

Amplify ELA

SOUTH CAROLINA EDITION

Navigation guide



Inside an Amplify ELA classroom

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



Take a guided tour of the program

In this guide, we'll walk you through the process of logging in to your demo account and show you how to navigate through units and lessons. Along the way, we'll point out features that support instruction and learning.

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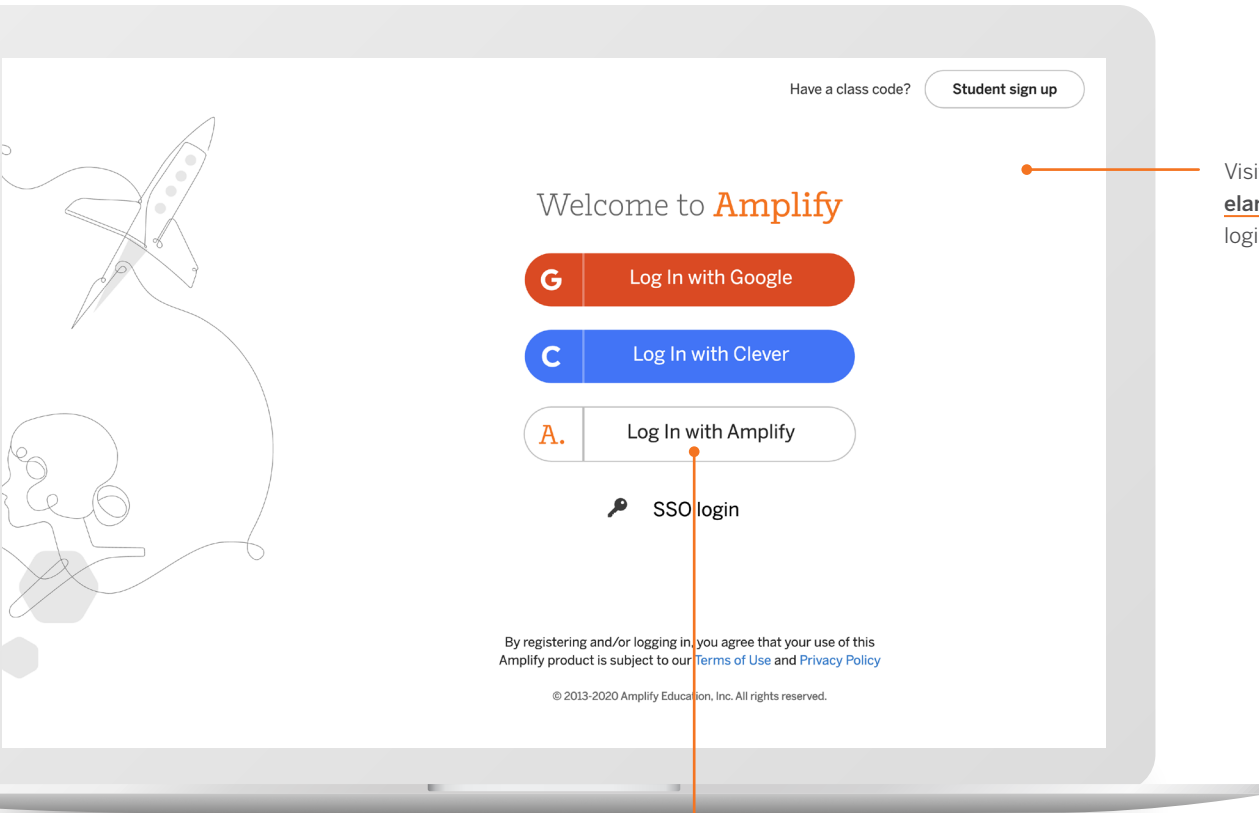
Digital

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Log in



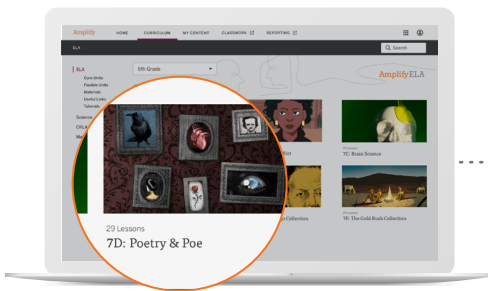
Visit amplify.com/sc-elareview-middle for your login credentials.

To review the digital program, go to learning.amplify.com. Select Log in with Amplify and use the credentials Amplify has provided.

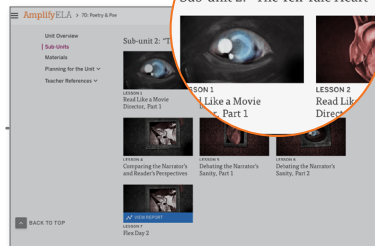
Program structure

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

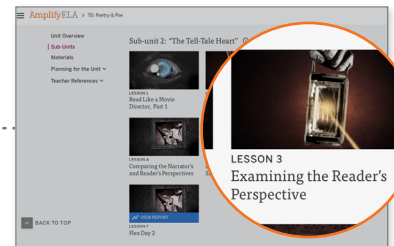
Unit



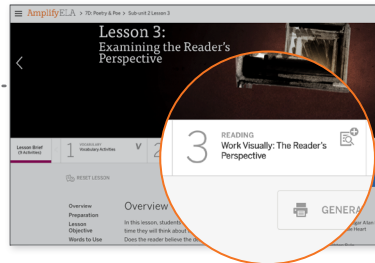
Sub-Unit



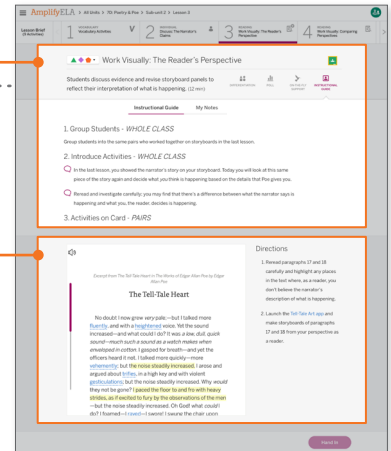
Lesson



Activity



Teacher Instructional Guide

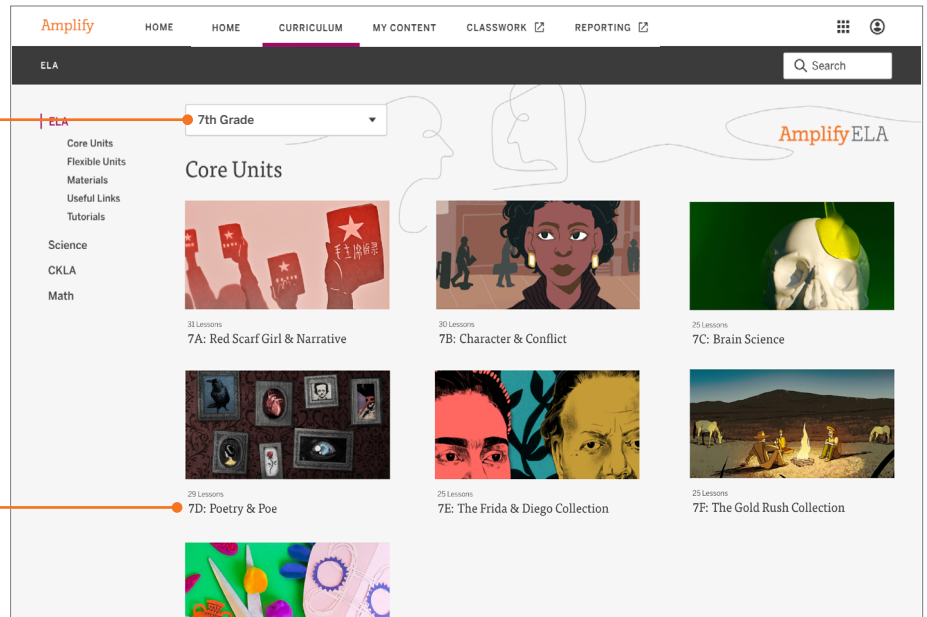


Student card

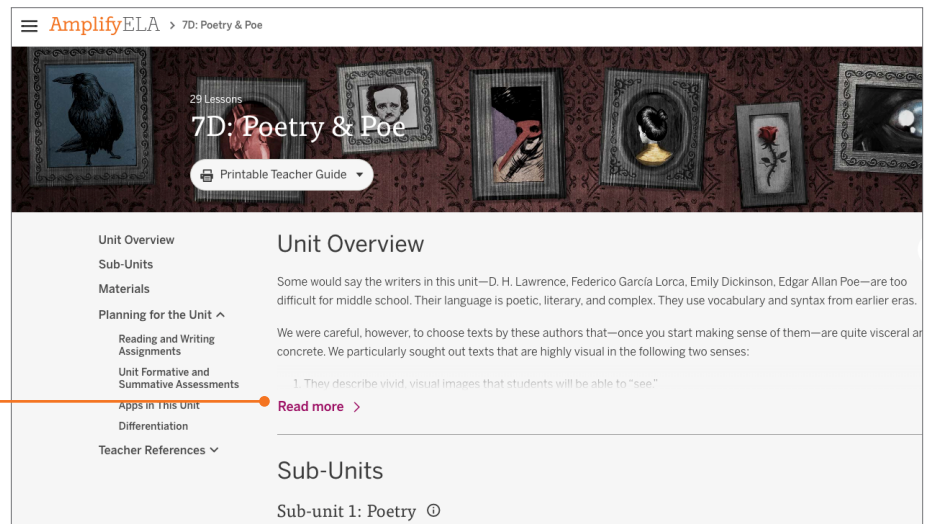
Exploring a unit

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

1. Navigate to a grade level using the drop-down menu.



2. Select a unit.

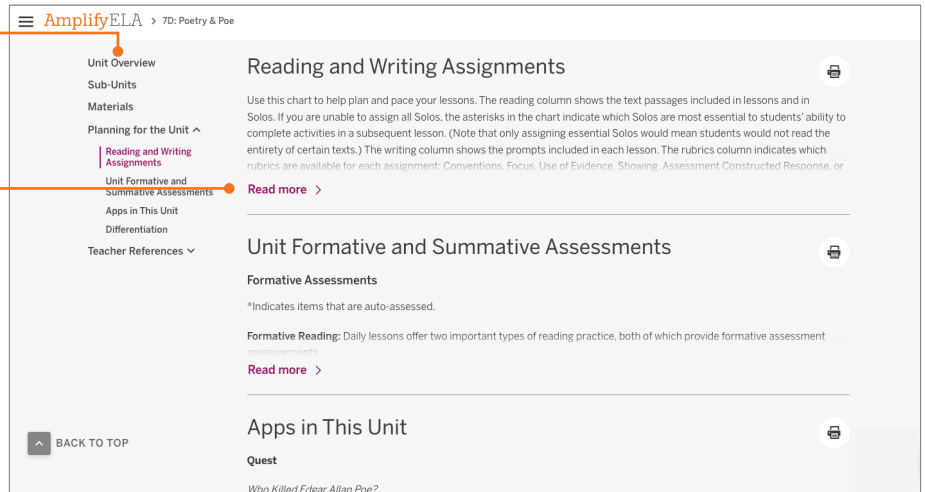


3. Select **Read more** to expand the Unit Overview.

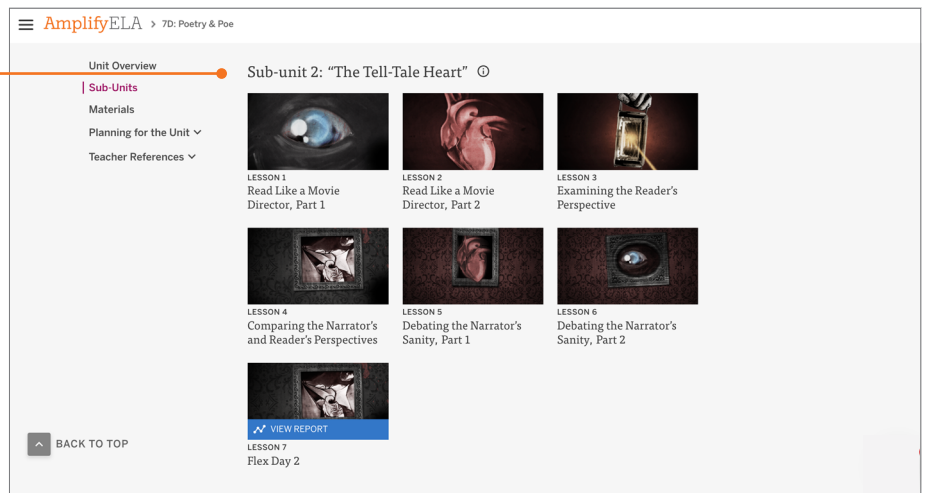
The Unit Overview helps teachers plan for each unit.

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

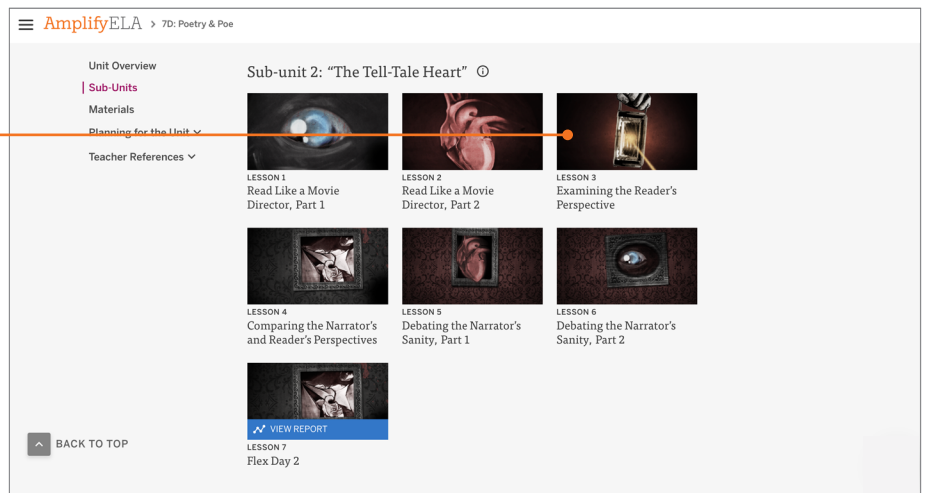
5. Select **Read more** to expand the sections.



6. Select a sub-unit.



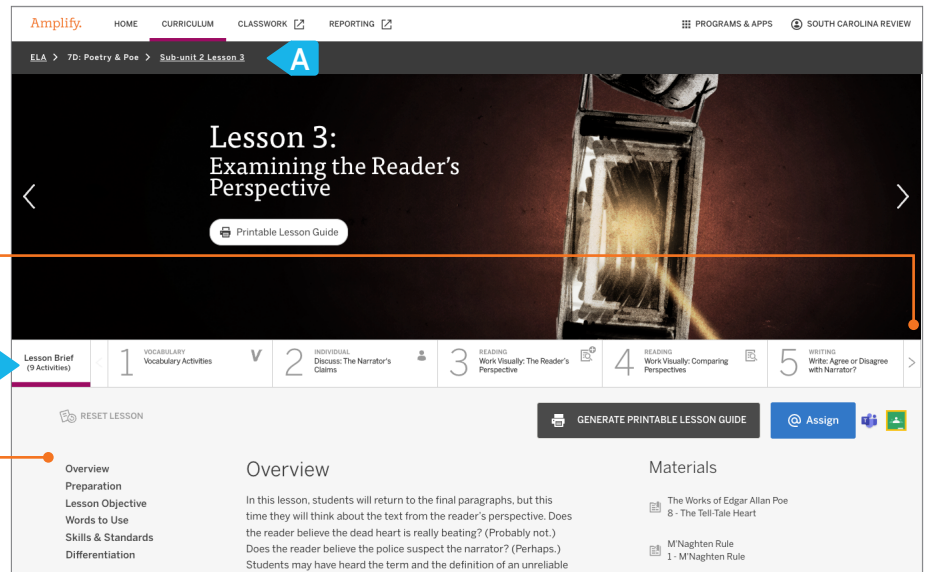
7. Select a lesson.



Exploring a lesson

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

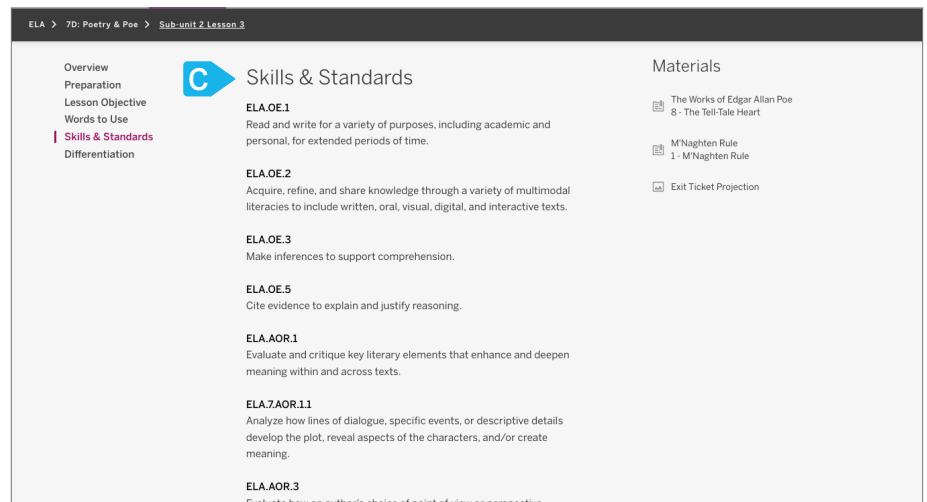
9. The Lesson Brief provides valuable information to support you. Select each menu item to expand the section for more information.



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

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

C Skills & Standards lists the South Carolina College and Career Readiness Standards.



Lesson map icons



Vocabulary activities

NOTE: These activities are where students access the Vocab App. You can also access the app in Programs & Apps.



Writing activities

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



Reading activities



Independent, pair, or group activities



General class activity



Teacher-only activities

Teacher Instructional Guide

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

10. Select an activity.

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

The screenshot shows the Amplify ELA interface for a lesson titled "7D: Poetry & Poe > Sub-unit 2 > Lesson 3". The interface includes a navigation bar with five activity cards: 1. Vocabulary Activities, 2. Discuss: The Narrator's Claims, 3. READING Work Visually: The Reader's Perspective, 4. READING Work Visually: Comparing Perspectives, and 5. WRITING Write: Agree or Disagree with Narrator?. Below the navigation bar, there are three icons labeled A, B, and C, representing Differentiation, Poll, and On-the-Fly Support respectively. The main content area displays the title "Work Visually: The Reader's Perspective" and a description: "Students discuss evidence and revise storyboard panels to reflect their interpretation of what is happening. (12 min)". Below this, there are two tabs: "Instructional Guide" (selected) and "My Notes". The "Instructional Guide" tab contains three numbered steps: 1. Group Students - WHOLE CLASS, 2. Introduce Activities - WHOLE CLASS, and 3. Activities on Card - PAIRS. At the bottom of the interface, there are navigation buttons: "Back", "1", "2", and "Hand In".

- A** **Differentiation** opens up student-level assignments and allows you to organize your students so they see the differentiated activity you assign to them.
- B** **Poll** opens the poll results from an activity.
- C** **On-the-Fly Support** opens suggestions for teachers conducting over-the-shoulder conferences to support students.

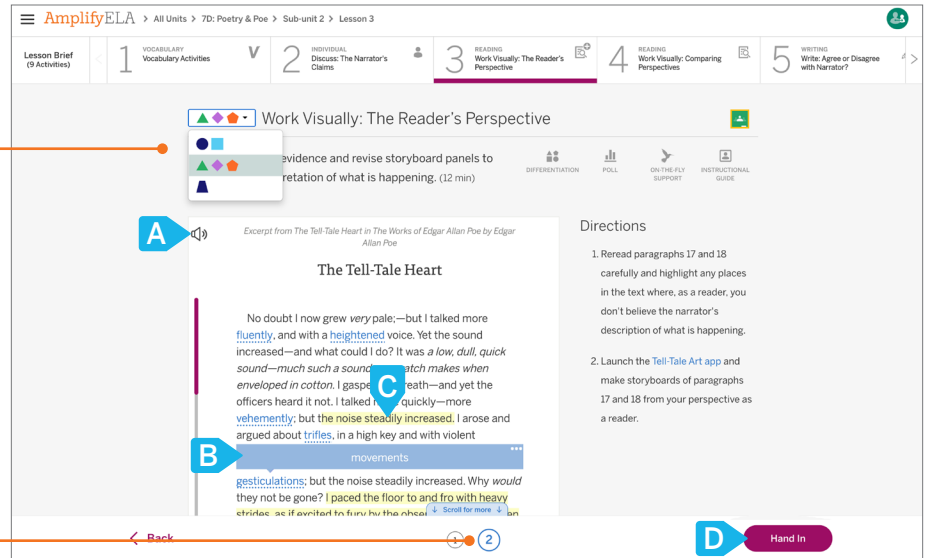
Student card

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

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

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

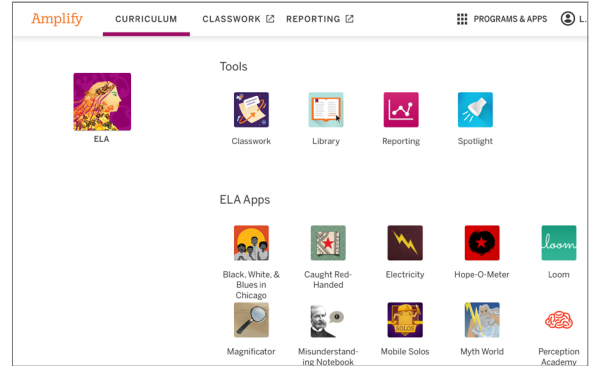
13. Navigate through each card to view the sequence of student activity content.



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

Programs & Apps

You can find the Programs & Apps menu on the right side of the bar at the top of your screen. This menu includes many components needed to teach and administer Amplify ELA, including those outlined below.



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



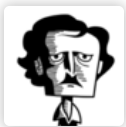
Amplify Library: The Amplify Library is a digital library of more than 700 texts across reading levels, spanning topics of interest to middle schoolers and including some texts in Spanish.



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



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



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



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



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



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

Teacher Edition

Poetry & Poe

Some would say the writers in this unit—Edgar Allan Poe, Federico Garcia Lorca, and Emily Dickinson—used language to create beauty and complexity. They use vocabulary and syntax from earlier eras.

We were careful, however, to choose texts by these authors that—once you had finished reading a set of them—would require you to do something. We did this by highlighting the texts that are highly visual in the following two sections:

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

The practice we will keep returning to in this unit is a set of evaluation techniques that we call “Reading Like a Writer Director.” These techniques make a choice out of text, they have to read it carefully. They look to make something out of their reading—something that captures the essence and key aspects of the original work, but also makes it new. Some possibilities include an art form that includes images and sound, or a new way to present the text to the reader. The goal is to engage the reader in a way that is new and different from the original text. It is to ask the reader to see the text in a way that is new and different from the original text. It is to ask the reader to see the text in a way that is new and different from the original text.

Poetry

"The Tell-Tale Heart"

"The Cask of Amontillado"

"The Raven"

Write an Essay

Amplify ELA SOUTH CAROLINA

Poetry & Poe

Sub-Unit Overview

Sub-Unit at a Glance

Lesson Objective	Reading	Writing Prompt	Standards
Lesson 1: Read Like a Writer Director, Part 1	The Tell-Tale Heart	The Tell-Tale Heart	W.1.1, W.1.2, W.1.3, W.1.4, W.1.5, W.1.6, W.1.7, W.1.8, W.1.9, W.1.10, W.1.11, W.1.12, W.1.13, W.1.14, W.1.15, W.1.16, W.1.17, W.1.18, W.1.19, W.1.20, W.1.21, W.1.22, W.1.23, W.1.24, W.1.25, W.1.26, W.1.27, W.1.28, W.1.29, W.1.30, W.1.31, W.1.32, W.1.33, W.1.34, W.1.35, W.1.36, W.1.37, W.1.38, W.1.39, W.1.40, W.1.41, W.1.42, W.1.43, W.1.44, W.1.45, W.1.46, W.1.47, W.1.48, W.1.49, W.1.50, W.1.51, W.1.52, W.1.53, W.1.54, W.1.55, W.1.56, W.1.57, W.1.58, W.1.59, W.1.60, W.1.61, W.1.62, W.1.63, W.1.64, W.1.65, W.1.66, W.1.67, W.1.68, W.1.69, W.1.70, W.1.71, W.1.72, W.1.73, W.1.74, W.1.75, W.1.76, W.1.77, W.1.78, W.1.79, W.1.80, W.1.81, W.1.82, W.1.83, W.1.84, W.1.85, W.1.86, W.1.87, W.1.88, W.1.89, W.1.90, W.1.91, W.1.92, W.1.93, W.1.94, W.1.95, W.1.96, W.1.97, W.1.98, W.1.99, W.1.100
Lesson 2: Read Like a Writer Director, Part 2	The Tell-Tale Heart	The Tell-Tale Heart	W.1.1, W.1.2, W.1.3, W.1.4, W.1.5, W.1.6, W.1.7, W.1.8, W.1.9, W.1.10, W.1.11, W.1.12, W.1.13, W.1.14, W.1.15, W.1.16, W.1.17, W.1.18, W.1.19, W.1.20, W.1.21, W.1.22, W.1.23, W.1.24, W.1.25, W.1.26, W.1.27, W.1.28, W.1.29, W.1.30, W.1.31, W.1.32, W.1.33, W.1.34, W.1.35, W.1.36, W.1.37, W.1.38, W.1.39, W.1.40, W.1.41, W.1.42, W.1.43, W.1.44, W.1.45, W.1.46, W.1.47, W.1.48, W.1.49, W.1.50, W.1.51, W.1.52, W.1.53, W.1.54, W.1.55, W.1.56, W.1.57, W.1.58, W.1.59, W.1.60, W.1.61, W.1.62, W.1.63, W.1.64, W.1.65, W.1.66, W.1.67, W.1.68, W.1.69, W.1.70, W.1.71, W.1.72, W.1.73, W.1.74, W.1.75, W.1.76, W.1.77, W.1.78, W.1.79, W.1.80, W.1.81, W.1.82, W.1.83, W.1.84, W.1.85, W.1.86, W.1.87, W.1.88, W.1.89, W.1.90, W.1.91, W.1.92, W.1.93, W.1.94, W.1.95, W.1.96, W.1.97, W.1.98, W.1.99, W.1.100
Lesson 3: Reading Like a Writer Director, Part 3	The Tell-Tale Heart	The Tell-Tale Heart	W.1.1, W.1.2, W.1.3, W.1.4, W.1.5, W.1.6, W.1.7, W.1.8, W.1.9, W.1.10, W.1.11, W.1.12, W.1.13, W.1.14, W.1.15, W.1.16, W.1.17, W.1.18, W.1.19, W.1.20, W.1.21, W.1.22, W.1.23, W.1.24, W.1.25, W.1.26, W.1.27, W.1.28, W.1.29, W.1.30, W.1.31, W.1.32, W.1.33, W.1.34, W.1.35, W.1.36, W.1.37, W.1.38, W.1.39, W.1.40, W.1.41, W.1.42, W.1.43, W.1.44, W.1.45, W.1.46, W.1.47, W.1.48, W.1.49, W.1.50, W.1.51, W.1.52, W.1.53, W.1.54, W.1.55, W.1.56, W.1.57, W.1.58, W.1.59, W.1.60, W.1.61, W.1.62, W.1.63, W.1.64, W.1.65, W.1.66, W.1.67, W.1.68, W.1.69, W.1.70, W.1.71, W.1.72, W.1.73, W.1.74, W.1.75, W.1.76, W.1.77, W.1.78, W.1.79, W.1.80, W.1.81, W.1.82, W.1.83, W.1.84, W.1.85, W.1.86, W.1.87, W.1.88, W.1.89, W.1.90, W.1.91, W.1.92, W.1.93, W.1.94, W.1.95, W.1.96, W.1.97, W.1.98, W.1.99, W.1.100
Lesson 4: Connecting to Readers with Read-Alouds	The Tell-Tale Heart	The Tell-Tale Heart	W.1.1, W.1.2, W.1.3, W.1.4, W.1.5, W.1.6, W.1.7, W.1.8, W.1.9, W.1.10, W.1.11, W.1.12, W.1.13, W.1.14, W.1.15, W.1.16, W.1.17, W.1.18, W.1.19, W.1.20, W.1.21, W.1.22, W.1.23, W.1.24, W.1.25, W.1.26, W.1.27, W.1.28, W.1.29, W.1.30, W.1.31, W.1.32, W.1.33, W.1.34, W.1.35, W.1.36, W.1.37, W.1.38, W.1.39, W.1.40, W.1.41, W.1.42, W.1.43, W.1.44, W.1.45, W.1.46, W.1.47, W.1.48, W.1.49, W.1.50, W.1.51, W.1.52, W.1.53, W.1.54, W.1.55, W.1.56, W.1.57, W.1.58, W.1.59, W.1.60, W.1.61, W.1.62, W.1.63, W.1.64, W.1.65, W.1.66, W.1.67, W.1.68, W.1.69, W.1.70, W.1.71, W.1.72, W.1.73, W.1.74, W.1.75, W.1.76, W.1.77, W.1.78, W.1.79, W.1.80, W.1.81, W.1.82, W.1.83, W.1.84, W.1.85, W.1.86, W.1.87, W.1.88, W.1.89, W.1.90, W.1.91, W.1.92, W.1.93, W.1.94, W.1.95, W.1.96, W.1.97, W.1.98, W.1.99, W.1.100

Preparation Checklist

Student-facing Sub-Unit Overview

Teacher-facing lesson

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

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

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

End of Lesson 3

Examining the Reader's Perspective

Lesson 3—Examining the Reader's Perspective

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

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

Definition of an Unreliable Narrator

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

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

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

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

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

422 Poetry & Prose • Lesson 3

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

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

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

Lesson 3 Materials

- Tell-Tale Art app

Differentiation Step E

Part 1:

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

Part 2:

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

Before You Begin Lesson 4 :

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

Lesson 5 Materials

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

Debating the Narrator's Sanity, Part 1

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

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

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

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

*M'Naghten Rule from Queen v. M'Naghten. To Sign Use The Complete Story and Name. Edited New Jersey State Board, 2012. 215

The Tell-Tale Heart • Lesson 5 423

C

Differentiation: Step F

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

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

Student Edition



Wide margins for annotation

“The Tell-Tale Heart”

by Edgar Allan Poe

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

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

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



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

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

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

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

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

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

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

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