

<b>Course Objectives</b>	<b>Introduce key concepts including</b> Evidence/Inference, Literary Techniques ( <b>including Tone, Plot, Characterization, point of view, dramatic irony, etc.</b> ), Cinematic Techniques ( <b>cinematography, light, sound/scoring</b> ), and Genre ( <b>mystery, detective fiction, suspense</b> ) <b>Develop skills through reading, viewing, writing, and participating in activities</b>
<b>Key Concepts and Skills</b>	Reading: Close reading, annotating, critical thinking and inferencing, understanding key concepts Viewing: Critical listening, note taking, critical thinking and inferencing, understanding key concepts Writing: Brainstorming, outlining, developing a thesis, using evidence to support claims, conveying mastery of key concepts in both creative and academic writing Participating in activities: Listening, working as a team and collaborating, articulating ideas verbally/artistically/etc., understanding key concepts
<b>Brief Outline Of Each Week</b>	Week 1 focuses on introducing detective fiction through classic short stories (Edgar Allen Poe, Arthur Conan Doyle, and Agatha Christie) and key concepts for interpreting literary and cinematic techniques. Students will also begin to brainstorm and develop ideas for their first creative assignment, and the week culminates in students developing an essay about the short play <i>Trifles</i> .  During Week 2, students will read <i>Murder on the Orient Express</i> , a novel-length detective story, which they will write about in Week 3. Simultaneously, they will revise their <i>Trifles</i> essay, write their first mystery story, and explore the film <i>Rear Window</i> .  In Week 3, students will develop an essay about <i>Murder on the Orient Express</i> and write their second mystery story.
<b>Brief Outline of Major Assignments</b>	Essay #1 - <i>Trifles</i> Essay (Develop: Week 1, Day 5; Peer Review: Week 2, Day 1; Feedback: Week 2, Day 3) Essay #2 - <i>Rear Window</i> Essay (Develop: Week 2, Day 4; Peer Review: Week 2, Day 5; Feedback: Week 3, Day 3) Essay #3 - <i>Murder on the Orient Express</i> Essay (Develop: Week 3, Day 3; Peer Review: Week 3, Day 4; Feedback: Course Evaluation)  Creative Writing Project #1 - Classic Detective Story (Develop: Week 1, Day 2 & 3; Peer Review: Week 1, Day 5) Creative Writing Project #2 - Subversive Detective Story OR Suspense Story (Develop Week 3, Day 1 & 2; Peer Review: Week 3, Day 3)

Week/Day	Lesson Details
<b>Week 1</b>	Morning:
<b>Day 1</b>	Ice Breaker / Names (20 minutes) 5-Minute Mystery (20 minutes - because this is the first one, we will take a little more time than usual sharing out as a class rather than sharing with a partner or a group)
<b>Introduction &amp; Poe</b>	Overview of course (15 minutes) Discussion of class goals and expectations, including CTY honor code and CTY technology contracts (15 minutes) Pre-Assessment Essay: (1) What are the literary elements that define a mystery? How is a mystery different from suspense or thriller? Please write in paragraph form and use examples. (2) Watch this clip from <i>Rear Window</i> . How does the director build suspense in the scene? Please write in paragraph form and use examples.

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	<p><a href="https://www.youtube.com/watch?v=t8eNpwLPwog&amp;list=PLE082F5FCEC9F4631&amp;index=8">https://www.youtube.com/watch?v=t8eNpwLPwog&amp;list=PLE082F5FCEC9F4631&amp;index=8</a> (45 minutes)</p> <p>Introduction to Edgar Allen Poe (10 minutes)</p> <p>Annotation Instructions (15 minutes)</p> <p>Students will follow along and annotate as they listen to Christopher Walken read Edgar Allen Poe's "The Raven" aloud. (10 minutes)</p> <p>As a class, students will share their observations about "The Raven", answering the question: "How does the word choice contribute to the story's atmosphere?" As students discuss, key word concepts will be added to the board. (25 minutes)</p> <p>Afternoon:</p> <p>Review key words and concepts that were added to a vocabulary wall in the morning. Add any additional concepts that students did not include, and discuss using examples from "The Raven". (20 minutes)</p> <p>Students will read and annotate "The Tell-Tale Heart" in pairs. Each pair will be responsible for one of the concepts (ex. tone), and will share out to the class about that concept. What does that concept add to the story? (20 minutes)</p> <p>"Murder in the Rue Morgue" is often considered the first detective story, and the class should keep in mind how it is different from Poe's poems. The class will read the first part of "Murder in the Rue Morgue" out loud. They will stop before the solution is revealed. (20 minutes)</p> <p>The class will define evidence and inferences, using examples from "The Raven", "The Tell-Tale Heart", and "Murder in the Rue Morgue". These concepts will be used consistently throughout the term, and so it is important that everyone has a strong understanding of how they are related. (20 minutes)</p> <p>In pairs, students will return to "Murder in the Rue Morgue" as literary detectives to look for evidence, annotating anything that could help explain what happened. What can they infer from that evidence? (20 minutes)</p> <p>Students will write their own ending to the "Murder in the Rue Morgue", making sure that their ending to the story is based on evidence and inferences from the story so far. (20 minutes)</p> <p>Evening:</p> <p>Students will share in groups their endings to the stories. How did they come up with these endings? (20 minutes)</p> <p>Students will read aloud the ending of "Murder in the Rue Morgue" and discuss how the ending of the story compared to their own. Did Poe base his ending in evidence? In pairs, students should review the story for evidence - if/when they can't find any, then what would be one way that Poe could improve his story? (30 minutes)</p> <p>In groups, students will brainstorm how Poe's poems are different from "Murder in the Rue Morgue". Each group will develop a definition for a detective story, and then they will share that definition with the class to develop a working definition of the detective genre (30 minutes)</p> <p>Students will silently read and annotate "The Purloined Letter" up until the reveal. They will also fill out a T-Chart for Evidence and Inferences as they work through the story. What can they infer about the detective? The location of the letter? (30 minutes)</p> <p>The class will review what we did today. (10 minutes)</p>
<p><b>Week 1</b> <b>Day 2</b> <b>The</b></p>	<p>Morning:</p> <p>5-Minute Mystery and overview for the day (15 minutes)</p> <p>Students will write their own ending to "The Purloined Letter", basing their ending on evidence and inferences from the story so far. (20 minutes)</p> <p>Students will share in groups their endings to "The Purloined Letter". (15 minutes)</p> <p>Students will read aloud the ending of the "The Purloined Letter". In groups, they will discuss: what evidence does Poe use in his ending? Is this</p>

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<p><b>Detective &amp; Sherlock Holmes</b></p>	<p>an effective ending? How does this ending compare to their ending? (20 minutes)</p> <p>In pairs, students will generate a list of traits of August Dupin (Poe's detective). What are the traits of Dupin? How is he characterized? Then, students will share out as a class and write these traits on a large piece of paper. (20 minutes)</p> <p>Break (10 minutes)</p> <p>Introduce Sherlock Holmes and ask students if they have heard of him. What do they know about Sherlock Holmes? Fill out a sheet of paper like Dupin with what students already know -- or think they know. (15 minutes)</p> <p>Students will read "The Speckled Band", beginning aloud and finishing silently. They will annotate as they go and fill out a Evidence/Inference T-chart specifically thinking about Sherlock Holmes' characterization. (30 minutes)</p> <p>Students will discuss the mystery of "The Speckled Band" as a class. What clues does Doyle include to build towards his ending? How is this similar or different from "Murder in the Rue Morgue"? (20 minutes)</p> <p>Then, students will share their characterization findings in groups and develop a new set of characterizations about Sherlock Holmes based on "The Speckled Band". (15 minutes)</p> <p>Afternoon:</p> <p>Students will compare their findings as a jumping off point: How does it compare to their previous ideas about Sherlock Holmes? How does it compare to Dupin? What are the most important parts of Holmes' character? This discussion will start in groups and then open up to the whole class. (20 minutes)</p> <p>Students will watch clips from film and television adaptations of Sherlock Holmes, including Basil Rathbone's Sherlock Holmes, BBC's <i>Sherlock</i>, Guy Ritchie's <i>Sherlock Holmes</i> (starring Robert Downey Jr.), CBS's <i>Elementary</i>, <i>Mr. Holmes</i> (Ian McKellan), and <i>House, MD</i> (Hugh Laurie), Wishbone's <i>The Slobbery Hound</i>, and <i>The Great Mouse Detective</i>. For each of the seven clips, students will keep a checklist to see if each Holmes portrayal includes their list of characteristics - and they should note anything particular to each characterization, but can discuss other cinematic techniques or elements. As students name Cinematic Techniques or Elements, they should be added to a vocabulary wall for film concepts. (70 minutes - 10 minutes per film clip and discussion of film clip)</p> <p>Students will discuss the different versions of Sherlock Holmes. What do they have in common? What is different? Are there physical similarities? Personality traits? Can we say that there is one Sherlock Holmes? (30 minutes)</p>

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	<p>Evening:</p> <p>In groups, students will discuss: Is it possible to have a mystery story without a detective? (15 minutes)</p> <p>Individually, students will write a paragraph response responding to whether or not it is possible to have a mystery story without a detective. This paragraph should include a topic sentence with a claim that answers the prompt directly. (15 minutes)</p> <p>Students will complete some brainstorming activities (including lists and free writes) to imagine a detective character for their own mystery story. How would they characterize their detective? What are the physical traits? What are their personality traits? How can they make sure that their detective is different from Sherlock Holmes? August Dupin? Students will have an opportunity to share in their groups their initial ideas for their detective character. (30 minutes)</p> <p>Students will begin reading "The Silver Blaze" out loud and then continue reading silently. They will stop before the end of the story, and talk through the major parts of the story in their groups. (20 minutes)</p> <p>Students will write their own ending to "The Silver Blaze", basing their ending on evidence and inferences from the story so far. (30 minutes)</p>
<p><b>Week 1</b> <b>Day 3</b></p> <p><b>Means, Motive, and Opportunity and Christie</b></p>	<p>Morning:</p> <p>5-Minute Mystery and overview for the day (15 minutes)</p> <p>Students will share in groups their endings to "The Silver Blaze". (15 minutes)</p> <p>Students will read aloud the ending of the "The Silver Blaze". In groups, they will discuss: what evidence does Doyle use in his ending? Is this an effective ending? How does this ending compare to their ending? (20 minutes)</p> <p>As a class, we will define "Means, Motive, and Opportunity" (both individually and collectively) using examples from previous stories (15 minutes)</p> <p>Students will read the first part of "The Herb of Death" by Agatha Christie silently, with each student assigned one or two characters to track for their group. As students read, they will chart the means, motive, and opportunity of these characters in the story (30 minutes).</p> <p>In groups, students will compare different possible suspects, and discuss who is most likely to be the culprit. Are there any suspects that they feel they can eliminate? (15 minutes)</p> <p>Individually, students will write their own ending to "The Herb of Death". Who will Miss Marple announce as the murderer? (15 minutes)</p> <p>As a class, students will read the conclusion of "The Herb of Death" out loud, "popcorn" style. (15 minutes)</p> <p>In groups, students will compare their solutions to Christie's solution. What techniques does Christie use to create clues about motives, means, and opportunity? (20 minutes)</p> <p>Students will in pairs create a list of characterizations for Miss Marple. Then, as a class, they will develop a detective chart for Miss Marple, like the ones that they have created for Dupin and Holmes. (20 minutes)</p> <p>Afternoon:</p> <p>Students will read and annotate "The Queen of Crime" silently. Each student will be asked to generate two open-ended discussion questions for a Socratic Seminar. (30 minutes)</p> <p><a href="https://www.newyorker.com/magazine/2010/08/16/queen-of-crime/">https://www.newyorker.com/magazine/2010/08/16/queen-of-crime/</a></p> <p>Students will have a Socratic Seminar, where they respond to each other's open-ended questions in response to "The Queen of Crime". If students struggle to generate questions, some additional questions could include: What did Agatha Christie contribute to the mystery genre? (Cite examples), What elements from Poe or Doyle did Christie adopt in her stories? How are her stories different? Do you think that Christie</p>

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	<p>being a woman makes her stories different? How so? (30 minutes)</p> <p>Students will write a short reflection on the activity, where they answer one of the questions asked by their peers in a paragraph. They must ensure that their paragraph clearly addresses the question asked in their topic sentence and uses evidence to support their claim (30 minutes). (Depending on how comfortable students are with citing evidence, they may or may not use direct quotations. This will be an opportunity to gauge individual comfort and experience with citation.)</p> <p>Evening:</p> <p>Students will review citation, including the proper way to paraphrase and quote passages. They will revise their Agatha Christie paragraphs so that each paragraph includes a paraphrase and a quotation. The instructor will demonstrate a paraphrase, then students will complete their own example; the instructor will demonstrate a quotation, and then students will make their own example. Then, students will revise their paragraphs to incorporate those examples. (30 minutes)</p> <p>Introduction to the <i>Clue</i> film and explanation of the Means, Motives, and Opportunity worksheet that students will take notes on during the film (10 minutes)</p> <p>Students will watch the first 30 minutes of the film, each student taking notes on one or two characters for their group. Then, they will compare notes with their groups and hypothesize about potential suspects. (30 minutes viewing, 10 minutes discussion, 30 minutes viewing, 10 minutes discussion)</p>
<p>Week 1 Day 4</p> <p><i>Clue</i> and Creative Synthesis</p>	<p>Morning:</p> <p>5-Minute Mystery and overview for the day (15 minutes)</p> <p>Students will write their own ending to <i>Clue</i>, basing their ending on evidence and inferences from the story so far. (20 minutes)</p> <p>Students will share their endings to <i>Clue</i> in their groups. The class will take a tally to see how many people think the film will end in different ways. (20 minutes)</p> <p>Students will watch the ending to <i>Clue</i>, continuing to take notes. (30 minutes)</p> <p>Students will independently write a response to one or more of the following questions: How does the ending of the film compare to their own ideas? How does it compare to other stories that they have read? What role does humor play? How did the film foreshadow what was going to happen? What choices did the director make? (20 minutes)</p> <p>Students will discuss their responses as a class. Depending on student interest, the discussion can take focus on different questions, and students should be encouraged to respond and build from other responses (example "building" phrases can be put on the board to support responses). If students focus on characters or plot, the instructor can encourage them to think about the cinematic elements, or vice versa, when or if there is a lull in the discussion. (30 minutes)</p> <p>Students will write a brief reflection about one or more element from <i>Clue</i> that they can use in their own mystery short story. (10 minutes)</p> <p><i>Clue</i> Character Activity - Introduction - Students will complete an activity themed around the game and film <i>Clue</i>, where they will play characters. Some students will play detectives, suspects, and/or culprits. They will help to design their character, and during the afternoon session, arrive at class "in character". (15 minutes)</p> <p>Students will fill out the worksheet for their character, including character traits, backstories, and alibis. The instructor or TA will check in with each student during this time. (20 minutes)</p> <p>Afternoon:</p> <p><i>Clue</i> Character Activity - Students will play act as their assigned character, trying to track down the culprit(s) among their peers. They will also perform the characterizations that they have chosen for themselves. (75 minutes)</p>

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	<p><i>Clue</i> Character Activity Reflection - Students will write a brief written reflection about their experience as their character, including what they may have learned or what they can use in their own mystery short story. (15 minutes)</p> <p>Evening:</p> <p>As a class, students will construct a character web for the party so that they can see how all of their characters were related. (15 minutes)</p> <p>Students will take time to reflect on what they can use from Poe, Doyle, and Christie when writing their own mystery story. (15 minutes)</p> <p>Students will receive the mystery story worksheet and filling out information including who their detective is, what the setting is, what the central mystery is, what the clues they will include to guide the reader through the story, etc. (30 minutes)*</p> <p>Students will begin writing their mystery story. (60 minutes)*</p> <p><i>*During this time, students will have individual conferences with either the instructor or TA to talk through the design of their story.</i></p>
<p>Week 1 Day 5</p> <p>"Trifles" and Essay Writing</p>	<p>Morning:</p> <p>5-Minute Mystery and overview for the day (15 minutes)</p> <p>In pairs or groups of three, students will share the first drafts of their mystery stories, up until the reveal. Then, their group will guess what they believe the solution is before they read the conclusion. Students will reflect on what they enjoyed about each piece and whether or not it was an effective mystery. (30 minutes)</p> <p>Students will read the play "Trifles" aloud, with different students playing the parts. (30 minutes)</p> <p>Then, students will individually write answers to two or more of the following questions on an Evidence/Inference T-Chart: What important evidence do Mrs. Hale and Mrs. Peters uncover in "Trifles" that the men miss? Why do the male characters miss the evidence? Why has Minnie Wright killed herself? What is the significance of the play's title? They should be literary detectives and gather evidence to support their inferences (which are the answers to each question). (15 minutes)</p> <p>Students will share out answers in groups. Then, they will discuss the larger question that builds from these questions: What does Glaspell's play say about traditional gender roles and how men and women view themselves and their work? (30 minutes)</p> <p>We will introduce the idea of the essay and discuss thesis statements. Students will be allowed to choose any topic/argument they want for their essay, and students who are unsure should answer the group discussion question. Students will have time to develop their thesis statements, with the instructor and TA circulating to make sure that each thesis statement is an effective starting point for their first essay. (20 minutes)</p> <p>Students will consider strategies for outlining an essay, including organization and paragraphs as well as gathering evidence that supports their inference. They will view a model outline for a question/thesis that no student is writing, and then they can develop their own outline in tandem. (40 minutes)</p> <p>Afternoon:</p> <p>We will review how to write an effective paragraph, including a claim and incorporating evidence. The instructor or TA will model writing a paragraph for the model essay that was written. (30 minutes)</p> <p>Students will have time to work on their essay in class. The instructor and TA will circulate answering questions as necessary. (90 minutes)</p>

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	<p>Evening:            Students should revise their first mystery story and prepare their first draft of their "Trifles" essay.</p> <p>Flexible Time -- if necessary, this two hour chunk can be used to review any concepts necessary at the instructor's discretion. If the first week has gone smoothly, it can be used as a special topics class taught by the TA or the students can use it to either share their first stories or play Clue, Mafia, etc.</p>

Week/Day	Lesson Details
<p>Week 2            Day 1</p> <p><i>Murder on the Orient Express</i> and The Hard-boiled Detective</p>	<p>Morning:</p> <p>5-Minute Mystery (15 minutes)</p> <p>Introduce <i>Murder on the Orient Express</i> (a novel that students will read over the next week and write about next week). Be sure to mention it is one of Christie's longer form pieces of fiction and features a famous detective, Poirot, who is very different from Holmes or Marple. (10 minutes)</p> <p>Students will read the first chapter aloud from <i>MotOE</i>. In reading groups, they will begin constructing a character web. (30 minutes)</p> <p>Students will read the next two chapters of <i>MotOE</i> and take notes on an Evidence/Inference T-Chart quietly. (30 minutes)</p> <p>Then, they will discuss the events in their reading groups. What do they observe about Poirot? About the other characters? (15 minutes)</p> <p>Students will go over peer-review protocol and expectations, and the Instructor and TA will model peer-review. (20 minutes)</p> <p>Students will peer-review each other's "Trifles" essays in pairs. (60 minutes)</p> <p>Afternoon:</p> <p>Introduce students to the "hard-boiled" detective. Give a brief history of how this genre developed and is different from traditional detective stories. (15 minutes)</p> <p>Students will read Hammett's "Crooked Souls" aloud as a class (with different students reading for different characters and several students switching off as the narrator). (30 minutes)</p> <p>As a class, students will discuss initial observations about the genre. What do they notice about the characterization? Tone? Other literary elements? Point of view is a <i>major</i> part of the hard-boiled detective story. Write major observations about the genre on a piece of paper to develop a working definition of "hard-boiled" fiction. (30 minutes)</p> <p>Students will read some Calvin and Hobbes "hard-boiled" comics in groups, which parody this genre. What are the elements that Calvin and Hobbes identify as typifying the "hard-boiled" detective? (15 minutes)</p> <p>Students will review and annotate "Crooked Souls" in pairs, looking at one specific literary element (characterization of detective, characterization of femme fatale, point of view, etc.). Then, each pair will share out their observations with the class (30 minutes)</p>

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	<p>Evening:</p> <p>Students will revise their essays based on peer review comments. (60 minutes) <i>If possible, in the computer lab.</i></p> <p>Students will pick a favorite character from a fairy tale and describe in a "hard-boiled" style narration -- without naming the character. Then, each student will read their description out to the class and everyone will have to guess which fairy tale character they are describing. (30 minutes writing)</p> <p>Students will read Chapter 4 and 5 of <i>MotOE</i>. (30 minutes)</p>
<p>Week 2 Day 2</p> <p><i>Rear Window and the Suspense Genre</i></p>	<p>Morning:</p> <p>5-Minute Mystery and overview for the day (15 minutes)</p> <p>Introduce <i>Rear Window</i> and suspense to students, and explain that we will read the short story first for comparison. (10 minutes)</p> <p>As a class, students will read "Rear Window" (the short story) aloud (popcorn style). Students should annotate as they, making special notice of how the writer builds suspense. (30 minutes)</p> <p>As a class, students will discuss how the writer builds suspense in "Rear Window". What techniques and strategies are used? Is it effective? (15 minutes)</p> <p>Students will watch the first half of <i>Rear Window</i>. During the film, they will take notes on a T-chart to track specific choices that Hitchcock makes to build suspense or develop characters. (60 minutes)</p> <p>In groups, students will reflect on <i>Rear Window</i> so far. What are some strategies that Hitchcock uses to build suspense? Is it effective? What are some ways that the main characters are developed? Is it effective? (15 minutes)</p> <p>Students will write a short response: Is the story of <i>Rear Window</i> more effective as a written story or as a movie? Why? (20 minutes)</p> <p>Students will share out their responses briefly (with evidence) and the class will take a tally. (15 minutes)</p> <p>Afternoon:</p> <p>Students will watch the second half of <i>Rear Window</i>. During the film, they will continue to take notes on a T-chart to track specific choices that Hitchcock makes to build suspense or develop characters. (60 minutes)</p> <p>Students will develop open-ended questions for a Socratic Seminar about <i>Rear Window</i>. They should refer to the cinematic techniques poster that they created as a class when developing their questions. Sample questions could include: How does Hitchcock use sound to build suspense in <i>Rear Window</i>? (15 minutes)</p> <p>Students will complete a Socratic Seminar using the questions that they generated as a jumping off point for discussing <i>Rear Window</i>. They should cite evidence in their discussion and sentence starters to encourage building off of each other's responses should be put on the board. (45 minutes)</p> <p>Evening:</p> <p>Students will read <i>MotOE</i> Chapter 6 aloud and Chapter 7 and 8 silently. They will then discuss the major plot points and observations with their reading group. Who has been murdered? What are the circumstances? (60 minutes)</p> <p>Students will share their "hard-boiled" fairy tales. Then, the class will have to guess which fairy tale their story is (30 minutes)</p> <p>In groups, students will create a Venn Diagram of Detective Fiction, Hard-boiled Fiction, and Suspense Fiction (three overlapping circles). What do they have in common? What are different? (30 minutes)</p>

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<p data-bbox="96 212 191 272"><b>Week 2 Day 3</b></p> <p data-bbox="96 321 247 451"><b>Rear Window and Compare/Contrast</b></p>	<p data-bbox="275 142 390 167">Morning:</p> <p data-bbox="275 175 953 199">5-Minute Mystery and overview for the day (15 minutes)</p> <p data-bbox="275 207 1990 310">Students will re-watch the scene from <i>Rear Window</i> when Jeff realizes that Thorwald has called him. Then, they will watch the same scene in <i>Disturbia</i>, a film that was an action remake of <i>Rear Window</i>. Students will watch each scene twice and take notes on the differences in cinematic techniques (light, color, music, cinematography, etc.) (20 minutes)</p> <p data-bbox="275 318 1976 378">Students will choose one cinematic technique and write a paragraph that compares and contrasts the two versions of the scene. Then, they will share with their groups (each group member should pick a different technique). (20 minutes to write, 20 minutes to share)</p> <p data-bbox="275 386 1976 488">In small groups, students will receive three stills from a "film noir" or "suspense" film. They will develop their own story from these three stills - how are these images related? Their story should either be distinctly "film noir"/"hard-boiled" or "suspense". Then, they will develop their own short script for a play inspired by the stills, with each student playing a role. (45 minutes)</p> <p data-bbox="275 496 1602 521">Students will read <i>MotOE</i>, Part 2, Chapters 1, 2, 3 in class silently, using their T-charts as they read. (60 minutes)</p> <p data-bbox="275 529 401 553">Afternoon</p> <p data-bbox="275 561 1688 586">Each group will have time to rehearse, create props, and choose music for their film noir / suspense plays. (30 minutes)</p> <p data-bbox="275 594 1955 699">For their creative writing project #2, students can choose to write a detective story, a hard-boiled story, or a suspense story. If they write a detective story, it should be surprising or unconventional in some way (ex. perhaps it's science fiction as well). Students will spend 30 minutes doing some prewriting activities to start thinking about their main character or storyline. (30 minutes)</p> <p data-bbox="275 708 1593 732">Students will read <i>MotOE</i> Part 2, Chapters 4, 5, 6 in class silently, using their T-charts as they read. (60 minutes)</p> <p data-bbox="275 740 380 764">Evening:</p> <p data-bbox="275 773 1997 833">Each group will perform their short play for the class. After each group presents, the class will discuss if it was film noir or suspense and how they knew. (60 minutes)</p> <p data-bbox="275 841 1940 911">Students will receive feedback on their first essay. They will also conference with either the instructor or the TA to create a plan of action for their next essay. When not in a conference, students will look over their feedback or read <i>MotOE</i>, Part 2 Chapters 7, 8, 9. (60 minutes)</p>
<p data-bbox="96 1073 191 1133"><b>Week 2 Day 4</b></p> <p data-bbox="96 1182 247 1242"><b>Suspense vs. Mystery</b></p>	<p data-bbox="275 1040 390 1065">Morning:</p> <p data-bbox="275 1073 953 1097">5-Minute Mystery and overview for the day (15 minutes)</p> <p data-bbox="275 1105 1892 1208">Students will brainstorm potential <i>Rear Window</i> paper ideas, based on their Socratic Seminar questions and discussion. Students should workshop a thesis. If students are unsure of what they would like to write about, they should consider the following question: How does Hitchcock use cinematic techniques to create suspense? What cinematic technique(s) build suspense in <i>Rear Window</i>? (30 minutes)</p> <p data-bbox="275 1216 1948 1276">Once their thesis has been approved, students will begin to outline their papers on <i>Rear Window</i>, using their T-charts to gather evidence. (30 minutes)</p> <p data-bbox="275 1284 1331 1308">Students will read "Sherlock Holmes and the Dancing Men" aloud as a class. (30 minutes)</p> <p data-bbox="275 1317 1955 1377">Students will consider what role secret codes and ciphers play in mystery. Is this story a mystery if the code can't be solved by the reader? (20 minutes)</p> <p data-bbox="275 1385 1976 1445">Students will be introduced to two other kinds of basic ciphers. In pairs, they will have to solve the ciphers using the cipher keys they have been given. (20 minutes)</p> <p data-bbox="275 1453 1465 1477">Students will create their own cipher key and write a secret message using their cipher. (20 minutes)</p>

Week/Day	Lesson Details
	<p>Afternoon: Students will write their <i>Rear Window</i> papers. They will individually conference with either the instructor the TA during this time. (120 minutes)</p> <p>Evening: Students will read <i>MotOE</i> Part 2, Chapters 10, 11, 12 in class silently, using their T-charts as they read. (60 minutes) Students will read <i>MotOE</i> Part 2, Chapter 13 aloud. (20 minutes) In groups, students should discuss the story so far, updating their character webs. Are any characters looking like suspects? (30 minutes) When they have finished updating their character webs, students can either continue reading <i>MotOE</i> or they can continue working on their <i>Rear Window</i> essays if necessary.</p>
<p>Week 2 Day 5</p> <p>Codes, Invisible Ink, and Creative Solutions</p>	<p>Morning: 5-Minute Mystery and overview for the day (15 minutes) Students will peer-review each other's <i>Rear Window</i> essays (60 minutes) Students will read Christie's "Motive v. Opportunity" aloud up until the reveal. They should annotate and fill out a T-chart. (30 minutes) Students will invent their own ending to Christie's "Motive v. Opportunity" and share it in their groups. (45 minutes) Students will read the ending of "Motive v. Opportunity" aloud. (5 minutes) Students will discuss "Motive v. Opportunity", considering how the invisible ink plays a role in the story. How is this technology different than a cipher? Is this story still a mystery? (25 minutes)</p> <p>Afternoon: Students will incorporate feedback from their peer review and create a final draft of their essays (60 minutes) Students will be able to try out their own invisible ink (!!!) and create their own secret codes. Students will be in two groups, one where they will get to make and write messages in invisible ink like in "Motive v. Opportunity" and the other where they solve each others' ciphers (from the previous class) like in "Dancing Men". (60 minutes)</p> <p>Evening: Students will read <i>MotOE</i> Part 2, Chapter 14 and 15 silently or in pairs, using their T-charts as they read. (60 minutes) Students will write their own ending to <i>MotOE</i> -- how can they incorporate evidence to find a solution that involves means, motive, and opportunity? (30 minutes) Students will share their endings in their reading groups. (30 minutes)</p>

Week/Day	Lesson Details
<p>Week 3 Day 1</p> <p>"Howdunit" and <i>Tiny Crimes</i></p>	<p>Morning: 5-Minute Mystery (15 minutes) Introduce students to the concept of a "howdunit", a variation of the "whodunit". (10 minutes) Students will read watch and take T-chart notes on the episode "Mr. Monk Gets Jury Duty" from the "Howdunit" television series <i>Monk</i>. (60 minutes) In groups, students will consider how the character of Monk is influenced by Sherlock Holmes, Miss Marple, and Poirot. How is he different? (30 minutes)</p>

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	<p>Introduce "dramatic irony" to students, using <i>Monk</i> as an example. Add "dramatic irony" to the literary technique poster. (10 minutes)</p> <p>Students will discuss as a class: What makes a "howdunit" different than a "whodunit"? How does the author or director change how they approach telling the story? What affect does dramatic irony have? (30 minutes)</p> <p>Afternoon:</p> <p>Students will take turns reading super short stories from <i>Tiny Crimes</i> aloud (each story is a page or less). Then, in groups, they will pick one story to examine closely, discussing: What are the parts of the story that are absolutely necessary in one page? (30 minutes)</p> <p>Students will write their own super short "Howdunit" story. (30 minutes)</p> <p>Students will read <i>MotOE</i> Part 3, Chapters 1, 2, and 3. (60 minutes)</p> <p>Evening:</p> <p>Students will create "storyboards" on notecards to outline their second mystery stories. (60 minutes)</p> <p>Students will read <i>MotOE</i> Part 3, Chapters 4, 5, 6, and 7. (60 minutes)</p>
<p>Week 3 Day 2</p> <p><i>Murder on the Orient Express</i> Book and Film</p>	<p>Morning:</p> <p>5-Minute Mystery and overview for the day (15 minutes)</p> <p>Students will read the end of <i>MotOE</i> (Part 3, Chapters 8 and 9) aloud as a class (30 minutes).</p> <p>Students will write a journal entry reflection, giving their reactions to <i>MotOE</i>. Was the ending what they expected? (20 minutes)</p> <p>Students will transition to write at least three open-ended questions about the novel for their Socratic Seminar. (20 minutes)</p> <p>Students will run a Socratic Seminar on <i>MotOE</i>. Questions could include: Did Poirot make the right decision? How is this similar to the film <i>Clue</i>? Would Sherlock Holmes react the same way? (90 minutes)</p> <p>Afternoon:</p> <p>Students will work on their second creative writing project (mystery or suspense stories). During this time, the Instructor and/or TA will check in with each student. (120 minutes)</p> <p>Evening:</p> <p>Students will watch and take notes on the <i>Murder on the Orient Express Film</i>. (90 minutes)</p> <p>In groups, students will discuss: How is this film like the novel? How does the film use light, sound, and other cinematic techniques to enhance or change the novel? (30 minutes)</p>
<p>Week 3 Day 3</p> <p><i>Murder on the Orient Express</i>, Compare/Contrast, and</p>	<p>Morning:</p> <p>5-Minute Mystery and overview for the day (15 minutes)</p> <p>Students will build from their previous discussion to create Venn diagrams of the film and the novel in groups. During this time, the Instructor and TA will conference individually with students to give feedback on their <i>Rear Window</i> essay. (75 minutes)</p> <p>Students will write a thesis for their <i>MotOE</i> compare/contrast paper, choosing one specific element of the story to focus on. (30 minutes)</p> <p>Students will peer review their creative writing projects in small groups. Students will read their draft aloud, and then their group members will guess the genre of the piece and identify the important parts of each genre within the piece. (60 minutes)</p> <p>Afternoon</p> <p>Students will read "Witness for the Prosecution" in groups. They should complete a T-chart for evidence and inferences. (30 minutes)</p> <p>Students will divide into two teams: is "Witness for the Prosecution" a mystery or suspense piece? Each student will prepare a one-page "jury speech" arguing their case. Students will then practice their speeches in pairs. (30 minutes)</p>

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"Witness for the Prosecution"	<p>Students will present their "jury speeches" to the jury (the class) and the judge (the TA). Then the judge will make a ruling. (60 minutes)</p> <p>Evening:  Students will write an outline for their <i>Murder on the Orient Express</i> paper.  Once their outline has been approved, students will begin writing their <i>MotOE</i> paper. (120 minutes)</p>
<p>Week 3  Day 4</p> <p>Post-Assessment and Revising Essay</p>	<p>Morning:  5-Minute Mystery and overview for the day (15 minutes)  Students will take turns reading a new set of super short stories from <i>Tiny Crimes</i> aloud (each story is a page or less). (20 minutes)  Students will write their own super short mystery or suspense story. (20 minutes)  Students will share their super short mystery or suspense stories with the class. Then, the class will vote on whether or not they think the story is mystery or suspense. (20 minutes)  Students will complete the Post-Assessment Essay for the course:  What are the literary elements that define a mystery? How is a mystery different from suspense or thriller?  (2) Watch this clip from <i>Rear Window</i>. How does the director build suspense in the scene? (45 minutes)  Students will peer review their <i>MotOE</i> essay. They should also look over and rework their essays based on peer review. (60 minutes)</p> <p>Afternoon:  Students will go to the computer lab to type up their final essay and final creative writing project. Students will submit both the essay and creative writing at the end of the period. (120 minutes)</p> <p>Evening:  Students will share their stories at an "Open Mic". RAs are invited to this showcase. (120 minutes)</p>
<p>Week 3  Day 5</p> <p>Final Day of Class</p>	<p>Morning:  Final 5-Minute Mystery and overview for the day (15 minutes)  Students will sign yearbooks (60 minutes)  Students will help pack up the room. (30 minutes)  Students can play a mystery themed game, depending on time (such as Mafia).</p> <p>Afternoon:  Parent Conferences</p>