*Reading Reconsidered Curriculum Narrative Short Stories Fluency Practice Teacher Guide*

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| **Name** | **Pre WCPM** | **Notes**  **Set 1** | **Notes**  **Set 2** | **Notes**  **Set 3** | **Post**  **WCPM** |
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**Fluency Tracker**

Goal: Students achieve 110+ Words Correct Per Minute with 99% accuracy & correct prosody.

Click [here](https://www.cde.state.co.us/sites/default/files/documents/coloradoliteracy/clf/downloads/tools_for_assessing_prosody.pdf) for a prosody rubric you might find helpful.

**Directions for the teacher:**

1. Practice reading each set of sentences for 2 weeks about 2-3 times per week in a small group. Teachers may choose from 6 different sets depending on the needs of their group. In some cases, you may want to have students use a new set after 1 week of practice. Additional sets may be sent home for practice.

Materials:

* + - A copy of the set of sentences
    - 1 ruler per student

1. Set an explicit goal with each student around accuracy, prosody, or rate.

Examples:

* “See if you can read with more expression.”
* “See if you can chunk words together and link them into longer phrases.”
* “See if you can make it sound suspenseful.”

**Note:** *Speed alone should not be a goal. The goal is accuracy and expression that get quicker*

1. **Teacher models**. Read aloud modeling expression once or even twice. Read slightly slower than normal but with full expression.
2. Students read. Use [FASE Reading](https://docs.google.com/document/d/1PRZoH3p6r-F64FKQa5HcZbJf3tIFVBRaoiulpnKBZKg/edit?usp=sharing) to read through the passage 1-2 times.
3. Partner reads.
   1. One student reads and the other student tracks with a ruler for passive decoding.
   2. Partners alternate sentences through the set and then switch and read again.
   3. Each student should read all of the sentences 3-4 times.
4. During partner reads the teacher should circulate to different pairs listening to students reading, identifying miscues, and providing prompts. See the prompting resource to help you.
5. Have students complete 1-2 comprehension questions when they are finished. You may choose the means of participation (Everybody Writes, Turn and Talk, Cold Call, or Take Hands).
6. End the session with 1-2 students reading aloud a few sentences to celebrate their growth.

**Why repeated readings?**

To develop fluency, readers need to see and hear words to link the pronunciation of the word to its spelling. Once the brain has created a map of the word and its pronunciation, it can recall the word more quickly and this leads to greater fluency over time. In order to develop fluency, students must do lots of decoding where they are seeing and saying the word.

**How do I choose my fluency set?**

Ask yourself, do my students need support with decoding, prosody, or both?

Narrative sets provide increased opportunities for expression with voice and tone shifts as well as increased use of dialogue, phrasing and more complex punctuation.

Knowledge Building sets have an increased number of adjacent consonant blends and polysyllabic words to support students with weak decoding skills. These sets also contain varied sentence structures to support phrasing.

You may want to expose your students to the knowledge building sets before you reach those lessons in class to set them up for success when reading independently. We recommend you wait and expose students to the narrative sets after students have read those pages in the text.

**Teacher Note:** One the first day of intervention, you may want to read through directions on student packet page 2. These are also provided below.

**What is fluency?**

Reading fluently means reading words accurately, at a speed that matches normal conversation, and with expression in order to understand the text. Fluent readers pay attention to:

* Punctuation – Which punctuation marks appear in the sentence? What clues does punctuation give you about when you should pause or how you should convey emotion?
* Important words – Are there any words that require special emphasis or give clues about the emotion of a sentence?
* Dialogue – How does the dialogue change what kind of expression you use? How is the person who is speaking feeling? What might they sound like?
* The tone of the passage – Are you capturing the intended meaning behind what you are reading? Are you capturing the voice of the narrator in your reading?

**Directions for students:**

1. Write your personal **reading goal** at the top of the page.
2. Listen to the teacher read aloud the set of sentences. Pay attention to when the teacher’s voice pauses or changes.
3. Reread the set of sentences with your peers.
4. Now **reread the set of sentences with your partner**.
   1. Partner 1 (reader) reads the first sentence.
   2. Partner 2 (listener) listens while following along with a ruler.
   3. Let the reader try to decode the words. If they are stuck, the listener can help after the reader has given it a try.
   4. If neither student can read the word, jot it in your ‘Words to Practice’ box.
5. Switch roles for the next sentence and continue alternating through the set of sentences.
6. Reread the set following the above directions 3-4 times.
7. Listen for your teacher’s directions to see which **questions** you will be answering on the back of your sheet.

**Fluency Goals:**

Studies show that when a goal is written down in front of students, they are more likely to attend to it.

To start the goal can be established by the teacher after the teacher has read aloud. The goal can be based on the content of the day’s reading, the genre or any other component of fluency.

After modeling, the teacher should quickly discuss, “Today we are going to work on . . .” and as students develop, they can branch off into individual goals as the teacher identifies and addresses gaps. Students should write the goal at the top of their fluency set in the space provided.

**Benefits of Partner Reading**:

Students get practice as both readers and listeners. When students follow along with a ruler and alternate sentences or sections, they are more likely to attend to the words. In addition, alternating turns creates opportunities for students to take a break, avoid overloading their working memory and limit frustration.

Partner reading creates a performance aspect that is crucial. It ensures students strive towards fluency and gives a purpose to the reading.

We recommend you avoid pointing to the words with a finger as this tends to limit students’ ability to push eyes forward for phrasing.

**Comprehension Questions:**

End every intervention session with 1-2 comprehension questions. Each time students read; we want to ensure students see reading as tied to creating meaning.

Narrative Short Stories

Set 1: Lesson 4 218 Total Words

Below are some sentences about life for black Americans during the Great Depression to help you understand the historical context of “Marigolds.”

1. The Great **Depression** lasted from 1929 to 1939 and was the worst economic crisis of the **industrialized** world.
2. During the Great Depression, many Americans lost their jobs and struggled to pay for their basic everyday needs.
3. While everyone was impacted by the economic **devastation** of this period, no group was hit harder than black Americans.
4. Prior to the Great Depression, black Americans were frequent targets of **discrimination** and were forced to take primarily low-paying, unskilled jobs.
5. After the stock market crashed in 1929, those low-paying jobs either **disappeared** or were filled by whites in need of **employment**.
6. Unskilled jobs typically require less training and experience, so employers often value them less than skilled jobs.
7. In some cities, whites called for blacks to be fired from any jobs as long as there were still white people out of work.
8. By 1932, **approximately** half of black Americans were unemployed.
9. One historian writes that in some places, especially in the South, black **unemployment** rates were double or even triple those of the white **population**.
10. Even when the government programs and projects began to revive the economy, black Americans still faced **discrimination** that kept them in conditions of poverty and restricted their access to work and financial assistance.

**Prompting Students:** Use the least amount of words possible to avoid disrupting the flow of reading.

**Responding to Errors:** Pause student at miscue: Say, “Try again. <Give the rule or unknown sound letter correspondence.> After your first few sessions, students should only need the rule and you can eliminate any extra language.

**Prompts to Support Possible Decoding Errors:**

**depression:** Chunk it

* De-pres-sion
* e is a short e
* s-i-o-n says /shun

**industrialized:** Chunk it

* in-dus-tri-al-ized
* t-r-i says /tree/

**devastation:** Chunk it

* dev-a-sta-tion
* d-e says /deh/
* s-t-a says /stay/
* t-i-o-n says /shun/

**discrimination:** Chunk it

* dis-crim-in-a-tion
* d-i says /dih/
* n-a says /nay/
* t-i-o-n says /shun/

**disappeared:** Chunk it

* dis-a-ppeared

**employment**: Chunk it

* em-ploy-ment

**approximately:** Chunk it

* ap-prox-im-ate-ly

**unemployment:** Chunk it

* un-em-ploy-ment

**population:** Chunk it

* pop-u-la-tion
* l-a says /lay/
* t-i-o-n says /shun/

**financial:** Chunk it

* fi-nan-cial
* c-i-a-l says /shul/
* i is a long vowel sound

**assistance:** Chunk it

* as-sis-tance

Set 1: Reading Comprehension Questions

**Teacher Note:** These questions have been provided to support student comprehension after repeated readings. These questions are designed to ensure students consistently connect reading with meaning making. Since students will be reading this passage 2-3 times per week, identify 2-3 questions for students to answer at the end of each invention session. You can vary the means of participation using a combination of turn and talk, stop and jot, cold call and taking hands. We suggest you spend no more than 3 minutes on comprehension questions. Possible answers have been provided for you.

Set 1: Lesson 4

Below are some questions about the passage you just read about black Americans during the Great Depression in America.

1. What was the Great Depression?

**Answer:** The Great Depression was a time of economic crisis in America between 1929 and 1939. Many Americans lost their jobs and struggled to pay for their needs.

1. What group in America was affected the most by the Great Depression?

**Answer:** Black Americans were hit the hardest by the economic struggles of the Great Depression.

1. What kinds of jobs were many black Americans forced to take before the Great Depression?

**Answer:** Many black Americans were forced into unskilled jobs that paid low wages.

1. Why did unemployment among black Americans increase during the Great Depression?

**Answer:** Most jobs were given to white people instead. Sometimes black Americans were fired from their jobs so white people could have them.

1. How big of a difference was there between white and black unemployment rates?

**Answer:** Black unemployment rates could be double or even triple the unemployment rate of white Americans.

1. What caused many black Americans to stay in poverty after the economy began to recover?

**Answer:**  Discrimination against black Americans prevented them from getting high-paying jobs and financial assistance from the government.

Narrative Short Stories

**Prompting Students:** Use the least number of words possible to avoid breaking the narrative.

**Responding to Errors:** Pause student at error or punctuation mark and say, “Try again.” <Give prompt on phrasing, inflection> or the teacher may choose to model the sentence and have student repeat the sentence mimicking the teacher.

**Text context:** This passage introduces the narrator’s tone and personality.

**Prompts to support prosody:**

**Commas:**

* Give a short pause at each comma
* If a student struggles to read the words within the comma as a phrase, the teacher should model and have the student repeat.

**“And I don’t know you.” (1):**

* Reread that in an overconfident, mocking tone.
* Teacher model: Try it like this <teacher models, emphasizing the word ‘you’>

**“I and Luciana…” (2):**

* Reread that in a serious tone.
* Teacher model: Try it like this <teacher models Rosaura’s explanatory tone>

**“I’m the daughter of the employee.” (3):**

* Reread that line like you are proud of it.
* Teacher model: Try it like this <teacher models, sounding confident>

**“My mother doesn’t sell anything…” (4):**

* Remember Rosaura is angry. Reread that like you are offended.
* Teacher Model: Try it like this <teacher models, sounding defensive>

Set 2: Lesson 3 204 Total Words

Below is a passage from “The Stolen Party” where Rosaura is asked about her relationship to Luciana.

1. “I’m a friend of Luciana,” said Rosaura.

“No,” said the girl with the bow, “you are not a friend of Luciana because I’m her cousin and I know all her friends. **And I don’t know you.”**

“So what,” said Rosaura. “I come here every afternoon with my mother and we do our homework together.”

1. “You and your mother do your homework together?” asked the girl, laughing.

“**I and Luciana do our homework together**,” said Rosaura, very seriously.

The girl with the bow shrugged her shoulders.

“That’s not being friends,” she said. “Do you go to school together?”

“No.”

1. “So where do you know her from?” said the girl, getting impatient.

Rosaura remembered her mother’s words perfectly. She took a deep breath.

**“I’m the daughter of the employee,”** she said.

1. Her mother had said very clearly: “If someone asks, you say you’re the daughter of the employee; that’s all.” She also told her to add: “And proud of it.” But Rosaura thought that never in her life would she dare say something of the sort.

“What employee?” said the girl with the bow. “Employee in a shop?”

“No,” said Rosaura angrily. **“My mother doesn’t sell anything in any shop, so there.”**

Set 2 Reading Comprehension Questions

**Teacher Note:** These questions have been provided to support student comprehension after repeated readings. These questions are designed to ensure students consistently connect reading with meaning making. Since students will be reading this passage 2-3 times per week, identify 2-3 questions for students to answer at the end of each invention session. You can vary the means of participation using a combination of turn and talk, stop and jot, cold call and taking hands. We suggest you spend no more than 3 minutes on comprehension questions. Possible answers have been provided for you.

Set 2: Lesson 3

Below are some questions from the passage you read from “The Stolen Party.”

1. Why does the girl with the bow not believe that Rosaura is Luciana’s friend?

**Answer:**  The girl with the bow thinks she knows all of Luciana’s friends, but she doesn’t know Rosaura, so they must not be friends.

1. What does Rosaura say to convince the girl that she is Luciana’s friend?

**Answer:**  Rosaura tells the girl that she comes to Luciana’s house every afternoon and they do their homework together.

1. How does the girl with the bow respond to this?

**Answer:**  The girl with the bow says that doing homework together doesn’t mean Rosaura and Luciana are actually friends.

1. Why does Rosaura take a deep breath before telling the girl with the bow who she is?

**Answer:**  Rosaura was remembering her mother’s words and preparing to recite them perfectly, like a performance.

1. Why would Rosaura’s mother tell her to “be proud of it” when saying she’s the daughter of the employee?

**Answer:**  People may assume negative things about Rosaura due to her mother’s job as a hired cleaner. She wants Rosaura to be confident and not take those judgments to heart.

1. Why does Rosaura get angry when the girl with the bow asks what kind of employee her mother is?

**Answer:**  Rosaura may feel like the girl is going to judge her mother for her job if she tells her the whole truth.

**“Sir?”**

“—**until you climb into his skin and walk around in it**.”

Narrative Short Stories

Set 3: Lesson 13 184 Total Words

Below are some sentences about clothing in 19th-century France to help you better visualize the story in “The Necklace.”

**Prompting Students:** Use the least number of words possible to avoid disrupting the flow of reading.

**Responding to Errors:** Pause student at miscue: Say, “Try again”. <Give the rule or unknown sound letter correspondence.> After your first few sessions, students should only need the rule and you can eliminate any extra language.

**Prompts to Support Possible Decoding Errors:**

**established**: Chunk it

* e-stab-lished

**uneducated:** Chunk it

* un-ed-u-ca-ted
* c-a says /kay/

**professionals:** Chunk it

* pro-fes-sion-als
* s-i-o-n says /shun/

**aristocrats:** Chunk it

* a-ris-to-crats

**position:** t-i-o-n says /shun/

**society:** c is a soft c, says /s/

**inexpensive:** Chunk it

* in-ex-pen-sive

**usually:** Chunk it

* u-su-al-ly
* s makes the /z/ sound

**fashionable:** Chunk it

* fa-shion-a-ble
* a is a short vowel
* s-h-i-o-n says /shun/

**unique:**

* u says /yoo/
* n-i says /nee/
* q-u-e says /ck/

**Note:**

Sentence 2 requires students to read items within a list following a semicolon. Be sure students are pausing at the commas and reading the words within the parentheses in fluid phrases.

1. In late 19th-century France, a person’s social position was firmly **established** at birth.
2. A person was born into one of these classes: lower (poor, **uneducated**), middle (educated **professionals** from clerks to doctors), or upper (wealthy businessmen and **aristocrats,** people who don’t have to work).
3. Women might advance in this class structure by marrying someone from a higher class, but if a man married a woman above his class, she was more likely to lose her **position** than he was to improve his.
4. A woman’s clothing reflected her class in French **society**.
5. Poor women made their own clothes using **inexpensive** materials.
6. A middle-class woman might buy patterns and make her own clothes using somewhat more expensive materials, but she **usually** had her clothes made by a dressmaker, usually using the same patterns (who would be considered a member of the lower class).
7. A wealthy Frenchwoman wore one-of-a-kind clothes that were made from expensive fabrics and ordered from a **fashionable** designer.
8. The most famous of these designers was known as House of Worth.
9. The designer, Charles Worth, created **unique** and costly pieces that were often worn only once.

Set 3 Reading Comprehension Questions

**Teacher Note:** These questions have been provided to support student comprehension after repeated readings. These questions are designed to ensure students consistently connect reading with meaning making. Since students will be reading this passage 2-3 times per week, identify 2-3 questions for students to answer at the end of each invention session. You can vary the means of participation using a combination of turn and talk, stop and jot, cold call and taking hands. We suggest you spend no more than 3 minutes on comprehension questions. Possible answers have been provided for you.

Set 3: Lesson 13

Below are some questions from the sentences you just read about clothing in 19th-century France.

1. In 19th-century France, at what point in life was someone’s social class first established?

**Answer:**  A person’s social class was typically decided at birth.

1. What kind of work might a person from each class have done in 19th-century France?

**Answer:**  Someone in the lower class may have done unskilled labor that did not require an education. Middle class people were educated and could take jobs as clerks, doctors, and other skilled positions. Upper class people worked in business, or were so wealthy they did not need to work at all.

1. How could marriage affect someone’s social class in 19th-century France?

**Answer:**  If a woman married a man of a higher class, her class could be raised to her husband’s class. However, if a man married a woman of a higher class, his wife’s class would most likely decrease.

1. How would a middle-class Frenchwoman get her clothing items?

**Answer:**  A middle-class Frenchwoman would either make her clothes herself or hire a lower-class dressmaker to make them for her.

1. Why could clothing be used to identify someone’s social class in 19th-century France?

**Answer:** Each social class would wear different styles of clothes with different quality fabric. You could look at someone’s clothes and tell approximately how expensive they were.

1. Why might an upper-class Frenchwoman wear an outfit only once?

**Answer:**  Answers will vary. Possible answers include: She could afford to buy new clothes more often than lower class women; Buying new clothes often shows off her status; etc.

Narrative Short Stories

Set 4: Lesson 12 259 Total Words

Below is a passage from“The Sky is Gray” where James sees Monsieur Bayonne about a toothache.

1. So Auntie told Monsieur Bayonne, and Monsieur Bayonne came over to the house and told me to kneel down ‘side him on the fireplace. He put his finger in his mouth and made the Sign of the Cross on my jaw.
2. The tip of Monsieur Bayonne’s finger is some hard, ‘cause he’s always playing on that guitar. If we sit outside at night we can always hear Monsieur Bayonne playing on his guitar. Sometimes we leave him out there playing on the guitar.
3. Monsieur Bayonne made the Sign of the Cross over and over on my jaw, but that didn’t do no good. Even when he prayed and told me to pray some, too, that tooth still hurt me.

**“How you feeling?”** he say.

“Same,” I say.

He kept on praying and making the Sign of the Cross and I kept on praying, too.

1. “Still hurting?” he say.

“Yes, sir.”

Monsieur Bayonne **mashed harder and harder** on my jaw. He mashed so hard he almost pushed me over on Ty. But then he stopped.

1. “What kind of prayers you praying, boy?” he say.  
   “Baptist,” I say.

**“Well, I’ll be---no wonder that tooth still killing him.** I’m going one way and he pulling the other. Boy, don’t you know any Catholic prayers?”

1. “I know ‘Hail Mary,’” I say.

“Then you better start saying it.”   
“Yes, sir.”  
He started mashing on my jaw again, and I could hear him praying at the same time. **And, sure enough, after a while it stopped hurting me**.

**Prompting Students:** Use the least number of words possible to avoid breaking the narrative.

**Responding to Errors:** Pause student at error or punctuation mark and say, “Try again.” <Give prompt on phrasing, inflection> or the teacher may choose to model the sentence and have student repeat the sentence mimicking the teacher.

**Text context:** If time allows, ask students to go back in their text to skim the lead up to this passage (pp. 133-137). Ask, <Where are Scout and Jem going and with who?> Scout and Jem are going with Calpurnia to her church.

**Prompts to Support Prosody:**

**Commas:**

* Give a short pause at each comma
* If a student struggles to read the words within the comma as a phrase, the teacher should model and have the student repeat.

**“How you feeling?” (3):**

* Reread that line, making your voice go up at the end to show it’s a question.
* Teacher model: Try it like this <teacher models Monsieur Bayonne’s questioning tone>

**“…mashed harder and harder…” (4):**

* Reread that line, emphasizing the repeating words.
* Teacher model: Try it like this <teacher models the intensity of the repeating words>

**“Well I’ll be…” (5):**

* Reread that line, taking a pause at the dash.
* Teacher model: Try it like this <teacher models a pause at the dash, showing Monsieur Bayonne’s surprise>

**“And, sure enough…” (6):**

* Reread that line, paying attention to where the commas are.
* Teacher model: Try it like this <teacher models the pauses that come after each comma>

Set 4 Reading Comprehension Questions

**Teacher Note:** These questions have been provided to support student comprehension after repeated readings. These questions are designed to ensure students consistently connect reading with meaning making. Since students will be reading this passage 2-3 times per week, identify 2-3 questions for students to answer at the end of each invention session. You can vary the means of participation using a combination of turn and talk, stop and jot, cold call and taking hands. We suggest you spend no more than 3 minutes on comprehension questions. Possible answers have been provided for you.

Set 4: Lesson 12

Below are some questions from the passage you read from “The Sky is Gray.”

1. Who is Monsieur Bayonne and what is he trying to do in this passage?

**Answer:**  Monsieur Bayonne is a local doctor. He is attempting to cure James’s toothache by applying pressure and using prayers.

1. How does James seem to feel about Monsieur Bayonne’s methods? How does the author show James’ feelings?

**Answer:** James seems to find Monsieur Bayonne’s methods very forceful. He describes how hard Monsieur Bayonne “mashes” on his jaw. The repetition in “mashing harder and harder” helps us see how James feels about it.

1. Describe Monsieur Bayonne’s voice after he realizes James is saying a Baptist prayer.

**Answer:**  Monsieur Bayonne talks to himself in surprise after James says he is saying a Baptist prayer and not a Catholic one. His voice suggests he now understands why his treatment was not working before.

1. What does Monsieur Bayonne mean by “I’m going one way and he pulling the other?”

**Answer:** Monsieur Bayonne is talking about how he and James are using prayers from different churches. James is saying Baptist prayers and Monsieur Bayonne is saying Catholic prayers.

1. Why does Monsieur Bayonne think the treatment is not working yet?

**Answer:**  Monsieur Bayonne and James are not praying in the same way, so he thinks their prayers are not working *together* to fix James’s tooth.

1. What does Monsieur Bayonne mean when he tells James, “Then you better start saying it?”

**Answer:**  Monsieur Bayonne is giving James a warning. He may be warning him that the treatment will not work until he says the Catholic prayer. He may also be warning James that the treatment will hurt, so he will want to pray.

Narrative Short Stories

Set 5: Lesson 19 209 Total Words

Below are some sentences about Shirley Jackson, the author of “The Lottery.”

**Prompting Students:** Use the least amount of words possible to avoid disrupting the flow of reading.

**Responding to Errors:** Pause student at miscue: Say, “Try again”. <Give the rule or unknown sound letter correspondence.> After your first few sessions, students should only need the rule and you can eliminate any extra language.

**Prompts to Support Possible Decoding Errors:**

**primarily:** Chunk it

* pri-mar-il-y

**prolific:** Chunk it

* pro-lif-ic
* l-i-f says /liff/, i is a short vowel
* i-c says /ick/

**tradition:** Chunk it

* tra-di-tion
* a is a short vowel
* t-i-o-n says /shun/

**psychological:** Chunk it

* psy-cho-lo-gi-cal
* p-s-y says /si/ like “sigh”
* c-h-o says /ko/

**plumbed:** b is silent

**anxiety:** Chunk it

* anx-i-e-ty
* x says the /z/ sound
* t-y says /ti/ like “tea”

**uneasiness:** Chunk it

* un-eas-i-ness
* e-a says /ee/

**societal:** Chunk it

* so-ci-e-tal
* c-i says /si/ like “sigh”

**fascinated:** Chunk it

* fa-scin-a-ted
* s-c-i-n says /sin/
* second a is a long vowel, /ay/

**ghoulish:** g-h-o-u says /goo/

**frightening:** Chunk it

* fright-ten-ing
* i-g-h says /eye/

**especially:** Chunk it

* es-pe-cial-ly
* c-i-a-l says /shul/

**figuratively:** Chunk it

* fig-ur-a-tive-ly
* u-r says /yer/

**expectations:** Chunk it

* ex-pec-ta-tions
* t-a says /tay/
* t-i-o-n-s says /shuns/

1. Most modern readers are familiar with Shirley Jackson **primarily** because of “The Lottery,” but Jackson was a **prolific** author, writing many other notable works of fiction that place her squarely within an American Gothic **tradition** that dates back to Edgar Allan Poe.
2. Jackson’s biographer, Ruth Franklin, argues that Jackson is “a genius of literary suspense and **psychological** horror” and that she “**plumbed** the cultural **anxiety** of postwar America more deeply than anyone.”
3. “Postwar cultural anxiety” refers to the widespread fear of another war in the future, as well as **uneasiness** with **societal** changes that occurred after World War II.
4. Jackson was **fascinated** by all things **ghoulish** and **frightening,** and her novel *The Haunting of Hill House* has been made (and remade) into a successful horror film.
5. Franklin notes that Jackson focused on “domestic horror;” that is, Jackson was fascinated with the ways in which people, **especially** women, were literally and **figuratively** haunted by the strict **expectations** of American **society**.
6. Frankling writes, “The relationship between a person’s surroundings and his or her mental state was one [Jackson] understood well.”
7. Indeed, by bringing social and psychological “demons” into familiar household spaces, Jackson explored the ways in which social pressures could impact seemingly normal characters.

Set 5 Reading Comprehension Questions

**Teacher Note:** These questions have been provided to support student comprehension after repeated readings. These questions are designed to ensure students consistently connect reading with meaning making. Since students will be reading this passage 2-3 times per week, identify 2-3 questions for students to answer at the end of each invention session. You can vary the means of participation using a combination of turn and talk, stop and jot, cold call and taking hands. We suggest you spend no more than 3 minutes on comprehension questions. Possible answers have been provided for you.

Set 5: Lesson 19

Below are some questions from the sentences you just read about American author Shirley Jackson.

1. Why are Shirley Jackson and Edgar Allan Poe considered to be part of the same tradition?

**Answer:**  Both Jackson and Poe write in the Gothic genre.

1. What does the author mean by “the cultural anxiety of postwar America?”

**Answer:** After World War II, Americans were worried about the possibility of future wars. They also had to adjust to changes in society after the war. This is noticeable in stories written during this time period.

1. What do you think the “psychological horror” genre is about?

**Answer:**  Psychological horror is horror that targets the reader’s emotions and mental state.

1. What does the author mean by “domestic horror?”

**Answer:**  Domestic horror is about how people in America were haunted by the expectations of their society and culture. Jackson was especially interested in domestic horror about women’s expectations.

1. Why might domestic horror be considered a kind of psychological horror?

**Answer:**  Domestic horror focuses on people’s fears and emotions about the society they live in. Psychological horror looks at people’s emotions and mental states. The two categories overlap in this way.

1. What does the metaphor "social and psychological demons” in sentence 7 refer to?

**Answer:**  The “social and psychological demons” are a metaphor for the fear and anxieties people had about their society and culture.

To Kill a Mockingbird

Set 6: Lesson 16 278 Total Words

Below is a passage from “The Tell-Tale Heart,” in which the narrator confronts the old man.

1. But even yet I refrained and kept still. I scarcely breathed. I held the lantern motionless. I tried how steadily I could maintain the ray upon the eve. Meantime the hellish tattoo of the heart increased. **It grew quicker and quicker, louder and louder every instant.** The old man’s terror must have been extreme!
2. **It grew louder, I say, louder every moment!** – do you mark me well I have told you that I am nervous: so I am. And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror.
3. Yet, for some minutes longer I refrained and stood still. **But the beating grew louder, louder! I thought the heart must burst.** And now a new anxiety seized me – **the sound would be heard by a neighbour! The old man’s hour had come!**
4. **With a loud yell, I threw open the lantern and leaped into the room. He shrieked once – once only**. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then smiled gaily, to find the deed so far done.
5. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old man was dead. I removed the bed and examined the corpse. **Yes, he was stone, stone dead**.
6. I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eye would trouble me no more.

**Prompting Students:** Use the least number of words possible to avoid breaking the narrative.

**Responding to Errors:** Pause student at decoding error or punctuation mark and say, “Try again”. <Give prompt on phrasing, inflection>

**Prompts to Support Prosody:**

**Comma:**

* Give a short pause at the comma.
* If a student struggles to read the words within the comma as a phrase, teacher should model and have student repeat.

“**It grew quicker and quicker…” (1):**

* Reread that line like you’re anticipating something.
* Reread that line like you’re getting nervous.

**“It grew louder, I say…” (2):**

* Reread that line in an assertive tone.
* Reread that line with increasing volume.

**“But the beating grew louder…” (2):**

* Reread that line in a suspenseful tone.
* Pay attention to the repetition in this sentence (“louder, louder!”).

**“The sound would be heard…” (3):**

* Reread that line in a panicked tone.

**“With a loud yell…” (4):**

* Reread that line in a triumphant tone.

**“He shrieked once – once only.” (4):**

* Pay attention to the dash. Pause here.

**“…he was stone, stone dead.” (5):**

* Read that line again, emphasizing the repeated word.

Set 6 Reading Comprehension Questions

**Teacher Note:** These questions have been provided to support student comprehension after repeated readings. These questions are designed to ensure students consistently connect reading with meaning making. Since students will be reading this passage 2-3 times per week, identify 2-3 questions for students to answer at the end of each invention session. You can vary the means of participation using a combination of turn and talk, stop and jot, cold call and taking hands. We suggest you spend no more than 3 minutes on comprehension questions. Possible answers have been provided for you.

Set 6: Lesson 16

Below are some questions from the passage you read from “The Tell-Tale Heart.”

1. What do you think “tattoo of the heart” means in the context of this passage?

**Answer:** “Tattoo” refers to the beating of the heart.

1. What does the narrator mean by “excited” when he says “this excited me to uncontrollable terror?”

**Answer:**  In this line, “excited” means “startled” or “scared.”

1. Why do you think the heart begins beating faster the closer the narrator gets to the old man?

**Answer:**  Answers may vary. Example: The heartbeat is actually the narrator’s heart, and it’s beating faster because he is scared of being caught.

1. The narrator doubts the reader believes his story. Find 2 lines in the text that show his doubt.

**Answer:** Answers may vary. Example: The narrator seems to think the reader doubts his story. He says things like “It grew louder, I say” and “do you mark me well I have told you that I am nervous,” like he is trying to convince the reader.

1. What kind of body language did the narrator have when he entered the old man’s room?

**Answer:** The narrator “leaped” into the room. He seems energized and motivated.

1. What does it mean to smile “gaily,” based on the context of the passage?

**Answer:**  Smiling “gaily” means to smile joyfully. The narrator is happy because he has achieved his goal.