was published in April 2013 after the Boston marathon bombings. The article was written by Brian Resnick for the periodical *National Journal* and features an interview with Howard K. Stern, a lawyer who is familiar with investigations of terrorism. The interview questions are in bold. After reading the excerpt, complete the activities that follow.

“Is There Such a Thing as Too Much Evidence?”

By Brian Resnick

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| 1 | It's possible that every inch of Copley Square was captured on camera in the moments after the Boston Marathon bombing. But it wasn't due to some Big Brother[[5]](#footnote-5) network of municipal cameras. It was the camera phones. In the hours and moments after the attacks, perhaps the largest crowd-sourced investigation ever began, with the FBI receiving a flood of images and tips. |
| 2 | "Every reason that gave that site an attractive place for a terrorist’s bomb also made it easier for law enforcement to figure out who did it," says Howard K. Stern, who was the U.S. attorney for the Massachusetts district from 1993 to 2001. |
| 3 | A massive crowd means a massive pool of witnesses. But this also puts forward new challenges when the issue comes to court. For instance, is a Twitpic a reliable source of evidence? |
| 4 | Recently, I spoke with Stern on the phone about how the U.S. Attorney's Office might proceed with a terrorism case, and what role social media and crowd-sourced tips can play in a conviction. |
| 5 | The following interview has been edited for clarity and length. |
| 6 | **From all the evidence, all the photos, all of the witnesses on the scene, it might seem like this is an easy case for the U.S. to prosecute. But does this flood of information complicate matters at all?** |
| 7 | Sometimes the media or the average citizen will put together a couple of random facts and reach some conclusion, and that might make even some common sense. But still, there’s some evidentiary hurdles that the prosecutor has to show. |
| 8 | So let’s say someone posted on the Internet a photo of this guy with the backpack. The defense lawyer is going to ask: When was the photo taken? Who took it? How do we know that it is accurate? How do we know it wasn’t Photoshopped? |
| 9 | That’s an example of where, just because something looks one way, you still have to prove it in evidence. I do think that’s one of the reasons why some people have asked me, "Why didn’t the government release all the video footage they had of the bombing?" They only released the photos of the two guys. I think they wanted to keep the witnesses or the potential witnesses as uninfluenced as possible by what they might see in the media. |
| 10 | That’s a big challenge. We’ve all been saturated with news, but you want the witnesses' unvarnished memory of what happened that day, not based upon or influenced by some blog or some media story. |
| 11 | I’m sure one of the arguments the defense lawyers will make as they did in Oklahoma City is that the trial should be moved. That it shouldn’t be in Boston, it should be someplace else. |
| 12 | **News outlets have covered this story from every possible angle, interviewing friends and relatives of the suspects and many who were witnesses to the blast. For instance, *The* *New York Times***[**tracked down**](http://www.nytimes.com/interactive/2013/04/22/sports/boston-moment.html?ref=us)**and recorded runners who were just finishing the race as the blast occurred—all witnesses to the crime. Does this help or hurt the investigation?** |
| 13 | It’s both a blessing and a curse if you are a prosecutor, because obviously, you’ve got hoards of enterprising reporters out there trying to dredge up [information]. On the other side, prosecutors generally don’t like a whole lot of statements that witnesses have made other than statements they make to the government agencies. Because I don’t care how good of a memory you have, no two statements are exactly the same. They can’t be. |
| 14 | If *The New York Times* [for instance] interviews someone and they say, “Well, I bumped into someone right before the blast, and he gave me a strange look.” And then they are interviewed by the government. Or put it the other way around.... The lawyer on cross-examination can say, “Isn’t it possible you were bumped into by somebody else? You gave conflicting accounts, didn’t you, when you bumped into the guy—what do you mean?” So the defense lawyer puts some seeds of doubt into the minds of a jury. It’s a blessing and a curse. It’s great that there are people out there, and it’s a free country, they’re free to talk to reporters, but it can complicate the case. |
| 15 | **Does the flood of information make the job of the U.S. attorney harder or easier?** |
| 16 | That’s a great question, let me think about that for a second. |
| 17 | I don’t know. In some respects it’s easier, there’s information that can be gleaned from the computer that you otherwise wouldn’t get. So, for example, if the press accounts are accurate about the brother who died had posted some things on a YouTube account, that may give a window into certain things that you might not have if he had read a book, took a book out of the library. |
| 18 | On the other hand, yeah, there’s such a thing as too much information. I’m sure the FBI is going nuts with all the leads and the photos that are being sent into them and people putting things on Facebook. |
| 19 | At the end of the day, a lot of the important photographs will be introduced. A lot of them come from either people that have now self- identified themselves and they will testify that they took this picture, some of them will come from pole cameras and things like that, which will be authenticated by the owner of the store. At the end of the day, this evidence will come in. But what the prosecutor has to think about is not just what the evidence is, but how do we admit it into evidence? Get it to be legitimate evidence that the jury can hear, as opposed to what the newspaper chooses to print. Those are totally different things. |

1. What is a central idea of this article, and what are two details from the text that support that central idea? Fill in the organizer below.

|  |  |
| --- | --- |
| **Central idea:** | |
| **Supporting detail #1:** | **Supporting detail #2:** |

1. Based on the passage, how does Resnick develop the meaning of the term “crowd-sourced investigation” from paragraph one? In a short written response, explain what the term means in the article and how Resnick uses specific examples to develop the term.
2. In paragraphs 7-10, what claim does Howard K. Stern make about the quality of crowd-sourced evidence? Fill out the organizer below with the claim and choose two pieces of evidence from paragraphs 7-10 that Stern uses to support his claim. Then, in a short written response below, explain whether the evidence is relevant and sufficient to support the claim.

In a short written response, explain whether the evidence is relevant and sufficient to support the claim and justify your answer.

1. Resnick refers several times to the flow of information from crowd-sourced investigation as a “flood.” Think about what this metaphor means and why he uses it. Then, fill out the table below by writing in the meaning and purpose of the metaphor.

Howard K. Stern says that the flood of information is “a blessing and a curse” (paragraph 13) for investigators and prosecutors. When it comes to investigating a crime and trying a criminal in court, what are the pros and cons of this “flood of information”? Fill out the table below with at least two examples each of pros and cons from paragraphs 13-19:

|  |  |
| --- | --- |
| **“Flood of information” metaphor** | |
| Meaning: | |
| Purpose: | |
| Pros: | Cons: |

1. (Write on a separate sheet of paper) In a short paragraph, analyze Howard K. Stern’s point of view toward crowd-sourced investigation, including the words and phrases he uses in the text to reveal his point of view.

**Culminating Assessment:**

**“Sherlock Holmes: Reading Like a Detective” Unit**

**Objectives** (For more detail about what each of these objectives looks like, see the standards on the next page):

* To show strong, insightful understanding of the texts and topics from the unit
* To use the writing process to make your writing better over time
* To write a thorough, well-reasoned, and convincing argument about texts
* To demonstrate command of the conventions of standard written English

**Task:** Choose *one* of the three prompts below:

1. Prompt A: What makes for a good detective? After having read several stories and articles about various kinds of detectives, think about what you have learned about detectives and their methods. Then, **write an essay which makes an argument about what makes for a good detective.**

Cite textual evidence from *The Hound of the Baskervilles* and *at* *least three other* texts from the unit to support your argument. Follow the conventions of standard written English, including proper citation of sources. In your essay, be sure to consider:

* What qualities detectives share
* How detectives differ in their approaches and level of success
* How innovations like modern psychology or crowdsourcing affect our understanding of what makes for a good detective

1. Prompt B: What are the benefits and drawbacks of inference-making? After having read several stories and articles about detectives making inferences, think about what you have learned about how people make inferences and the consequences of those inferences. Then, **write an essay which makes an argument about the benefits and drawbacks of making inferences.**

Cite textual evidence from *The Hound of the Baskervilles* and *at* *least three other* texts from the unit to support your argument. Follow the conventions of standard written English, including proper citation of sources. In your essay, be sure to consider:

* Why readers and detectives make inferences to solve problems
* How readers and detectives make inferences
* The pros and cons of inference-making and whether the pros outweigh the cons or vice versa

1. Prompt C: How has social media changed the way detection works from the time of Sherlock Holmes to today, and are these changes for the better?After having read several stories and articles about detection over a century ago as well as today, think about how detection has changed over the years and the consequences of these changes. Then, **write an essay which makes an argument about how social media has changed detection and whether these changes are for the better**.

Cite textual evidence from *The Hound of the Baskervilles* and *at* *least three other* texts from the unit to support your argument. Follow the conventions of standard written English, including proper citation of sources. In your essay, be sure to consider:

* The characteristics of the Holmesian method of detection
* What modern methods of detection look like and how they compare and contrast to the Holmesian method
* How amateur investigation or crowdsourcing contributes to or hinders investigations

**Standards assessed by writing tasks\***:

**Reading:**

* [CCSS.ELA-Literacy.CCRA.R.1](http://www.corestandards.org/ELA-Literacy/CCRA/R/1/) Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
* [CCSS.ELA-Literacy.CCRA.R.9](http://www.corestandards.org/ELA-Literacy/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.
* [CCSS.ELA-Literacy.CCRA.R.10](http://www.corestandards.org/ELA-Literacy/CCRA/R/10/) Read and comprehend complex literary and informational texts independently and proficiently.

**Writing:**

* [CCSS.ELA-Literacy.W.8.1](http://www.corestandards.org/ELA-Literacy/W/8/1/) Write arguments to support claims with clear reasons and relevant evidence
  + [CCSS.ELA-Literacy.W.8.1a](http://www.corestandards.org/ELA-Literacy/W/8/1/a/) Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.
  + [CCSS.ELA-Literacy.W.8.1b](http://www.corestandards.org/ELA-Literacy/W/8/1/b/) Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.
  + [CCSS.ELA-Literacy.W.8.1c](http://www.corestandards.org/ELA-Literacy/W/8/1/c/) Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.
  + [CCSS.ELA-Literacy.W.8.1d](http://www.corestandards.org/ELA-Literacy/W/8/1/d/) Establish and maintain a formal style.
  + [CCSS.ELA-Literacy.W.8.1e](http://www.corestandards.org/ELA-Literacy/W/8/1/e/) Provide a concluding statement or section that follows from and supports the argument presented.
* [CCSS.ELA-Literacy.W.8.4](http://www.corestandards.org/ELA-Literacy/W/8/4/) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
* [CCSS.ELA-Literacy.W.8.5](http://www.corestandards.org/ELA-Literacy/W/8/5/) With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 8 [here](http://www.corestandards.org/ELA-Literacy/L/8).)
* [CCSS.ELA-Literacy.W.8.6](http://www.corestandards.org/ELA-Literacy/W/8/6/) Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.
* [CCSS.ELA-Literacy.W.8.9](http://www.corestandards.org/ELA-Literacy/W/8/9/) Draw evidence from literary or informational texts to support analysis, reflection, and research.
  + [CCSS.ELA-Literacy.W.8.9a](http://www.corestandards.org/ELA-Literacy/W/8/9/a/) Apply *grade 8 Reading standards* to literature (e.g., “Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new”).
  + [CCSS.ELA-Literacy.W.8.9b](http://www.corestandards.org/ELA-Literacy/W/8/9/b/) Apply *grade 8 Reading standards* to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced”).

**Language:**

* [CCSS.ELA-Literacy.L.8.1](http://www.corestandards.org/ELA-Literacy/L/8/1/) Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
* [CCSS.ELA-Literacy.L.8.2](http://www.corestandards.org/ELA-Literacy/L/8/2/) Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

\*Note that for the Reading strand, College and Career Readiness Anchor Standards are used because students will write about both literary and informational texts together. Some standards, like Reading standards 2-8 and Language standards 3-6, are not listed because they are not explicitly required by the task. However, students will likely engage in some of these standards through their writing choices (for instance, students might choose to write about point of view or word choice, or use language to create particular effects).

**Planning Template for Culminating Assessment**

1. **Choose your prompt:** Which prompt did you decide to write about? Write the letter of the prompt and the key question you must answer below:

|  |
| --- |
|  |

1. **Select your texts and evidence:** What texts will you write about? What evidence would be relevant to help answer your question? List the texts below and find and record at least three pieces of evidence from each text, including page number (direct quotes are best). If you want to use more than four texts, continue the table on a separate sheet of paper.

|  |  |
| --- | --- |
| Texts: | Pieces of evidence: |
| #1: *The Hound of the Baskervilles*, by Arthur Conan Doyle | 1)  2)  3) |
| #2: | 1)  2)  3) |
| #3: | 1)  2)  3) |
| #4: | 1)  2)  3) |

1. **Analyze your evidence**: Return to the question you wrote on the first page. Examine the evidence you have gathered. Ask yourself: Based on your understanding of the evidence, what are some possible answers to the question? Write out your thoughts below using a method of your choice (free write, brainstorm, graphic organizer, etc.).
2. **Draft a claim:** Based on the above prewriting, what is your strongest idea to answer the question? Write it below as a rough draft of your **claim/thesis**:

|  |
| --- |
|  |

1. Find a partner or teacher to help evaluate your claim. Your partner should give you feedback on whether your claim is debatable, defensible, and specific. Revise your claim based on that feedback.
2. On a separate sheet of people, write out an outline for your rough draft. Remember to include all the pieces of a strong argument (CREAR).

**Peer Conferencing Activities for Culminating Assessment**

**Conferencing Day One: Rough Draft #1**

**Instructions:** Students gather in groups of 3-4. A student volunteers to begin and goes through the following steps. Then, repeat the process for each writer in the group.

1. **Opening comment (less than one minute)**: Writer begins process by *briefly* introducing his or her paper. Writer should *not* apologize for quality of the draft—that’s why it’s called a draft!
2. **Reading**: Writer reads paper straight through with *no* editorial comments
3. **Notes**: Group members take notes while paper is being read
4. **Silence (one minute)**: Writer enforces brief period of silence for readers to take any final notes and gather their thoughts.
5. **Discussion**: Led by writer. Writer takes notes on his/her paper:

* Writer initiates with brief comment on state of paper: What do you feel good about? What areas do you need help with?
* Readers comment on *major* areas of concern: argument, evidence, focus, organization, coherence. Begin with the positives.
* Readers ask writer any further questions for clarification
* Writer asks any final questions

**Norms:**

* + Before starting, determine a schedule so that each student writer receives an equal amount of time and feedback
  + Couch comments in the positive—focus on improving, not tearing down
  + Comment on the writing, not the writer
  + Give *concrete* advice that your partners can use

**Peer Review Day: Rough Draft #2**

Name of reviewer: \_\_\_\_\_\_\_\_\_\_\_\_\_\_ Author’s name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Instructions:**

1. Read your partner’s paper, writing in marginal comments and questions and making proofreading marks if you wish
2. At the end of your partner’s paper, write your partner a brief letter explaining what you liked about the paper and what you think is the main area for improvement
3. Fill out the peer review form below. As you make comments on specific words or sentences, highlight those parts in the paper so the author can refer back to the places he/she needs to work on the most.

**I. Claim Yes No**

Does it successfully answer one of the prompts?

Is it DDS?

Is it strongly worded and convincing?

If the answer to any of the above questions is **No*,*** then suggest to the author how the claim can be improved:

**II. Introduction/Conclusion Yes No**

Does the introduction provide a compelling lead-in to the essay?

Does the writer introduce the topic clearly?

Does the conclusion provide satisfying closure and answer the question “so what”?

Use this space to suggest possible ways to improve the introductory and conclusion paragraphs:

**III. Body structure and organization: Yes No**

Does each body paragraph have or suggest a strong reason?

Does each reason support the claim?

Are all parts of the claim supported by body paragraphs?

Are the reasons arranged in a logical order?

Use this space to suggest ways to improve the structure and organization of the body:

**III. Evidence and strength of argument Yes No**

Does the author provide sufficient evidence to back up the claim?

Is the evidence provided relevant and accurate?

Are body paragraphs built around multiple pieces of evidence?

Is there evidence from at least four different texts, including the novel?

Is the evidence analyzed or elaborated upon?

Does the author address counterclaims successfully?

Use this space to suggest ways in which the author can better support/develop the argument:

**VI. Miscellaneous: Yes No**

Does the author transition smoothly between ideas and paragraphs?

Are there any points in the essay where the meaning is unclear?

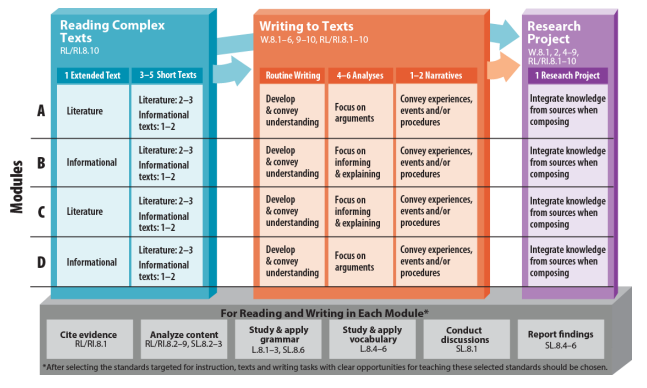
Do mechanical errors obstruct meaning in any way?

If you checked **Yes** to any of the above (or **No** to the 1st question), explain why and indicate the specific places in the paper where these problems occur:

**Appendix: PARCC Model Content Frameworks Alignment**

**Introduction**: By incorporating a few optional elements and fleshing out certain strands from the CCSS for ELA, an educator might easily adapt this unit to cover an entire module in the [PARCC Model Content Frameworks](http://www.parcconline.org/sites/parcc/files/PARCCMCFforELALiteracyGRADE8_FINALAug2012.pdf) (PARCC MCF). Because the unit features an extended literary text and focuses on argument writing, this alignment will be based on module A (the first quarter) of the 8th grade MCF.

**Alignment:** While the unit addresses the key components of MCF module A, there are a few areas that educators should focus on when augmenting the unit. They are circled in the graphic below. Under the graphic, you can find guidance on how to organically incorporate these new areas into the existing unit. (Note: Adding in all of these elements will likely expand the unit calendar to cover a full nine weeks or quarter. For instance, if additional standards, like Language, are embedded into existing lessons, these lessons may now take multiple days to complete. If new texts or activities are added at the end of the current unit calendar, the unit timeline can also be extended).



1. Texts (red circle): Select and add 1-2 complex short literary texts (short stories or poems). For some recommendations, see the “Extension texts” section of the unit introduction. In general, texts should be selected for thematic links to the unit texts. For instance, students might read another story that features a mystery or act of detection; students might read a poem that requires the reader to make extensive inferences. Teachers can teach these texts using the close reading or inquiry-based discussion skills developed in this unit. If the additional texts tie in closely to the essential questions, they might be taught before the culminating assessment and would then be considered “fair game” for students to incorporate into their argumentative essays. Or, they might be taught afterwards as a second mini-unit within the module that focuses on other modes of writing (informational/explanatory, narrative).
2. Writing (green circle):
   1. Add 2-4 written analyses (the unit already has two formal analytical writing assignments: interim assessment #2 and the culminating assessment). Note that while module A urges educators to “focus on arguments,” this does not preclude students from writing in the informational/explanatory mode. Teachers may choose the following unit extension opportunities, which can also be tweaked to focus on argument (for full prompts, see “Extension activities” section at end of listed lesson):

* Lesson 4: Analyze character (prime suspect)
* Lesson 11: Interpret extended metaphor

These analyses can be used as formal writing prompts and can be taken through the full writing process. Other options include: create new argumentative prompts based on unit texts; create new argumentative prompts based on additional literary texts.

* 1. Add 1-2 narratives. Teachers may choose creative writing exercises from the following unit extension opportunities (for full prompts, see “Extension activities” section at end of listed lesson):
* Lesson 2: Rewrite chapter from another character’s point of view
* Lesson 6: Describe setting using Doyle’s techniques
* Culminating assessment: Write a short detective story

1. Research (blue circle): Add one research project. Teachers may choose from the following unit extension research opportunities, each of which can be turned into a robust, formal research project (for full prompts, see “Extension activities” section at end of lesson):

* Lesson 2: Research phrenology and write a report
* Lesson 9: Research English moor country and make an oral/multimedia presentation
* Lesson 15: Research legacy of Sherlock Holmes and make an oral presentation.
* Culminating assessment: Find additional sources to use in argumentative essays

Note that the unit lessons do not focus on teaching research skills. To support students in these projects, teachers should focus on the following standards which are not addressed in the unit: RI8.7, W8.7, W8.8, SL8.2, and SL8.5.

1. Language (orange circle): The MCF encourage an integrated approach to teaching English language arts. Instead of being treated as an isolated strand of instruction, the Language standards are best embedded within the module’s reading and writing activities. The culminating writing assessment in this unit is a formal essay, and students should be assessed on (in addition to written expression and reading comprehension) their ability to apply knowledge of language and conventions by demonstrating standard written English. However, depending on the ability level of the students in a given classroom, some or most students may need additional support in developing language skills. The MCF highlights standards L.8.1-L.8.3 and SL8.6 for particular focus.
2. Apply vocabulary (purple circle): While the unit places a heavy emphasis on vocabulary and provides opportunities for students to use relevant academic vocabulary (such as **induction** and **inference**) in speaking, listening, and writing activities, the unit does not include formal vocabulary assessments. Instead of assessing memorization of definitions, consider creating assessments which require students to apply vocabulary knowledge to meaningful analytical situations. For ideas on how to do so, see the “Vocabulary study” heading under the “Unit routines” section of the introduction.

1. A man who is a member of the British nobility. The baronet’s name is Sir Henry Baskerville. [↑](#footnote-ref-1)
2. Baskerville Hall, where Sir Henry lives. [↑](#footnote-ref-2)
3. A broad, boggy area of open land [↑](#footnote-ref-3)
4. A high, rocky hill [↑](#footnote-ref-4)
5. An allusion to a government that spies on its citizens. In this case, police cameras are placed around the city. [↑](#footnote-ref-5)