

Visual Prompt: Both sports and academics are valued by society, but sports seem to get more attention. Should academic achievement be as important as or more important than athletic achievement? Can sports participation help prepare you for future success?

Choices and Consequences

Unit Overview

How do the choices you make now shape your future self? In this unit, you will explore how decisions can have far-reaching consequences that determine your character, values, and contribution to society. You will read a novel that focuses on one young man's emerging realizations about how his personal history continues to affect his relationships

with his friends, teammates, family, and school. You will analyze the choices made by different literary characters and write an essay about the consequences. Also, you will apply your understanding of choices and consequences to a research presentation about a historical figure or world leader who made inspiring choices that helped shape our world.

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Choices and Consequences

GOALS:

- To use textual evidence to support analysis and inferences
- To write a literary analysis
- To evaluate, analyze, and synthesize a variety of informational texts
- To create and present a biographical research project

ACADEMIC VOCABULARY

subordinate perspective interpret annotated bibliography

Literary Terms

imagery motif setting atmosphere mood flashback foreshadowing point of view conflict subplot allusion biography autobiography

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Language and Writer's Craft

- Revising with Subordinate Clauses (3.4)
- Revising with Coordinating Conjunctions (3.7)
- Understanding Phrases
- Active versus Passive Voice (3.11)
- Adjectival and Prepositional Phrases (3.17)
- Dangling and Misplaced Modifiers (3.21)

^{*}Texts not included in these materials.

LEARNING STRATEGIES:

QHT, Marking the Text, Skimming/Scanning

Му	Notes

Learning Targets

- Preview the big ideas and vocabulary for the unit.
- Identify and analyze the skills and knowledge needed to complete Embedded Assessment 1 successfully.

Making Connections

In prior units, you have read narratives and other fictional stories, as well as articles and informational texts. Learning to write an argument gave you experience in identifying claims and using evidence from texts to support a claim. In this unit, you will read the novel *Tangerine*. After reading the novel, you will write a literary analysis essay in which you will analyze the novel's characters, setting, and actions and cite evidence from the novel to support your analysis.

Essential Questions

Based on your current knowledge, write your answers to these questions.

1. What is the relationship between choices and consequences?

2. What makes a great leader?

Vocabulary Development

Go back to the Contents page and look at the Academic Vocabulary and Literary Terms for the unit. Use a QHT or other vocabulary strategy to determine which terms you know and which you need to learn more about.

Unpacking Embedded Assessment 1

Read the assignment for Embedded Assessment 1: Writing a Literary Analysis Essay.

Write a multi-paragraph literary analysis essay in response to the following prompt (or another provided by your teacher): In Edward Bloor's novel *Tangerine*, how did one character's choices and the consequences of those choices affect the development of the main character?

In your own words, summarize what you will need to know to complete this assessment successfully. With your class, create a graphic organizer to represent the skills and knowledge you will need to complete the tasks identified in the Embedded Assessment.

INDEPENDENT

READING LINK

You will be reading the novel

independent reading, choose

informational and other texts about Florida, especially

citrus industry, environmental

Tangerine in this unit. For

sinkholes, muck fires, the

issues, or wildlife.

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Learning Targets

- Use imagery in a written response to a narrative prompt.
- Make inferences and predictions about the author's purpose.
- 1. Examine the tangerine your teacher has given you. Take notes about it using sensory details to create imagery.

	Appearance:
	Smell:
	Feel:
	Taste:
2	. Similes and metaphors are a common type of figurative language that creates imagery. Review your notes above, and then create a simile and a metaphor about a tangerine. Use the following sentence starters.
	Peeling a tangerine is like
	Peeling a tangerine is "

Writing Prompt: Write a narrative paragraph describing the experience of examining a tangerine. Be sure to:

- Start with a topic sentence that uses figurative language.
- Use imagery (description and figurative language) for supporting detail.
- Include personal commentary (your opinions or explanations).

LEARNING STRATEGIES:

Note-taking, Graphic Organizer, Predicting

My Notes				

Literary Terms

Imagery is the use of descriptive or figurative language to create word

	pictures.
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Front Cover Color and Images

3. Examine carefully the design, color, images, and text on the front and back cover of the novel *Tangerine*. Take notes on the graphic organizer.

Text and Title on Front Cover

My Notes

Literary Terms

A motif is a recurring element, image, or idea that has symbolic significance in a work of literature. A novel with the title *Tangerine* might make use of tangerine-related imagery many times and in different ways.

4. Group Discussion: Which aspect of the book cover helped you make predictions and inferences—the images or the text? Which generated more questions and comments? Which is more important in terms of marketing or selling the book to an audience? Based on the imagery of the cover, predict what some of the motifs of the novel might be.

Check Your Understanding

Compare and contrast examining an actual tangerine with examining the book cover of *Tangerine*. How were these experiences similar and different?

Reading the Novel Tangerine

Learning Targets

- Record and respond with personal commentary to textual evidence from a novel.
- Write, discuss, and evaluate levels of questions about the text with my peers.

Before Reading

1. Quickwrite: Can human beings choose not to remember? When and why might a person make a choice to forget?

As you read Tangerine, you will take notes in a double-entry journal. Copy or summarize passages from the book on the left side (textual evidence) and write your response to each passage on the right side (commentary). Draw a horizontal line under each entry. For reference, record the page number of each quote.

Responses could include the following:

- Questions about things you don't understand
- Opinions about characters or plot events
- Connections you make to real life or other texts
- Predictions (guesses) about how characters will react to events
- Inferences (logical conclusions) about why characters are saying or doing things

Consider this example from the first lines of *Tangerine*.

Textual Evidence	Page #	Commentary
"The house looked strange. It was completely empty now"	1	Inference: I think Paul's family is moving out of their house. Question: Where is he moving? Connection: My classroom
		looks like this after the last day of school.

LEARNING STRATEGIES:

Think-Pair-Share, Note-taking, Questioning the Text

GRAMMAR & USAGE Citing Literature

When analyzing literature, do not use the first-person "I." Instead, use the characters' names or third-person pronouns such as "he" or "she."

In addition, when discussing or writing about literature, use the present tense because the characters and events of a story are described in present tense.

My Notes	•		

ACTIVITY 3.3 continued

Reading the Novel Tangerine

My Notes

2. Below, you will find a page of a blank double-entry journal form to use as you read and discuss the prologue together as a class. Try to use a variety of responses (question, opinion, connection, prediction, inference).

Title of Novel: Author:			
Textual Evidence	Page #	Commentary	

You will use several double-entry journal pages as you read Tangerine. Follow your teacher's directions to create double-entry journal pages in your Reader/Writer Notebook for taking notes on the novel.

Introducing the Strategy: Questioning the Text

A strategy for thinking actively and interpretively about your reading is to ask questions. As you read any text, you can ask questions that aid your understanding with different levels of ideas.

• Literal questions (Level 1): You can answer questions on the literal level by looking to the text directly.

Example: What kind of car does Mrs. Fisher drive?

• Interpretive questions (Level 2): You cannot find answers to interpretive questions directly in the text; however, textual evidence points to and supports your answers.

Example: What emotions does Paul feel as he remembers the incident with the mailbox?

• Universal questions (Level 3): These questions go beyond the text. They require you to think about the larger issues or ideas raised by a text.

Example: Is it possible that people who are visually impaired can see some things more clearly than people who can see perfectly?

3. Write three questions, one of each type, about the prologue to *Tangerine*.

Literal:

Interpretive:

Universal:

4. Collaborative Discussion: Remember to follow group norms about discussions, speaking clearly, listenting carefully, and allowing each person a turn to question and respond.

Share your levels of questions with a small group of peers and ask them to respond to each. After all group members have shared and responded to one another's three questions, discuss how the questions and responses helped each of you come to a new understanding. Which questions were the easiest to answer, and which were more difficult? Which questions led to the most interesting and informative discussions?

WORD CONNECTIONS

Roots and Affixes

The word *literal* contains the root -liter- from the Latin word littera, meaning "letter." This root also appears in literacy, literature, and alliteration.

Interpretive contains the root interpret, which means "to come to an understanding."

Universal contains the Latin prefix uni-, meaning "one," and the root -ver-, meaning "turn." The root -ver- appears in reverse, adversary, introvert, vertigo, and conversation.

The suffix -al indicates an adjective.

ACTIVITY 3.4

There's a New Kid in Town

LEARNING STRATEGIES:

Skimming/Scanning, Note-taking, Predicting, Visualizing

My Notes	

Literary Terms

Setting is the time and place in which a narrative occurs. Details of setting often create atmosphere, the feeling created by a literary work or passage. Atmosphere contributes to the mood, the overall emotional quality of a work, which is created by the author's language and tone and the subject matter.

Learning Targets

- Understand how textual details contribute to a novel's mood or atmosphere.
- Analyze textual evidence about choices and consequences and record commentary in a double-entry journal.
- Write and revise a literary analysis paragraph that uses textual evidence.

Understanding Setting and Mood or Atmosphere

- 1. **Skim** the first few journal entries in Part 1 of *Tangerine* (August 18–19) looking for details about Paul's new neighborhood. List as many as you can.
- 2. **Visualize and sketch** a map of the neighborhood in Lake Windsor Downs. Give attention to color, structures, and other details that create this setting. The **setting** helps create the **mood** and **atmosphere** of the novel. What specific details about the setting seem most important?

3. In *Tangerine*, as in real life, people make decisions that carry consequences. Some consequences are obvious right away, while others are not apparent until some time has passed. As you read the novel, use your double-entry journal to keep a record of the choices made by Paul, his parents, and other characters. For some of the choices, you will be able to fill in the consequences and the impact on Paul right away. For other choices, you may not know a consequence or its impact on Paul until you have read more of the novel.

·		
Textual Evidence of a Choice Made by a Character	Page #	Commentary on the Consequences of That Choice and the Possible Impact on Paul
Paul's mother calls the Fire Department about the smoke	13	Paul's mother and Paul learn about muck fires and Paul begins to see that his new community has problems.

Continue to take notes in your double-entry journal as you read Part 1 of Tangerine
by recording textual evidence of choices and making predictions and inferences
about possible consequences.

My Notes	

There's a New Kid in Town

GRAMMAR & USAGE

When using direct quotations, place the quoted words inside quotation marks.

In the paragraph, notice the two different ways quotes from the novel are used.



WORD CONNECTIONS

Roots and Affixes

The word *subordinate* is made up of the Latin prefix sub-, meaning "under" or "below," and the Latin root -ord-, meaning "order "or "rank."

Direct Quotations

• Underline the topic sentence that states the main idea.

- Highlight textual evidence.
- Put an asterisk at the start of any sentence that provides commentary.

4. Mark the text of the following literary analysis paragraph as follows:

Mrs. Fisher's decision to call the fire department affects Paul's initial impression of his new community. Paul notices smoke the first morning he wakes up in the house on Lake Windsor Downs. He writes, "The air had a gray tint to it, and a damp, foul smell like an ashtray. Smoke, I thought. Something around here is on fire." When he tells his mother, Mrs. Fisher immediately panics and calls the fire department. After the volunteer fire department representative explains to her that there's nothing she can do to stop the muck fires, she "stares at him in disbelief." Paul realizes that his parents don't know all that much about their new home, and he begins to suspect that everything is not as perfect as they would like him to believe.

Expository Writing Prompt: On a separate page, write a literary analysis paragraph about another choice that a character made. Be sure to:

- Write a topic sentence that states the main idea.
- Use textual evidence, with quotation marks around direct quotes.
- Provide commentary about the consequences of that choice for Paul.

My Notes

Language and Writer's Craft: Revising with Subordinate Clauses

A **subordinate clause** is a group of words with a subject and a verb. It cannot stand alone as a sentence, though, because it does not contain a complete thought. **Subordinating conjunctions** introduce subordinate (dependent) clauses.

Subordinate clauses and the subordinating conjunctions that introduce them enable you to show a relationship between ideas in a sentence. A subordinate clause is lower in rank than an independent clause and indicates that the idea in the suboridinate clause is of less importance.

Some common subordinating conjunctions are:

after	although	if	when	though	because
unless	whenever	since	before	until	while

Writing Sentences with Subordinate Adverbial Clauses

An adverbial clause functions as an adverb to answer questions such as how, when, where, in what way, or how often.

Examples (subordinate adverbial clauses are in italics):

- Although Mr. Fisher seems like a concerned father, he is inattentive to Paul.
- Alternative: Mr. Fisher is inattentive to Paul although he seems like a concerned father.
- Because Paul is serious about soccer, the Seagulls accept him as a teammate.
- Alternative: The Seagulls accept Paul as a teammate because he is serious about soccer.

Notice that when a subordinate clause begins a sentence, it is followed by a comma. When the sentence ends with the subordinate clause, no comma is necessary.

Complex sentences contain an independent clause and at least one dependent clause. In complex sentences using adverbial clauses, the independent clause carries the important information of the sentence while the less important, or subordinate, information is contained in the subordinate clause. Notice the two different structures in the examples above and how the order of the clauses changes the meaning.

Try rearranging the words in the sentences above one more time. Write them below.

How has the meaning changed? What part of the meaning of the sentence becomes important with your revisions?

Check Your Understanding

Find and highlight at least one subordinate clause in the sample paragraph. Then, return to the paragraph you wrote in response to the expository writing prompt on the preceding page and revise it to incoporate a sentence using a subordinate clause. Experiment with different subordinating conjunctions.

ACADEMIC VOCABULARY

The word **subordinate** has many meanings. A subordinate is a person of lower rank. *To subordinate* is to make something less important. Used as an adjective, subordinate describes a relationship in which something if less important than or lower than another thing.

My Notes	

Another Kid, Another Town

LEARNING STRATEGIES:

Close Reading, Graphic Organizer, Drafting

Literary Terms

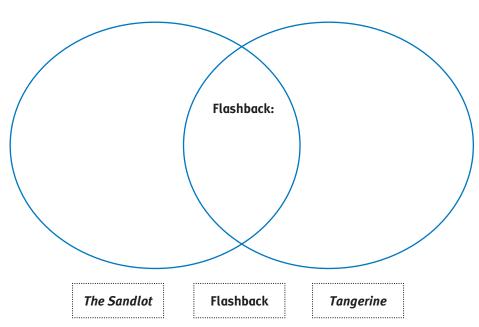
A flashback is an interruption in the sequence of events to relate events that occurred in the past.

Learning Targets

- Analyze an author's use of flashback, foreshadowing, and characterization and provide support of your analysis with textual evidence.
- Compare the use of literary techniques from two different genres.

Flashback

- 1. As you view a film clip from *The Sandlot*, be aware of the use of **flashback**. How does the filmmaker let you know that what you are about to see is a flashback? Make notes in the left side of the diagram below.
- 2. Tangerine is also a text that uses flashbacks. Conduct a close reading of Paul's entry for Monday, August 28. How does the author let you know that what you are about to read is a flashback? Make notes in the right side of the diagram to complete this comparison.



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Foreshadowing

3. Both films and novels use **foreshadowing** to prepare the audience for action that is to come. Foreshadowing creates an atmosphere of suspense and keeps the audience wondering about what will happen. Identify examples of foreshadowing in *The Sandlot* and *Tangerine* and use them to make inferences. Write your evidence and inferences in the graphic organizer below.

Literary Terms

Foreshadowing is the use of clues to hint at events that will occur later in the plot.

Evidence of foreshadowing in The Sandlot	Inference about what is being foreshadowed in <i>The Sandlot</i>	Evidence of foreshadowing in Tangerine	Inference about what is being foreshadowed in <i>Tangerine</i>

Check Your Understanding

Both flashback and foreshadowing affect the plot and conflict of a story. With your group, discuss how these techniques help the reader think about the conflict. Then, write a quickwrite to capture your ideas and those of your group about how flashback and foreshadowing affect plot and conflict.

My Notes		

Another Kid, Another Town

Characterization of the Protagonist

4. As you watch the film, note how the character Scott Smalls is revealed through various techniques of characterization. Next, note details from *Tangerine* that reveal the character of Paul Fisher.

Elements of Characterization	Scott Smalls	Paul Fisher
His Actions		
His Appearance		
His Thoughts		
What He Says		
What Others Say About Him		

5.	. The author has given Paul a certain set of character traits. Write a summary
	statement about Paul's character and how you think he will confront any
	conflicts that you predict will occur in the novel.

Check Your Understanding

Writing Prompt: Write an explanation of how Scott Smalls and Paul Fisher are alike and different. How has the writer used characterization to create mental images of these characters in your mind? Describe them. Be sure to:

- Start with a topic sentence of comparison.
- Include details about differences and similarities.

My No	.50		

Oh, Brother!

LEARNING STRATEGIES:

Quickwrite, Graphic Organizer, Sharing and Responding

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Learning Targets

- Write a literary analysis paragraph about sibling relationships and provide support with textual evidence.
- Identify and apply the organizing elements of a compare/contrast essay.

Before Reading

- 1. Family relationships are important in *Tangerine*, especially relationships between brothers and the idea of brotherhood. Think about the motif of brothers and brotherhood in this novel.
- 2. After reading or rereading the entries for September 5–6, use the graphic organizer below to record and discuss the ways the Costello and Fisher brothers relate to each other.

Joey's Relationship with Mike	Mike's Relationship with Joey
Paul's Relationship with Erik	Erik's Relationship with Paul

3. With a small group, share your notes and respond to your group members' opinions about the relationships of the Costello and Fisher brothers. Then, write one sentence describing each relationship.

Relationship of the Costello brothers:

Relationship of the Fisher brothers:

4. Work with your partner or small group to write a thesis statement comparing the Costello brothers' relationship to the Fisher brothers' relationship. Use a subordinate adverbial clause to show which of the two relationships you think is better or more important.

Expository Writing Prompt: With your writing group, write a literary analysis paragraph about one of the sibling relationships (Costello or Fisher brothers). Half the group should write about the Costellos and the other half about the Fishers. Be sure to:

- Use one of the sentences from Step 2 as a topic sentence.
- Provide supporting detail from the story as textual evidence and write commentary.
- Use transition words and subordinate clauses.

Before you read the two drafts, get sets of four different colored pencils, one set for each member of your group. Choose a color code and fill in the blanks below:

 (1st color): topic sentence
 (2nd color): textual evidence
 (3rd color): commentary
 (4th color): transitions

Mark one another's drafts by underlining according to your color key.

Review the markings made on each draft. What do the text markings tell you about your own writing? Are you missing any key elements of the literary analysis paragraph? Use the information to revise and improve your writing.

My Notes		

GRAMMAR & USAGE **Punctuating Transitions**

When you use a transition at the beginning of a sentence, follow it with a comma. When vou use a transition to connect two complete thoughts, precede the transition with a semicolon and follow it with a comma.

My Notes	With your writing group, you have created a thesis statement and two support paragraphs that you could use for a compare/contrast literary analysis essay. You still need an introduction and a conclusion to have a complete essay.
	With your class, brainstorm the key elements of an effective introduction to a literary analysis essay.
	6. Next, brainstorm the key elements of an effective conclusion to a literary analysis essay.
	7. Write either an introduction or conclusion for your essay while your partner or half of your small group writes the other. Share drafts and respond by marking each other's drafts for the key elements you identified in Step 2.
	8. Compare/contrast essays use special transition words. Revise your draft to add precise transition words that will help your reader follow your ideas. Transitions to use when comparing: also, alike, both, in the same way,
	likewise, similarly
	Transitions to use when contrasting: but, different, however, in contrast, instead, on the other hand, unlike, yet
	9. Final Draft: Following your teacher's guidelines, use technology to produce
	and publish a final draft of your co-constructed essay in collaboration with your partner or small group. As you collaborate, eliminate unnecessry wordiness and repetition. With your class, brainstorm ways that you could use technology to
	share and respond as a class to the other groups' essays.

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Learning Targets

- Compare a fictional account of an event with a nonfiction account of an event.
- Evaluate author's purpose in selecting a point of view.

Before Reading

1. Quickwrite: The novel Tangerine was first published in 1997. At that time, most people had no special associations with the date of September 11, which is the date of the sinkhole disaster in *Tangerine*. What are some of the connotations Americans have with that date since the events of 9/11 in 2001?

During Reading

News writers often answer questions related to the 5 Ws and an H: Who, What, When, Where, Why, and How. As you read the following news article, mark the text for details that will help you identify the 5 Ws and an H. Take notes in the margin.

News Article

A stunning tale of escape traps its hero in replay

by Harry Bruinius

JERSEY CITY, N.J. Sunlight seeps through the translucent curtains on his living room window, making the lacquered matrioshka dolls on the wall case gleam. Sitting on the sofa, Jan Demczur leafs through a thick binder of news clippings about his heroic Sept. 11 escape, still in a daze at the story they tell.

He stays home often now, speaking more Ukrainian than English, a language still difficult for him. When he does venture out, he's sometimes overcome with a sense of fear, his head dizzy and heavy, like a big ball of lead. It's been almost a year, but Mr. Demczur has still not returned to his job as one of the workers who wash the endless sheets of glass stacked to the sky in Manhattan.

It's become a safe new routine, sitting here amid pillows adorned with his wife's cross stitchings, telling how he survived. His ordeal was compelling—he was trapped in an elevator with five others after the first plane struck Tower 1, and barely escaped by clawing through the walls with only his squeegee—and media from around the world have since flocked to him, reporting his story of survival, and the tiny tool that saved him.

Before, he'd wake up at 4:45 a.m., five days a week, jump on the train to the city, and do his job. Like the thousands of lunch-pail workers who pass each day through the tunnels to the island, Demczur wasn't part of the Manhattan clichés: the vaunting ambition, the ceaseless pace, the glare of art and commerce. Instead, like the steel frames within a skyscraper's facade, he was one of the people behind

LEARNING STRATEGIES:

Think-Pair-Share, Note-taking, Summarizing

М	y Not	tes			

KEY IDEAS AND DETAILS

How is this article organized—as an expository explanation of the 9/11 escape or as a narrative retelling of the 9/11 events? Why is this structure effective?

My Notes	
Who	_
What	
When	_
	_
Where	
Where	<u> </u>
	_
Why	
	_
How	_

the city's glamour, those who built, maintained, and ultimately removed piece-by-piece the twisted wreckage of the World Trade Center.

"Window cleaners have been much like the glass they clean: transparent," says Richard Fabry, publisher of an industry magazine.

But Jan Demczur [pronounced John DEMshur] was never a guy to seek attention. Small and demure, he spoke little, and except for occasional mirth in his pale blue eyes, he revealed few emotions.

Content with a predictable routine, he rarely missed a day at work, was honest and industrious, paid his mortgage, and spent time with his wife and kids. His Jersey City house, which had a view of the Twin Towers, was just minutes from the PATH train that took him straight to the sprawling Trade Center, a place he liked to call his second home.

That Tuesday, he punched in at 6 a.m. and spent most of the morning cleaning glass doors and partitions on floors 90 to 95 in the North Tower, the impact zone. He worked through his 8 a.m. break so he could finish those top floors early otherwise he'd be there until 9. He finished at 8:20 and took the elevator down to the 43rd-floor cafeteria.

At about 8:45, finishing his coffee and danish, he left the cafeteria, and dashed to make an express elevator about to run up to the 77th floor. At 8:48, as he and five others zipped up the shaft, they felt a jolt and then the building sway. The elevator dropped before the emergency brakes ground it to a halt. Later, when smoke started seeping into the car, they knew they had to try to get out.

Demczur quietly took charge. After they pried open the elevator doors, he saw the surface was drywall. "Does anyone have a knife?" he asked. No, nothing. So Demczur started chopping at the wall with the 18-inch blade of the squeegee. When the blade broke and fell down the shaft, he used the handle. It took over an hour, but the six men took turns scraping and poking, and finally burst through to a men's bathroom on the 50th floor. Startled firefighters guided them in different directions. Demczur went down the stairs.

The other tower collapsed at 9:59, when he was at the 11th floor. Soon engulfed in darkness, dust, and confusion, he put his hand on the shoulder of the stranger ahead, continuing down. Seeing him in a maintenance uniform, firefighters screamed to him, "How do we get out?" Demczur had them pan the smoke and dust-filled hallways on the third floor with their flashlights, and he spotted an exit to another stairwell. He instinctively held it open as others went through first, until a fireman grabbed him by the arm and led him out.

Outside, emergency workers gave him oxygen, and water to rinse his eyes. He made his way to the West Side Highway, just a few blocks away, and was finally able to see the sky. "When I look up, and see the tower burning, I turned like ice," Demczur recalls. "Everything was freezing in me." Then, the antennas of Tower 1 $\,$ start to teeter.

"I start to run. I kept looking back, saw the building banging down like a pancake." As he ran, his eyes were burning, his head was pounding, the dust was choking him, and then his body felt numb. A few more blocks away, he noticed how beautiful the day was and, sheepishly admits he began to touch himself to see if he was really alive, like a scene from a silly cartoon.

Demczur couldn't have imagined he'd tell this story to so many, or that his squeegee handle and uniform would become a part of the Smithsonian's National Museum of American History. He'll relive a lot of it again this week, when he attends ceremonies in New York and Washington, D.C. But by the end of the year, he hopes to be able to get back to work.

"It is a different kind of life. But I prefer the way it was, when people were alive," Demzcur says.



After Reading

2. Review the description of the sinkhole disaster and rescue in Paul's entry for Monday, September 11. Can you identify the 5 Ws and an H in the description of the event?

Who: What: When: Where: Why:

How:

GRAMMAR & USAGE **Verbs**

A writer's verbs determine the intensity and the precision of the content. Intense, strong verbs make a story come alive for the reader. Notice the strong verbs in this sentence: The kids came **diving** out, jamming in the doorways, **pushing** into the backs of other kids, knocking each other flat. Weak, vague verbs can often make what was originally an exciting story seem dull and boring.

My Notes	

September 11 Perspectives

Literary Terms

Point of view is the perspective from which a story is told. In first-person point of view, the speaker is a character in the story telling what he or she sees or knows. In third-person point of view, the narrator is someone outside the story.

- 3. Think about the different purposes of the two texts you have examined. How is the purpose of the nonfiction newspaper article different from Bloor's purpose for writing a fictional incident about the sinkhole disaster?
- 4. *Tangerine* is all told in **first-person point of view**, while most news articles are written in third-person point of view. Using the T-chart below, record the benefits and limits of each.

Point of View	Benefits	Limits
First Person		
Third Person		

ACADEMIC VOCABULARY

The word **perspective** can have different meanings, depending on how it is used. For example, in art perspective refers to how objects are painted on a flat surface to show depth and distance. When referring to point of view, perspective describes one's opinion or outlook about a topic.

My Notes

5. Collaborative Discussion: Socratic Seminar

Consider the following focus question for the Socratic Seminar:

How did the central character have an effect on the events described?

Write Level 2 (interpretive) questions based on the events of 9/11 as presented in the texts: the sinkhole disaster in *Tangerine* and "A stunning tale of escape traps its hero in replay." Be prepared to ask and respond to questions with your peers about these texts. Be sure that all of your questions are based on the texts and can be answered with evidence from the texts. See Activity 3.3 for a review of questioning the text.

6. What similarities are there between the nonfiction article about the historical events of 9/11 and the fictional event in Tangerine?

Language and Writer's Craft: Revising with Coordinating **Conjunctions**

One way to structure sentences is to create compound sentences. It is easy to combine short sentences (independent clauses) by using a coordinating **conjunction**. This structure is a way of showing specific relationships among ideas. Following is a list of coordinating conjunctions:

and, but, or, for, so, yet, nor

Here are examples of sentences that could be combined with coordinating conjunctions: What is the relationship created?

Old Charley Burns did not inspect construction sites.

Buildings were constructed in unsafe places.

What would be the best conjuction to use?

Old Charley Burns neglected to inspect construction sites, ____ buildings were constructed in unsafe places.

The sinkhole was extremely dangerous.

Paul and Joey rescued many students.

What would be the best conjunction to use?

The sinkhole was extremely dangerous, _____ Paul and Joey rescued many students. (contrast; conditional?)

Try combining the two sentences above by using adverbial clauses from Activity 3.4.

Check Your Understanding

Revise one of the sentences from your Socratic Seminar freewrite by combining sentences using coordinating conjunctions and/or adverbial clauses.

GRAMMAR & USAGE Conjunctions

Conjunctions join words or groups of words that perform the same function in a sentence. When you join two sentences with a coordinating conjunction, use a comma before the coordinating conjunction. To achieve a formal style, as in academic writing, avoid beginning sentences with coordinating conjunctions.

My Notes	

SIFTing Through *Tangerine*

LEARNING STRATEGIES:

SIFT, Graphic Organizer, Close Reading

My Notes

Learning Targets

- Analyze how symbol, imagery, and figurative language contribute to tone and theme.
- Revise a literary analysis paragraph to include phrases and appositives.
- 1. **Quickwrite:** Part 1 of *Tangerine* ends with Paul experiencing what he calls a "miracle." What is your definition of a miracle? What "miracle" does Paul experience?

Introducing the Strategy: SIFT

SIFT is a strategy for analyzing a fictional text by examining stylistic elements, especially symbol, imagery, and figures of speech in order to show how these elements work together to reveal tone and theme.

2. Use your glossary to define each term in the first column. In the second column, take notes as you work with your class to SIFT through "Friday, September 15." Working with your group, apply the SIFT strategy to another chapter as your teacher directs. Record your analysis in the third column.

Symbol	
Imagery	
Figurative Language	
Tone	
Theme	

Expository Writing Prompt: After you have shared examples from different chapters with your class, choose one theme that you have identified from Part 1 of Tangerine. Write a literary analysis paragraph analyzing how literary elements such as symbol, imagery, figurative language, and tone contributed to that theme. Be sure to:

- Include a topic sentence that identifies a theme.
- Identify specific literary elements.
- Provide textual evidence in the form of quotes.

Write your paragraph below or on a separate piece of paper or in your Reader/ Writer Notebook.

GRAMMAR & USAGE **Appositives**

An **appositive** is a noun or phrase placed near another noun to explain or identify it. For example, in the following sentence, "a sixth-grade teacher" is an appositive identifying Mrs. Harrison.

Mrs. Harrison, *a sixth-grade* teacher, has taught at El Rancho Middle School for ten vears.

Language and Writer's Craft: Understanding Phrases

You have studied dependent and independent clauses and how to use them to convey complex ideas. Phrases are another important part of every sentence because they add information and detail.

A **phrase** is a small group of words that functions as a part of speech within a sentence. Phrases do not have a subject and verb. Common phrases are noun, verb, adverb, adjective, appositive, and prepositional phrases. Why are all the examples below phrases, not clauses?

smashing into the fence before the first test a well-known historian after the devastation between ignorance and intelligence broken into thousands of pieces her glittering smile

My Notes		

SIFTing Through *Tangerine*

My Notes

Prepositional phrases all begin with a preposition and end with a noun. You have probably already memorized a list of common prepositions, all of which establish a relationship to a noun. Common prepositions are in, on, to, under, near, above, by, from, around, beyond. Use prepositions to create your own sentences like the ones below.

Prepositional Phrase Examples:

I took the casserole in the refrigerator to the party. John took a book about dinosaurs from the library.

Using Appositives

An **appositive** is a noun or noun phrase placed near another noun to explain or identify it. It is separated from the noun it renames with commas.

Read the following examples of appositives and appositive phrases:

- Tangerine, Edward Bloor's first novel, takes place in Florida.
- Paul, the main character of the novel, is a soccer player.
- Erik, *Paul's older brother*, is a senior in high school.
- Edward Bloor's first novel, *Tangerine*, takes place in Florida
- Eric, the star athlete, and Arthur, his devoted sidekick, are bullies.

Notice the punctuation of the sentences above. Which sentence does not use a phrase as an appositive?

3. Choose one sentence from your literary analysis paragraph above. Revise it to include a prepositional phrase and/or an appositive. Copy your revised sentence here and share it with a partner.

Check Your Understanding

As you continue to read the novel *Tangerine*, take notes in your double-entry journal by applying the SIFT strategy. Pay particular attention to recurring symbols, imagery, and themes that are possible motifs.

Same Sport, Different School

Learning Targets

- Identify evidence to support a prediction.
- Write a compare-contrast paragraph.
- 1. Take out the double-entry journal notes you created for Part 1 in your Reader/ Writer Notebook. Select the entry that you think represents the most significant choice in Part 1, and copy it into the first row below. Find at least three people in your class who have recorded different choices. Take notes as they share their entries.

LEARNING STRATEGIES:

Graphic Organizer, Think-Pair-Share, Close Reading

Page #	Commentary on the Consequences of That Choice and the Possible Impact on Paul

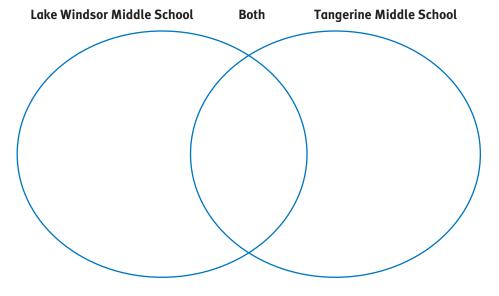
Same Sport, Different School

My Notes

Check Your Understanding

Consider the choice Paul made at the end of Part 1 to transfer to Tangerine Middle School. What does he think will be the consequence of this choice? Do you agree? Predict other possible consequences and write them below.

2. As you read the entries for "September 18 and 19," use the graphic organizer below to compare and contrast Lake Windsor Middle School and Tangerine Middle School. Write details shared by both schools in the middle space, details specific to Lake Windsor in the left space, and details specific to Tangerine in the right space.



My Notes

Expository Writing Prompt: Write a paragraph that focuses on the difference between the two schools. Think about how to structure sentences with adverbig clauses and coordinating conjuctions. Be sure to: • Create a topic sentence about the differences. • Provide supporting detail and commentary. • Use transition words and a variety of sentence structures.	
3. After reading the journal entries for "September 18 and 19," reconsider Paul's decision to transfer to Tangerine Middle School. Choose two of the consequences that you predicted as a result of this choice. Explain whether or not you think your predictions are still correct, and cite textual evidence to support your conclusions. Compare with a partner. Prediction 1:	0
Correct?	
Textual evidence:	
Prediction 2:	
Correct?	
Textual evidence:	

<u> </u>		
. <u></u>		

A Good Sport

LEARNING STRATEGIES:

Quickwrite, Graphic Organizer, **Discussion Groups**

My Notes	

Learning Targets

- Identify a motif in a text.
- Write an effective introduction and conclusion on a thesis about sportsmanship in *Tangerine*.
- 1. Quickwrite: Consider the following quotes about sportsmanship. Which one do you agree with most, and why?

"The moment of victory is much too short to live for that and nothing else."

-Martina Navratilova, tennis player

"If winning isn't everything, why do they keep score?"—Vince Lombardi, football coach

"Victory isn't defined by wins or losses. It is defined by effort. If you can truthfully say, 'I did the best I could, I gave everything I had,' then you're a winner."

- -Wolfgang Schadler, Olympic luge competitor and coach
- 2. After reading the entries for "September" in Part 2 of Tangerine, complete the graphic organizer to evaluate the sportsmanship of different characters, providing textual evidence from the novel.

Character	Good or Bad Sport?	Textual Evidence
Paul Fisher		
Eric Fisher		
Victor Guzman		
Joey Costello		

2 Washington and a second and a second as the size of the second and a second a second and a second a second and a second	
3. Work with your class to craft and revise a thesis statement about sportsmanship in the novel <i>Tangerine</i> . Copy it here:	My Notes
Expository Writing Prompt: Write an introduction to an essay about the motif of sportsmanship in <i>Tangerine</i> . You can use one of the quotes from the Quickwrite exercise as a hook or write your own. Be sure to:	
Begin with a quote as a hook.	
Interpret the quote and connect it to the text.	ACADEMIC VOCABULARY
End with a thesis statement that organizes the ideas.	To interpret is to explain
4. Prepare for a collaborative discussion on sportsmanship in <i>Tangerine</i> . With your class, identify the expectations for each of the following roles:	the meaning of something. Thus, an <i>interpretation</i> is an explanation of meaning.
Leader:	
Recorder:	
Manager:	
Presenter:	
5. Write three questions about sportsmanship in <i>Tangerine</i> to contribute to your	
group discussion. Good discussion questions about literature are typically at the interpretive level of questioning (see Activity 3.3 to review Levels of	
Questions) and involve elements such as plot, setting, conflict, motifs, and characters.	
	-

ACTIVITY 3.10 continued

A Good Sport

My Notes
<u> </u>
<u> </u>

6. After your small group discussion, identify one example, opinion, or insight about sportsmanship for each of the categories in the graphic organizer below. As each group's presenter shares with the class, add to your notes.

Sportsmanshi	p in <i>Tangerine</i>			
Sportsmanshij	p in youth or scho	ool sports	 	• • • •

Expository Writing Prompt: Use your class discussion notes to help you draft a conclusion to an essay about the motif of sportsmanship in the novel Tangerine. Be sure to:

- Begin with a restatement of the thesis. (Literal)
- Evaluate the author's purpose (what you think Bloor was trying to say about sportsmanship). (Interpretive)
- Discuss the larger issues and the importance of sportsmanship in real life. (Universal)

Check Your Understanding

If you were writing a literary analysis essay about the motif of sportsmanship in the novel Tangerine, which two characters would you use as examples of good and bad sportsmanship? What textual evidence would you provide as support?

Seeing Is Believing

Learning Targets

- Identify literal and figurative meanings in multiple texts.
- Write a character analysis, analyzing a character in relation to a motif of the novel
- 1. The verse below uses the imagery of sight and blindness. How is the use of this imagery similar to the use of the imagery in Tangerine?

Amazing grace! how sweet the sound That sav'd a wretch like me! I once was lost, but now am found. Was blind, but now I see.

2. What are the literal meanings of the imagery of sight and blindness? What are possible figurative or symbolic meanings? Literal:

Firgurative:

3. Reread the flashback at the end of Paul's entry for October 5 starting with "I stared hard into the backyard." When is Paul referring to "seeing" in a literal sense, and when do you think he is being figurative? Literal:

Figurative:

4. Who Sees? Who Doesn't See?

After reviewing your double-entry journal entries for Part 2, think about the word see and its meanings, both literal and figurative, and how it is used as a motif in the novel. Your teacher will either assign a character from the novel Tangerine or ask you to choose one. In one lens of the glasses, list or draw the things the character sees or understands; in the other lens, list or draw the things the character does not see or understand (or refuses to see).

Character Name: _

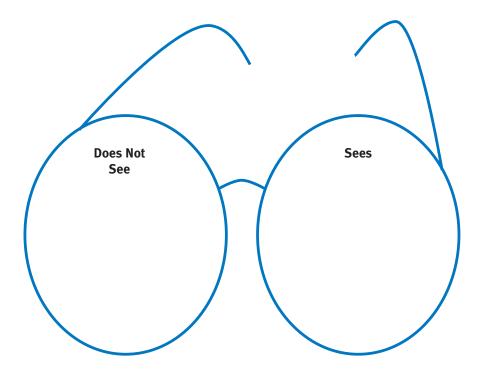
LEARNING STRATEGIES:

Quickwrite, Graphic Organizer, Discussion Groups

My Note:		

Seeing Is Believing

My Notes



- 5. After you have worked on the graphic organizer, meet with others who chose the same character. Compare and discuss what your character sees and doesn't see, and add details or images to your graphic organizer.
- 6. Next, meet in a group of three or four others, each of whom chose a different character, and compare notes and interpretations about characters with contrasting points of view about the events of the novel. Take notes on one other character besides the one upon which you have focused.

My Notes

Expository Writing Prompt: On a separate page, draft a paragraph about your character's ability "to see," based on the details in your graphic organizer. Be sure to:

- Include a topic sentence about what your character does or does not "see."
- Provide supporting details, textual evidence, and commentary.
- Use a variety of sentence structures.

Language and Writer's Craft: Active versus Passive Voice

Verbs change form to show active voice or passive voice. A verb is in the active voice when the subject of the sentence performs the action. A verb is in the passive voice when the subject receives the action; that is, has something done to it. Writers—and readers—generally prefer the active voice because it is more lively, concise, and easier to understand.

Active voice: The goalie deflected the ball.

In this example, the subject (the goalie) is performing the action of deflecting.

Passive voice: The ball was *deflected* by the goalie.

In this example, the subject (the ball) is receiving the action of deflecting.

You can recognize passive voice because the verb phrase includes a form of to be, such as am, is, was, were, are, or been. Another way to recognize sentences with verbs in the passive voice is that they may include a "by . . . " phrase after the verb.

7. Revise this sentence:

Passive voice: The game was won by the Tangerine War Eagles.

Active voice:

8. Check the paragraph you wrote about a character's ability to "see." If necessary, revise any passive voice verbs to active voice.

-	

Conflicts and Consequences

LEARNING STRATEGIES:

Graphic Organizer, Think-Pair-Share, Drafting

Learning Targets

- Identify conflicts in the novel's plot and subplot.
- Make predictions about the resolution of conflicts in the novel in an expository paragraph.
- 1. Take out the double-entry journal notes you created for Part 2 in your Reader/ Writer Notebook. Select the entry that you think represents the most significant choice in Part 2. Copy it onto the graphic organizer below. Find at least two people in your class who selected different choices, and take notes as they share.

Part 2: Monday, September 18– Friday, November 10

Textual Evidence of a Choice Made by a Character	Page #	Commentary on the Consequences of That Choice and the Possible Impact on Paul

2.	A novel is composed of many conflicts and plots. The major conflict involves
	the protagonist and drives the main plot. In the graphic below, state the main
	conflict of <i>Tangerine</i> , and list the details of that conflict.

Main Conflict

Individua	l vs. Self		

3. Each of the other types of conflicts in *Tangerine* is represented in a **subplot**. Give specifics that characterize each type of conflict.

Additional Conflicts

Man vs. Man

Man vs. Nature

Man vs. Society

Literary Terms

A **conflict** is a struggle between opposing forces. A **subplot** is a secondary plot that occurs along with the main plot.

My Note	es		

ACTIVITY 3.12 continued

Conflicts and Consequences

My Notes	

4. Of the additional conflicts or subplots in this novel, which of them most directly affects Paul's conflict with himself?

Expository Writing Prompt: Choose one of the subplots in *Tangerine* in which the conflict has not been resolved. Write a literary analysis paragraph describing the conflict of the subplot and predicting how it might relate to Paul's conflict. Be sure to:

- Use a topic sentence that identifies a conflict and subplot and how it relates to the main conflict.
- Provide supporting details, textual evidence, and commentary.
- Use active voice and a variety of sentence structures.

Check Your Understanding

Scan Part 3 of Tangerine and note the length of the entries for this time period. Why do you think Paul wrote this much at this time? Read the first sentence for "Monday, November 20." Predict what will happen when the science-project group comes to Paul's house.

Independent Practice: As you read Part 3, continue to identify the conflicts and subplots in your double-entry journal. Also, make predictions about how the conflicts might be resolved. After reading, reflect on the accuracy of your predictions.

Mourning and Night

Learning Targets

- Analyze the diction and imagery of a poem to identify tone and theme.
- Make connections between the purpose and techniques of different genres.

Before Reading

1. Work with a partner to review the concepts of connotation and imagery, as well as the definitions of tone and theme.

During Reading

- 2. As you read the poem on the next page, do the following:
 - Mark the text by highlighting words that create visual images.
 - Underline words that relate to death and dying.
 - Draw a box around unfamiliar words or images.

After Reading

3. In Tangerine, on "December 1" Mr. Donnelly "read some lines from a poem called 'To an Athlete Dying Young.'" Read the poem again carefully. What lines do you think Donnelly read? Which lines would be most appropriate to memorialize Mike's death?

Check Your Understanding

On "December 1" the memorial for Mike Costello includes an **allusion** to "To an Athlete Dying Young" and the dedication of a laurel oak tree. Why are both appropriate tributes to Mike?

ABOUT THE AUTHOR

British poet A. E. Housman (1859–1936) spent most of his life as a teacher and a scholar. His poems are known for capturing deep feeling.

LEARNING STRATEGIES:

Note-taking, Choral Reading, Visualizing

My Notes	3		

Literary Terms

An allusion is a brief, usually indirect, reference to a person, place, or event that is real or fictional.

Mourning and Night

My Notes

KEY IDEAS AND DETAILS

What image is created by using the word "chaired"? How has this image changed in the second stanza?

KEY IDEAS AND DETAILS

According to the speaker, what is the advantage of dying young?

KEY IDEAS AND DETAILS

An **allusion** is a reference to a well-known person, place, event, or practice from literature or history. What is the poet alluding to when he uses the term "laurel" and "early-laurelled head"?

Poetry

To an Athlete BUING POUNG

The time you won your town the race We chaired you through the market-place; Man and boy stood cheering by, And home we brought you shoulder-high.

- 5 Today, the road all runners come, Shoulder-high we bring you home, And set you at your threshold down, Townsman of a stiller town.
 - Smart lad, to slip betimes away
- 10 From fields where glory does not stay, And early though the laurel grows It withers quicker than the rose.
 - Eyes the shady night has shut Cannot see the record cut,
- **15** And silence sounds no worse than cheers After earth has stopped the ears:
 - Now you will not swell the rout Of lads that wore their honours out, Runners whom renown outran
- 20 And the name died before the man.
 - So set, before its echoes fade, The fleet foot on the sill of shade, And hold to the low lintel up The still-defended challenge-cup.
- 25 And round that early-laurelled head Will flock to gaze the strengthless dead, And find unwithered on its curls The garland briefer than a girl's.

Learning Targets

- Outline support for a literary analysis essay on a topic from Part 3 of *Tangerine*.
- Analyze motif and theme in the novel *Tangerine*.
- 1. Take out the double-entry journal notes you created for Part 3 in your Reader/ Writer Notebook. Select the entry that you think represents the most significant choice in Part 3. Copy it onto the graphic organizer below. Find someone in your class who selected a different choice, and take notes as they share.

Part 3: Monday, November 20-Wednesday, December 6

Textual Evidence of a Choice Made by a Character	Page #	Commentary on the Consequences of That Choice and the Possible Impact on Paul

LEARNING STRATEGIES:

Graphic Organizer, Outlining, Visualizing

My Notes	

ACTIVITY 3.14 continued

The Final Score

The Chaire

My Notes
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- 2. Review all the notes you made about choices in your double-entry journals and in Activities 3.4, 3.9, and 3.12. Choose one character whose choices had significant consequences in the development of Paul's character. Select three or more of the character's choices and add them to the outline below in a logical order. Consider arranging them in one of these three organizational patterns:
 - least important to most important
 - types of choices made (good, bad)
 - chronological order (first to last)
- 3. Choose and follow an organizational pattern to complete the outline below that explains and evaluates your character's choices.

The Choices	Made
I. A choice made by	and how it affected Paul:
A. Describe the choice.	
B. Why this choice was made:	
C. How Paul reacted to the choice an	nd its effect on him.
II. Another choice made by	and how it affected Paul:
A. Describe the choice.	
B. Why this choice was made:	
C. How Paul reacted to the choice an	nd its effect on him.
III. Another choice made by	and how it affected Paul:
A. Describe the choice.	
B. Why this choice was made:	
C. How Paul reacted to the choice an	nd its effect on him.

Check Your Understanding

Write an explanation of how Paul shows his growing self-awareness and confidence in the choices he makes.

4. Exploring Motif: Consider the different motifs that Edward Bloor uses in *Tangerine*. In your home base group, assign a different motif to each person. Follow your teacher's directions to form an expert group with those who were assigned the same motif as you. Work together to complete one row of the chart below by finding examples of your motif in different parts of the novel.

Motif	Textual Evidence from Part 1	Textual Evidence from Part 2	Textual Evidence from Part 3
Sight			
Brothers			
Weather			
Sportsman- ship			
•			

ACTIVITY 3.14 continued

The Final Score

My Notes

- 5. With your expert group, create a thesis statement about your motif. It should answer the question: How does the motif of _____help to develop the conflict of the main character of *Tangerine*?
- 6. **Redesigning the Book Cover:** Review the information on the front and back covers of *Tangerine*, and consider what alterations or modifications you would make—and why—if you were redesigning the cover to emphasize the motif and theme you explored with your group. Create an original cover incorporating some of your ideas. You can give the novel a new title, use different imagery, include reviews of the novel from your classmates, and so on.

Front Cover: Revised Title, Visual Representation

Back Cover: Brief Synopsis of the Novel, Brag Page, and Review/Critique

7. Return to your home base group. Share your book cover designs. As your group members share the results from their expert groups, complete the remaining rows in the chart on the previous page with examples of how the different motifs were developed in the novel *Tangerine*.

Writing a Literary Analysis Essay

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Assignment

Your assignment is to write a multi-paragraph literary analysis essay in response to the following prompt (or another provided by your teacher):

In Edward Bloor's novel *Tangerine*, how did one character's choices and the consequences of these choices affect the development of the main character?

Planning and Prewriting: Take time to make a plan for your essay.

- How will you respond to the prompt in a clear thesis statement?
- How will you use the notes you have taken to find textual evidence to support your thesis?
- Will you organize your supporting ideas by importance, type, or time?

Drafting: Write a multi-paragraph essay that effectively organizes your ideas.

- How will you use an outline to help you draft your essay?
- How will your introduction engage the reader with a hook, summarize the novel, and state your thesis?
- How will you integrate topic sentences, transitions, details, textual evidence, and commentary in your support paragraphs?
- How will your conclusion include your thesis as well as an interpretation of the author's purpose and a connection to a larger issue?

Evaluating and Revising the Draft: Create opportunities to review and revise your work.

- During the process of writing, when can you pause to share and respond with others?
- What is your plan to include suggestions and revision ideas into your draft?
- How will you be sure to use precise, academic language and a variety of sentence structures?
- How can the Scoring Guide help you evaluate how well your draft meets the requirements of the assignment?

Checking and Editing for Publication: Confirm your final draft is ready for publication.

- How will you proofread and edit your draft to demonstrate command of the conventions of standard English, capitalization, punctuation, spelling, grammar, and usage?
- Have you put page numbers in parentheses wherever you quoted directly from the text?
- What would be an engaging title for your essay?

Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this task, and respond to the following:

• How did the reading and note-taking strategies that you used during this unit help prepare you to write a literary analysis essay?

My Notes	

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	The essay • has a focused, insightful thesis that addresses the prompt fully and precisely • uses well-selected textual evidence • provides precise and insightful commentary showing the relationship between the evidence and the thesis.	The essay • has a focused thesis that addresses the prompt • uses textual evidence that is relevant and sufficient • provides relevant and clear commentary.	The essay • has a thesis that may address some part of the prompt • uses some textual evidence to support the thesis • Provides little relevant commentary.	The essay • does not have a thesis appropriate for a multi-paragraph essay • is missing textual evidence or the evidence does not support the thesis • is missing commentary or the commentary is not related to the overall concept.
Structure	The essay • presents a strong introduction with a hook and clear thesis • is coherent with well-developed body paragraphs that use effective transitions • presents an insightful and compelling conclusion that follows directly from the ideas of the thesis.	The essay • presents a focused introduction with a clear thesis • contains body paragraphs that develop ideas of the thesis and establish cohesion with transitions • has a conclusion that follows from the ideas of the thesis.	The essay • presents an introduction without a strong thesis • contains body paragraphs that do little to develop the thesis • has a minimal conclusion that may not relate to the thesis.	The essay • may be lacking an introduction or thesis • may be missing body paragraphs or the paragraphs are not developed • may not have a conclusion or the conclusion may be only a summary statement.
Use of Language	The essay shows a sophisticated variety of sentence types used appropriately uses formal style and precise academic language contains so few errors in grammar, spelling, capitalization, and punctuation that they do not detract from excellence.	The essay • uses a variety of well-chosen sentence types • uses formal and academic language appropriately • contains only a few errors in spelling and grammar.		The essay

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Previewing Embedded Assessment 2 and Analyzing Words That Inspire

Learning Targets

- Identify the knowledge and skills needed to complete Embedded Assessment 2 successfully and reflect on prior learning that supports the knowledge and skills
- Interpret quotations, make inferences, and generate research questions.

Making Connections

In the first part of this unit, you read the novel Tangerine and analyzed its characters, setting, and mood. You also learned to predict future actions based on the author's use of foreshadowing. Describe one of the activities in the first half of the unit that helped prepare you to do well on Embedded Assessment 1. What did you do and learn in the activity, and how did it prepare you for success?

Developing Vocabulary

Look at your Reader/Writer Notebook and review the new vocabulary you learned as you studied the novel and its analysis. Which words do you know completely, and which do you need to learn more about?

Essential Questions

Now that you have read the novel *Tangerine* and analyzed the choices made by characters and the resulting consequences, how would you change your answer to the first Essential Question: "What is the relationship between choices and consequences?"

Unpacking Embedded Assessment 2

Read the assignment for Embedded Assessment 2: Creating a Biographical Presentation.

Your assignment is to work with a research group to create a biographical multimedia presentation of a great leader whose choices had positive consequences for society.

In your own words, summarize what you will need to know to complete this assessment successfully. With your class, create a graphic organizer to represent the skills and knowledge you will need to complete the tasks identified in the Embedded Assessment.

LEARNING STRATEGIES:

Discussion Groups, Graphic Organizer, Think-Pair-Share

My Notes		

INDEPENDENT READING LINK

With help from your teacher, librarian, and peers, find a biography, autobiography, or work of historical fiction about a leader who has had a positive impact on society.

ACTIVITY 3.15 continued

Previewing Embedded Assessment 2 and Analyzing Words That Inspire

My Notes

1. In your discussion group, read each of the following quotes. Record your interpretation for each quote. In the final column, list what you know, inferences you can make, and/or questions you have about the quote's author.

Quote	Interpretation	Biography, Inferences, Research Questions
Education is the most powerful weapon which you can use to change the world. — Nelson Mandela		
As we look ahead into the next century, leaders will be those who empower others. — Bill Gates		
No one can make you feel inferior without your consent. — Eleanor Roosevelt		
He who is not courageous enough to take risks will accomplish nothing in life. — Muhammad Ali		
Failure is simply the opportunity to begin again more intelligently. — Henry Ford		
In this life we cannot always do great things. But we can do small things with great love. —Mother Theresa		

2. Which of these leaders would you like to know more about, and why? How and where would you find more information? Is there another leader you would like to research?

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Learning Targets

- Analyze how biographical and historical facts are presented in a media text.
- Evaluate a leader's choices to understand how those choices can have positive consequences for society

Before Viewing

- 1. As you preview the first minute of the film *Invictus*, use the My Notes space on this page to take notes on the images you see. Which images stand out? What inferences and predictions can you make?
- 2. Read the following summary of the film excerpted from the DVD's back cover, and discuss how the imagery of the film clip helped prepare the viewer. "He was imprisoned 27 years for his heroic fight against apartheid. So what does Nelson Mandela do after he is elected President of South Africa? He rejects revenge, forgives his oppressors and finds hope of national unity in an unlikely place: the rugby field."
- 3. In your home base group, review each of the three sections of the chart on the following page. Make predictions about Nelson Mandela as a person and leader, events from his life, and the setting of South Africa.
- 4. Assign one section of the chart to each group member. You will next form a new group with other students who have been assigned the same section. This group will be the "Expert" group. Share your predictions and consider any questions you might have before viewing the film.

During Viewing

5. At the end of each film clip, share your notes with the other students in your expert group. Add their ideas to your chart, as well as questions and answers that come up as you watch the film.

LEARNING STRATEGIES:

Quickwrite, Graphic Organizer, Discussion Groups

My Notes		

WORD CONNECTIONS

Foreign Words

Apartheid is an Afrikaans word meaning "separate." Apartheid was a policy of segregating people on the basis of race. It was the law in the Republic of South Africa until 1991.

Nelson Mandela in Hollywood

Invictus

Clip 1: A New South Africa	Clip 2: Bodyguards and Rugby	Clip 3: A Symbol of Apartheid
Section 1: Questions about Nelson	Mandela and other characters in the film	::
Details from Clip 1:	Details from Clip 2:	Details from Clip 3:
Section 2: Questions about events a	and incidents from the film:	
Details from Clip 1:	Details from Clip 2:	Details from Clip 3:
Section 3: Questions about South A	frica and specific settings from the film:	:
Details from Clip 1:	Details from Clip 2:	Details from Clip 3:

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After Viewing

6. Discuss your notes for all three clips with your expert group, and then return to your home base group. Choose the best examples from each clip relating to your section to present your insights to the group. As each group member presents, take notes.

Check Your Understanding

Reflective Prompt: With your group, discuss how Nelson Mandela's choices show his courage and intelligence as a leader. What is he trying to do for the country of South Africa?

Research and Independent Reading

For Embedded Assessment 2, you will need to create and deliver a biographical presentation of a great leader of your choice. Choose the leader you want to present, and begin doing independent reading and research on his or her life. As you complete the next several activities, add to your research and consider additional questions, topics, or visuals to explore.

My Note	!S		

LEARNING STRATEGIES:

KWHL, Marking the Text, Chunking the Text

Learning Targets

- Evaluate biographical information in response to research questions.
- Compare the features of a biography and an autobiography.
- 1. Begin the KWHL chart below by adding prior knowledge that you have of Nelson Mandela to the first two columns.

Nelson Mandela					
K: What I Know	W: What I Want to Know	H: How I Will Find Out	L: What I Learned		
		Nobel Prize Biography			
		Autobiographical Excerpt			

Literary Terms

A **biography** is an account of a person's life written by someone else. An **autobiography** is an account of a person's life written by the person. Both are genres of nonfiction.

During Reading

- 2. In 1993, Nelson Mandela was awarded the Nobel Peace Prize along with F. W. de Klerk. As you read the following biography from the Nobel Prize website, mark the text using metacognitive markers.
 - ?: Put a question mark next to something that you do not understand.
 - *: Put an asterisk next to information that is new or interesting.
 - !: Put an exclamation mark next to something surprising.

My Notes

Biography

The Nobel Peace Prize 1993,

Biography of Nelson Mandela

Nelson Rolihlahla Mandela was born in Transkei, South Africa on July 18, 1918. His father was Chief Henry Mandela of the Tembu Tribe. Mandela himself was educated at University College of Fort Hare and the University of Witwatersrand and qualified in law in 1942. He joined the African National Congress in 1944 and was engaged in resistance against the ruling National Party's apartheid policies after 1948. He went on trial for treason in 1956-1961 and was acquitted in 1961.

After the banning of the ANC in 1960, Nelson Mandela argued for the setting up of a military wing within the ANC. In June 1961, the ANC executive considered his proposal on the use of violent tactics and agreed that those members who wished to involve themselves in Mandela's campaign would not be stopped from doing so by the ANC. This led to the formation of *Umkhonto we Sizwe*. Mandela was arrested in 1962 and sentenced to five years' imprisonment with hard labour. In 1963, when many fellow leaders of the ANC and the Umkhonto we Sizwe were arrested, Mandela was brought to stand trial with them for plotting to overthrow the government by violence. His statement from the dock received considerable international publicity. On June 12, 1964, eight of the accused, including Mandela, were sentenced to life imprisonment. From 1964 to 1982, he was incarcerated at Robben Island Prison, off Cape Town; thereafter, he was at Pollsmoor Prison, nearby on the mainland.

During his years in prison, Nelson Mandela's reputation grew steadily. He was widely accepted as the most significant black leader in South Africa and became a potent symbol of resistance as the anti-apartheid movement gathered strength. He consistently refused to compromise his political position to obtain his freedom.

Nelson Mandela was released on February 11, 1990. After his release, he plunged himself wholeheartedly into his life's work, striving to attain the goals he and others had set out almost four decades earlier. In 1991, at the first national conference of the ANC held inside South Africa after the organization had been banned in 1960, Mandela was elected President of the ANC while his lifelong friend and colleague, Oliver Tambo, became the organisation's National Chairperson.

After Reading

- 3. Use your text markings and notes to add to your KWHL chart as follows:
 - Add new questions to your "W" column.
 - Add new information to your "L" column.
 - In the "H" column, describe how this source was helpful in understanding what kind of leader Nelson Mandela was.

KEY IDEAS AND DETAILS
What experiences in Mandela's life before he was imprisoned could you say contributed to his reputation?
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My Notes

KEY IDEAS AND DETAILS

Mandela talks about his three stages of thinking about freedom. What are they?

GRAMMAR & USAGE Correlative Conjunctions

Correlative conjunctions are a pair of conjunctions that work together to connect parts of sentences. In English, the primary correlative conjunctions are the following:

both...and
either...or
neither...nor
not...but
not only...but (also)

For example, in the first paragraph of Chunk 3, Mandela uses correlative conjunctions in the sentence "... not only was I not free, but my brothers..."

During Reading

- 4. In 1995, Nelson Mandela published his autobiography Long Walk to Freedom. As you read the following excerpt, take notes in the "My Notes" section by summarizing the main idea of each chunk after marking the text for the following:
 - <u>Underline</u> one key sentence or phrase in each chunk.
 - Put an asterisk next to vivid imagery.
 - Circle the words free, freedom, and hunger.

Autobiography

Long Walk to Freedom: With Connections

by Nelson Mandela

Chunk 1

I was not born with a hunger to be free. I was born free—free in every way that I could know. Free to run in the fields near my mother's hut, free to swim in the clear stream that ran through my village, free to roast mealies under the stars and ride the broad backs of slow-moving bulls. As long as I obeyed my father and abided by the customs of my tribe, I was not troubled by the laws of man or God.

Chunk 2

It was only when I began to learn that my boyhood freedom was an illusion, when I discovered as a young man that my freedom had already been taken from me, that I began to hunger for it. At first, as a student, I wanted freedom only for myself, the transitory¹ freedoms of being able to stay out at night, read what I pleased, and go where I chose. Later, as a young man in Johannesburg, I yearned for the basic and honorable freedoms of achieving my potential, of earning my keep, of marrying and having a family—the freedom not to be obstructed in a lawful life.

Chunk 3

But then I slowly saw that not only was I not free, but my brothers and sisters were not free. I saw that it was not just my freedom that was curtailed, but the freedom of everyone who looked like I did. That is when I joined the African National Congress, and that is when the hunger for my own freedom became the greater hunger for the freedom of my people. It was this desire for the freedom of my people to live their lives with dignity and self-respect that animated my life, that transformed a frightened young man into a bold one, that drove a

¹ **transitory:** temporary, not permanent

² curtailed: reduced or restricted

³ animated: giving energy and purpose to

law-abiding attorney to become a criminal, that turned a family-loving husband into a man without a home, that forced a life-loving man to live like a monk. I am no more virtuous or self-sacrificing than the next man, but I found that I could not even enjoy the poor and limited freedoms I was allowed when I knew my people were not free. Freedom is indivisible; the chains on any one of my people were the chains on all of them, the chains on all of my people were the chains on me.

Chunk 4

It was during those long and lonely years that my hunger for the freedom of my own people became a hunger for the freedom of all people, white and black. I knew as well as I knew anything that the oppressor must be liberated just as surely as the oppressed. A man who takes away another man's freedom is a prisoner of hatred, he is locked behind the bars of prejudice and narrow-mindedness. I am not truly free if I am taking away someone else's freedom, just as surely as I am not free when my freedom is taken from me. The oppressed and the oppressor alike are robbed of their humanity.

Chunk 5

When I walked out of prison, that was my mission, to liberate the oppressed and the oppressor both. Some say that has now been achieved. But I know that that is not the case. The truth is that we are not yet free; we have merely achieved the freedom to be free, the right not to be oppressed. We have not taken the final step of our journey, but the first step on a longer and even more difficult road. For to be free is not merely to cast off one's chains, but to live in a way that respects and enhances the freedom of others. The true test of our devotion to freedom is just beginning.

Chunk 6

I have walked that long walk to freedom. I have tried not to falter; I have made missteps along the way. But I have discovered the secret that after climbing a great hill, one only finds that there are many more hills to climb. I have taken a moment here to rest, to steal a view of the glorious vista that surrounds me, to look back on the distance I have come. But I can rest only for a moment, for with freedom comes responsibilities, and I dare not linger, for my long walk is not yet ended.

After Reading

- 5. Choose one of the examples of vivid imagery that you marked on the text. Visualize and sketch it in the margins. Then, discuss how the imagery helped you understand Nelson Mandela's tone, voice, or personality.
- 6. Use your text markings and notes to add to your KWHL chart as follows:
 - Add new questions to your "W" column.
 - Add new information to your "L" column.
 - In the "H" column, describe how helpful this source was in helping you understand what kind of leader Nelson Mandela was.

My Notes		

KEY IDEAS AND DETAILS

Quote the part of this text in which Mandela describes what true freedom is. After you quote the text, show your understanding by putting it in your own words.

KEY IDEAS AND DETAILS

Reread and compare the last paragraph of the biographical excerpt to the information in Chunk 5 of Mandela's autobiography. How does each passage interpret his mission once out of prison?

, out of prisons	
	_
	_
-	

A Long Walk to Peace

My Notes	

Check Your Understanding

Based on the two different versions of Nelson Mandela's life that you have read, analyze how biographical and autobiographical sources emphasize different evidence and interpret facts differently. Also think about the benefits and limits of each. Make one observation in each section of the chart below, and then add to or modify your response during class discussion.

Genre	Biography	Autobiography
How Evidence Is Emphasized		
How Facts Are Interpreted		
Benefits of the Genre		
Limits of the Genre		

7. **Brainstorm:** Besides print texts of biography and autobiography, what other kinds of sources could you use to answer your questions about Nelson Mandela? Where would you find them?

INDEPENDENT READING LINK

Identify the genre of the text you are reading independently and consider its benefits and limitations. Find another source online about the same person or time period, and create a graphic organizer to compare and contrast the information.

My Notos

Language and Writer's Craft: Adjectival and Prepositional **Phrases**

You have studied the differences between clauses and phrases and have practiced with adverbial clauses and appositive phrases. In this activity, you will practice working with phrases that are used to modify nouns. "Modify" means "to describe," and using adjectives well helps you create visual images for your reader. Look at these examples:

I petted the dog.

I petted the growling dog.

Notice that the adjective "growling" modifies, or describes, the dog. Prepositional phrases can also be used as adjectives to describe nouns.

The book <u>on the bathroom floor</u> is swollen from shower steam.

The sweet potatoes in the vegetable bin are green with mold.

The hunger for my own freedom became the hunger for the freedom of all.

- 8. In these sentences, adjectives in the form of prepositional phrases come after the nouns they are describing. Circle the nouns being described.
- 9. Now, create your own prepositional phrases used as adjectives. Be sure each phrase begins with a preposition. Write your sentences in the My Notes space.

Phrases used as adjectives are known as adjectival phrases. For example:

His long, curly, dark hair was pulled back in a ponytail.

He commented on the cold, bleak, biting weather.

Dr. Richards was a hearty, healthy, dapper, red-faced gentleman.

Notice that these examples are **adjectives in a series** that make up the adjectival phrase. The adjectives are separated by commas and come before the noun they describe. Circle the noun described in each sentence.

- 10. Create your own adjectival phrases that include a series of adjectives. You can use the same nouns above or create your own sentences. Be sure to punctuate correctly. Write your sentences in the My Notes space.
- 11. Return to the excerpt from Mandela's autobiography and reread Chunk 3. As you read, look for adjective phrases and prepositional phrases used as adjectives. Notice especially the effect of adjectives. Mandela uses them to create a clearer, more detailed vision of the idea of freedom. Be careful; prepositional phrases can be used as adverbs too!

LEARNING STRATEGIES:

Previewing, KWHL, Note-taking

My Notes

Learning Targets

- Generate research questions and an annotated bibliography.
- Collaborate with and present research to my peers.
- 1. In a later activity, you will be comparing text to film versions of *Invictus*. Look at the list of background topics below. Mark each as follows:
 - Put a question mark (?) next to subjects you have never heard of.
 - Put an asterisk (*) next to subjects you know something about.
 - Put an exclamation point (!) next to subjects you find interesting.

Nelson Mandela
Apartheid in South Africa
African National Congress
Afrikaners / Afrikaans
South Africa Sport Boycott
1995 Rugby World Cup
Rugby
Springboks

- 2. Follow your teacher's instructions to form a research group of two-three students and choose a topic or topics. On paper, create an individual KWHL chart and complete the first two columns by recording prior knowledge and generating research questions.
- 3. Collaborate with your research group to identify at least one different research question for each group member. In the "H" column of your KWHL chart, list search terms that you might use and types of sources that you might find online to answer your question(s).
- 4. Use the Internet Source Evaluation Chart on the following page to evaluate three different sources that might answer your question(s). A "yes" answer to many of the questions indicates that your source has a high degree of reliability and is a good source.
- 5. Choose the best source, based on the results of your evaluation. Copy the web address (URL) here:

Internet Source Evaluation Chart

- Use a search engine to locate a website for your topic or research question.
- In column #1, answer each question with a "yes," "no," or N/A (not applicable).
- Do the same in columns #2 and #3 for two more websites. Write the URLs of the websites you researched in the space to the right, and label each as #1, #2, or #3.

Criteria	Question	#1	#2	#3
Accuracy	Is the site free from grammatical and typographical errors?			
	Do the links and graphics operate properly?			
	Was the information verified by a third party?			
Validity or Objectivity	Does the information appear to be well researched?			
Objectivity	Is there a bibliography or list of sources?			
	Is there a statement about the purpose of the site?			
	Is there a place to note and communicate errors on the site?		•	
	Does the site appear to be free from bias or a single position?			
Authority	Are the author's name and qualifications clearly identified?			
	Does the URL address match the site's name?		: : : :	
	Does the site identify itself as a .gov site in its address?			
	Does the author appear to be well qualified to write on the subject?			
	Does this site identify itself as an .edu site in its address?			
Currency and Uniqueness	Does the date the site was last updated appear?		· · · ·	
Omqueness	Has the site been updated recently?		· · · ·	:
	Are any parts of the site "under construction"?		: : : :	:
	Are the majority of the articles on the site a part of that site (as opposed to links to other sites)?			
Coverage	Does the site seem to cover the topic fully?			
	Are there other, related topics discussed on the site?			
	Is there a resources section with links to other sites?			

ACTIVITY 3.18 continued

Planning for Research and **Citing Sources**

My Notes	

6. Create a note card to record your findings from the website you chose. On the side of the note card without lines, write the complete bibliographical citation. Use the Internet, a word processing program, or a print reference to review the Modern Language Association (MLA) format for a citation. You may also want to try out a program that allows your group to record and share information using a computer.

Sample citation information:

"Nelson Mandela—Biography." Nobelprize.org, 1993. Web. 14 Feb. 2012. <http://www.nobelprize.org/nobel_prizes/peace/laureates/1993/mandela-</pre> bio.html>

ACADEMIC VOCABULARY

You may know that a **bibliography** is a list of the sources used in research and that annotations are notes. An annotated bibliography combines the two with a summary and/or evaluation of each source used to research a topic.

- 7. An **annotated bibliography** provides both the citation information and a brief explanation or summary of the source as well. On the back (lined) side of your notecard, write an annotation. Include the following:
 - · A brief summary of the content of the site
 - An evaluation of the site's accuracy, validity, usefulness, etc.
 - How this site helped you answer your research question

Sample annotation:

This site provides a brief biography of Nelson Mandela in order to give an overview of the events that led to his selection as a Nobel Peace Prize winner. While the site has validity and authority, it does not cover Mandela's life in very much detail. It answers the question "Why did he go to jail?" by explaining that he was accused of plotting to overthrow the government during his protest of apartheid.

My Notes

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- 8. Share your findings with your research partner or group. Prepare a brief summary of your findings to present to a larger group. When you present, be sure to:
 - Remain focused on the main points of your summary.
 - Use appropriate eye contact, adequate volume, and clear pronunciation.

As you listen to your peers, take notes in the "L" column of your KWHL chart.

Check Your Understanding

Quickwrite: What makes an effective research presentation? What elements were present in the summaries you heard today? What elements would have made them more interesting and engaging?

Research and Independent Reading

Review the information you have researched so far on the leader you have chosen for Embedded Assessment 2. Write any additional research questions that you want to explore here:

-	
-	
-	
-	

Visual Impact

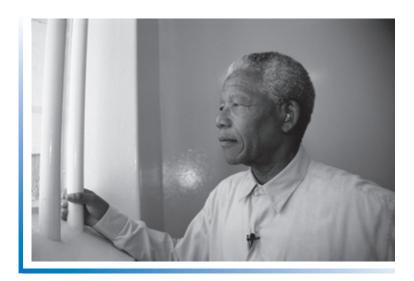
LEARNING STRATEGIES:

Graphic Organizer, Outlining, Visualizing

My Notes

Learning Targets

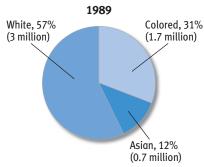
- Analyze photos, posters, charts, tables, and graphs to determine how visuals can enhance presentations.
- Create visuals that represent research about apartheid and Nelson Mandela.
- 1. **Quickwrite:** Respond to the image of Nelson Mandela below by discussing your observations and making inferences. Write a caption for the photo.



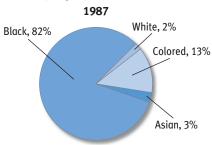
Caption:

2. The pie charts below represent voting and unemployment statistics in South Africa under apartheid. What conclusions can you draw about the political and economic rights of black people in South Africa during apartheid? Write your responses in the space under the charts.





Unemployed South Africans



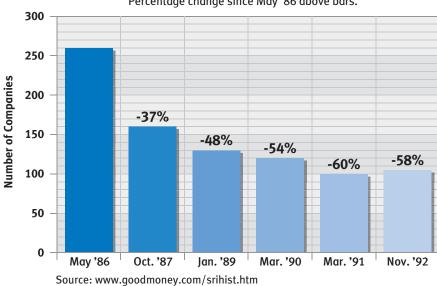
3. Discuss: The poster below has both images and text. What do you observe about the images? What information does the text add? Write at least one question that you have about the poster.



4. Based on the graph below, how did American companies respond to the South African government's apartheid policies? What questions do you still have about the information in the graph?

Changes in the Number of U.S. Companies **Doing Business in South Africa**

Percentage change since May '86 above bars.



Visual Impact

TECHNOLOGY TIP

If possible, use a computer program to create your timeline and add visuals. Also, experiment with an online document-sharing program to collaborate with group members on this project.

My Notes
My Notes
_

5. Use the information from the table below to create your own bar graph or pie chart comparing the lives of blacks and whites in South Africa under apartheid. You may draw your chart, or use technology if you have access to a computer. Remember to place a title on your chart and label it appropriately.

A 1978 Snapshot of South Africa Under Apartheid										
Blacks Whites										
Population	19 million	4.5 million								
Ownership of Land	13 percent	87 percent								
Share of National Income	<20 percent	75 percent								
Ratio of Average Earnings	1	14								
Minimum Taxable Income	360 rands	750 rands								
Annual Expenditure on Education per Pupil	\$45	\$696								
Teacher/Pupil Ratio	1/60	1/22								

- 6. What inferences might you make about the presentation of data in a table versus a chart?
- 7. On the following page, you will find a timeline of important events in Nelson Mandela's life. Work with a partner or small group to create an illustrated timeline that includes at least 5 key events from the timeline. For each event, include a date, a caption, and a visual image.
- 8. Present your timeline to another group and get their feedback about how your images enhanced the presentation. Record their comments below or in the My Notes space.

Informational Text

Landmarks of Nelson Mandela's Life

BBC News

Early Days

1918 – Rolihlahla Dalibhunga Mandela is born into a tribal clan in a small village in South Africa's Eastern Cape. He is later given his English name, Nelson, by a teacher at his school.

1919 – His father is dispossessed on the orders of a white magistrate, losing most of his cattle, land and income.

Campaign Begins

1943 – Joins the African National Congress (ANC), initially as an activist.

1944 – With close friends Oliver Tambo and Walter Sislu, Mr Mandela forms the Youth League of the ANC. Marries his first wife, Evelyn Mase. They were divorced in 1957 after having three children.

1955 – The Freedom Charter is adopted at the Congress of the People, calling for equal rights and equal share of wealth with the country's white population.

1956 – Mr Mandela, along with 155 other political activists, is accused of conspiring to overthrow the South African state by violent means, and is charged with high treason. But the charges are dropped after a four-year trial.

1960 – Police open fire on men, women and children in Sharpeville protesting the new Pass Laws which limited the movement of blacks, killing 69 of them. The ANC is banned and Mandela forms an underground military wing.

Life Sentence

1964 – Captured by police after more than a year on the run, he is convicted of sabotage and treason in June and sentenced to life imprisonment, initially on Robben Island. His wife Winnie spearheads a campaign for his release.

1968 and 1969 – His mother dies and his eldest son is killed in a car crash. Mandela is not allowed to attend the funerals.

1980 – His friend Mr Tambo, who is in exile, launches an international campaign for his release.

KEY IDEAS AND DETAILS What do you notice about the way the timeline presents information? How do the headings and the years in boldface type help organize the content and guide the reader?	
What do you notice about the way the timeline presents information? How do the headings and the years in boldface type help organize the content and	My Notes
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Visual Impact

My Notes

1986 – The international community tightens sanctions against South Africa. It is estimated that, between 1988 and 1990, the economic embargoes cost the country's treasury more than \$4bn in revenue.

Changing Times

1990 – Bowing to the pressure, President FW de Klerk lifts the ban on the ANC and Mr. Mandela is released from prison. The ANC and the white National Party soon begin talks on forming a multi-racial democracy for South Africa.

1993 – Mr. Mandela and Mr. de Klerk are awarded the Nobel Peace Prize for their efforts to transform South Africa against a backdrop of bloodshed.

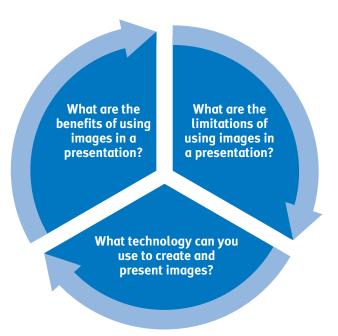
1994 – In the first multi-racial democratic elections in South Africa's history, Mr. Mandela is elected president. The ANC won 252 of the 400 seats in the national assembly.

1995 – South Africa wins the Rugby Union World Cup, and Mr Mandela is publicly presented with a team jersey by the team captain, seen as a highly symbolic gesture of unity between blacks and whites.

Source: http://news.bbc.co.uk/2/hi/Africa/1502427.stm

Check Your Understanding

Reflect on the use of images in a presentation by responding to the questions in the diagram.



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Comparing Text and Film

Learning Targets

- Infer connections between a poem's theme and events in the life of a great leader.
- Analyze and compare a film text and a nonfiction text on a similar subject.

Before Reading

1. Read the information in "About the Author." In a small group, plan a choral reading of the poem "Invictus." As you listen to the poem, highlight words that you think express Henley's attitude about overcoming personal challenges.

Poetry nuistus

by William Ernest Henley

Out of the night that covers me, Black as the Pit from pole to pole, I thank whatever gods may be For my unconquerable soul.

5 In the fell² clutch of circumstance I have not winced nor cried aloud. Under the bludgeonings³ of chance My head is bloody, but unbowed.

Beyond this place of wrath⁴ and tears

10 Looms but the Horror of the shade. And yet the menace of the years Finds, and shall find, me unafraid.

It matters not how strait the gate, How charged with punishments the scroll.

15 I am the master of my fate: I am the captain of my soul. Choral Reading, Marking the Text, Graphic Organizer

LEARNING STRATEGIES:

ABOUT THE AUTHOR

William Ernest Henley (1849 – 1903) was a British poet. As a child, Henley contracted tuberculosis of the bone and had to have his foot and part of his leg amputated. He spent much time in hospitals and wrote Invictus while recovering from a second surgery.

My No	otes		

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How does each stanza set up a contrast?

T T			" 1	unconquerable	1 (1
Invicting 1	21111	meaning	unconquerea	unconquerable	undeteated

² **fell:** destructive or deadly

³ **bludgeoning:** beating

⁴ wrath: anger

ACTIVITY 3.20 continued

Comparing Text and Film

My Notes

After Reading

- 2. After hearing the poem several times, work with your group to write a one-sentence summary of each stanza in the margins. Identify and discuss the theme of the poem.
- 3. **Discuss:** Based on your knowledge of Nelson Mandela's personal history, why might this poem have been important to him? What connections can you make between his life and the ideas in the poem?

Reading a Nonfiction Text

In Activity 3.16, you analyzed clips from *Invictus*, a film that is based on a true story as described in the book *Playing the Enemy: Nelson Mandela and the Game That Made a Nation* by John Carlin. In this next part of the activity, you will compare clips from the film with excerpts from the book.

During Reading

4. As you read the following excerpt from John Carlin's book, mark the text by highlighting or underlining phrases that help you understand the characters and emotions of the two main characters: Nelson Mandela and Francois Pienaar, the captain of the rugby team, Springbok.

ABOUT THE AUTHOR

John Carlin (b. 1956) is an English author who writes about sports and politics. During his early years, he lived in Argentina but returned to England for much of his school years. Carlin has worked as a journalist for numerous newspapers in various parts of the world, including South Africa. He has also written the scripts for documentary films and other television broadcasts about Nelson Mandela and South Africa.

Nonfiction

Playing the Enemy:

Nelson Mandela and the Game That Made a Nation

by John Carlin

The President and the Captain:

Dressed in a dark suit and tie, Pienaar entered through a small door at the buildings' west wing, ducked through a metal detector, and presented himself before two policemen waiting for him at a desk behind a green-tinted window of thick bulletproof glass. Both being Afrikaners, they immediately started engaging him animatedly on rugby.² The policemen dropped him off at a small waiting room, bare save for a table and some leather chairs, into which stepped Mandela's personal assistant, a tall imposing black lady called Mary Mxadana who asked him to take a seat and wait a moment. He sat in the room alone for five minutes, his palms sweating. "I was incredibly tense as the moment arrived when I would meet him," he recalled. "I was really in awe of him. I kept thinking, 'What do I say? What do I ask him?""

Pienaar looked around the large wood-paneled office, vaguely registering a blend of décor old South African and new; ox-wagon watercolors side by side with shields of leather hide and wooden African sculptures. Mandela broke in. "Do you take milk, François?"

In less than five minutes Pienaar's mood had been transformed. "It's more than just being comfortable in his presence," Pienaar recalled. "You have a feeling when you are with him that you are safe."

Pienaar would not have guessed it at the time, but winning him over—and through him, enlisting the rest of the Springbok team—was an important objective for Mandela. For what Mandela had reckoned, in that half instinctive, half calculating way of his, was that the World Cup might prove helpful in the great challenge of national unification that still lay ahead.

Mandela never made his purpose overt³ in that first meeting with Pienaar, but he did edge closer to the main theme when he switched the conversation to his memories of the Barcelona Olympic Games, which he had attended in 1992 and recalled with great enthusiasm. "He talked about the power that sport had to move people and how he had seen this not long after his release in the Barcelona

¹ Afrikaner: a South African of European descent

My Notes		

KEY IDEAS AND DETAILS

Choose a quote that indicates Pienaar's attitude toward his meeting with Mandela.

KEY IDEAS AND DETAILS

What is Mandela's purpose in meeting with Pienaar, the captain of the rugby team? Choose a quote that answers the question and explain.

² rugby: a type of football game with 15 players on each team

³ overt: open, not secret

Comparing Text and Film

My Notes

Olympics, which he especially remembered for one particular moment when he said he stood up and he felt the whole stadium reverberating," said Pienaar, in whose mind Mandela was seeking to plant the first seeds of a political idea.

"Francois Pienaar was the captain of rugby and if I wanted to use rugby, I had to work with him," Mandela said. "I concentrated in our meeting on complimenting him for the role which he was playing and which he could play. And I briefed him on what I was doing about sports and why I was doing so. And I found him a highly intelligent person." The time had come, as Mandela explained to his guest, to abandon the old perception of the Springbok rugby team as "enemies" and see them as compatriots and friends. His message was, "Let us use sport for the purpose of nation-building and promoting all the ideas which we think will lead to peace and stability in our country."

After Reading

5. In the graphic organizer below, add key details from the text that you can use to make predictions about how the scene will look on film. After viewing the film clip, make comments in the third column evaluating the accuracy of your predictions. In some cases, the film portrays the facts just as Carlin's book recorded them. In others, you will notice that the film alters the facts.

Details from the Text That Help Me Visualize the Film	How I Predict the Film Will Show Character and Emotion	Comments After Viewing the Film Clip
Nelson Mandela		
Francois Peinaar		

6. **Discussion:** Compare and contrast the film and text versions. How were they similar and different? Why do you think some of the facts were altered in the film version?

Reading Playing the Enemy: Nelson Mandela and the Game That Made a Nation

The next section is also an excerpt from the book by John Carlin. When a film like Invictus is "based on a true story," the screenwriters and directors often change characters and events to make the story more dramatic or easier to understand. Sometimes the filmmakers change the facts of an event in an attempt to capture the mood of a scene. Or they may have one character represent the actions and personality of two or more people in real life.

During Reading

As you read the following excerpt from Playing the Enemy: Nelson Mandela and the Game That Made a Nation, make predictions in the margins about changes the filmmakers might make to this scene. Highlight or underline phrases that you would include if you were doing a biographical presentation on Nelson Mandela.

Robben Island

[The Springbok players] found themselves on a ferry bound for Robben Island. It had been Morne Du Plessis's idea. Du Plessis [the Springbok team manager] had begun to see just how enormous the impact of this "One Team, One Country" business was, not only in terms of the good it would do the country, but the good it would do the team.

"There was a cause-and-effect connection between the Mandela factor and our performance in the field," Du Plessis said. "It was a cause and effect on a thousand fronts. In players overcoming the pain barrier, in a superior desire to win, in luck going your way because you make your own luck, in all kinds of tiny details that go together or separately mark the difference between winning and losing. It all came perfectly together. Our willingness to be the nation's team and Mandela's desire to make the team the national team."

Robben Island was still being used as a prison and all the prisoners there were either Black or Coloured. Part of the day's events involved meeting them, but first the players took turns viewing the cell where Mandela had spent eighteen of his twenty-seven years in captivity. The players entered the cell one or two at a time; it couldn't hold any more than that. Having just met Mandela, they knew he was a tall man like most of them if not as broad. It required no great mental leap to picture the challenges, physical and psychological, of being confined in a box so small for so long.

After Mandela's cell the Springbok players went outside to the yard where Mandela had once been obliged to break stones. Waiting for them was a group of prisoners.

with the prisoners have on team members? Choose a quote and explain how it shows the effect.

Comparing Text and Film

My Notes	

"They were so happy to see us," Pienaar said. "Despite being confined here they were obviously so proud of our team. I spoke to them about our sense that we were representing the whole country now, them included, and then they sang us a song. James Small—I'll never forget this—stood in a corner, tears streaming out. James lived very close to the sword and I think he must have felt, 'I could have been here.' Yes, he felt his life could so easily have gone down another path. But," Pienaar added, recalling the bruising fights he would get into when he was younger, the time he thought he had killed a man, "...but mine too, eh? I could have ended up there too."

Small remembered the episode. "The prisoners not only sang for us, they gave us a huge cheer and I... I just burst into tears," he said, his eyes reddening again at the recollection. "That was where the sense really took hold in me that I belonged to the new South Africa, and where I really got a sense of the responsibility of my position as a Springbok. There I was, hearing the applause for me, and at the same time thinking about Mandela's cell and how he spent twenty-seven years in prison and came out with love and friendship. All that washed over me, that huge realization, and the tears just rolled down my face."

After Reading

7. After viewing the film clip, work with a partner or small group to record differences between the text and film. Make inferences about why you think the changes were made.

How the Text was Changed in the Film	Effect of the Change on the Audience

Check Your Understanding

Did the film version of the scene capture the emotional spirit of the text version? Explain your opinion using evidence from the film and book.

Viewing the Film *Invictus*

Imagine trying to effectively capture the spirit of a sporting event on film. What would the challenges be? How might a filmmaker deal with these challenges? Can you think of any films that have done this well?

As you watch the final clip from *Invictus*, take notes on the effects of the filmmaker's choices regarding images and dialogue. You may choose to divide the work with a partner and share notes after viewing the film clip.

Images:	Effect on the audience:
Dialogue:	Effect on the audience:

On the next page, you will read a final excerpt from *Playing the Enemy: Nelson* Mandela and the Game That Made a Nation. This section describes the scene at the end of the World Cup game. Highlight or underline words or images that were portrayed similarly (or exactly the same) in the film version.

Comparing Text and Film

My Notes **KEY IDEAS AND DETAILS** What evidence is there in this passage that sport had the effect that Mandela was counting upon to unite his country?

The Rugby World Cup

"When the game ended," Morne Du Plessis said, "I turned and started running towards the tunnel and there was Edward Griffiths, who had invented the 'One Team, One Country' slogan, and he said to me, 'Things are never going to be the same again.' And I agreed instantly, because I knew right there that the best was behind, that life could offer nothing better. I said to him 'We've seen it all today."

But Du Plessis was wrong. There was more. There was Mandela going down onto the pitch, with his jersey on, with his cap on his head to hand over the cup to his friend Francois. And there was the crowd again—"Nelson! Nelson! Nelson!"—enraptured, as Mandela appeared at the touchline, smiling from ear to ear, waving to the crowd, as he prepared to walk toward a little podium that had been placed on the field where he would hand the world cup trophy to Francois Pienaar.

+**

The gods at that moment were Mandela and Pienaar, the old man in green, crowned king of all South Africa, handing the cup to Pienaar, the young man in green, anointed that day as the spiritual head of born-again Afrikanerdom.

As the captain held the cup, Mandela put his left hand on his right shoulder, fixed him with a fond gaze, shook his right hand and said, "Francois, thank you very much for what you have done for our country."

Pienaar, meeting Mandela's eyes, replied, "No, Mr. President. Thank you for what you have done for our country."

Had he been preparing for this moment all his life, he could not have struck a truer chord. As Desmond Tutu said, "That response was made in heaven. We human beings do our best, but those words at that moment, well... you couldn't have scripted it."

Maybe a Hollywood scriptwriter would have had them giving each other a hug. It was an impulse Pienaar confessed later that he only barely restrained. Instead the two just looked at each other and laughed. Morne du Plessis, standing close by, looked at Mandela and the Afrikaner prodigal together, he saw Pienaar raise the cup high above his shoulders as Mandela, laughing, pumped his fists in the air, and he struggled to believe what his eyes were seeing. "I've never seen such complete joy," Du Plessis said. "He is looking at Francois and just, sort of, keeps laughing . . . and Francois is looking at Mandela and . . . the bond between them!"

It was all too much for the tough-minded Slabbert, hard-nosed veteran of a thousand political battles. "When Francois said that into the microphone, with Mandela there listening, laughing, and waving to the crowd and raising his cap to them, well," said Slabbert, "everybody was weeping. There wasn't a dry eye in the house."

There wasn't a dry eye in the country.

Check Your Understanding

The text suggests that a Hollywood scriptwriter would change the final scene. Why do you think they did not? What responsibilities do you think an author has when portraying a true event?

Learning Targets

- Analyze a speech to identify how the speaker shows himself to be a world leader.
- Generate a list of possible subjects for a biographical presentation.

Before Reading

1. Quickwrite: What are some of the character traits that great leaders have in common? Who are some historical or modern figures that you consider to be great leaders?

During Reading

As you read the following speech excerpt, mark the text by underlining words and phrases that reveal what he will do in the future to help all people. Use the My Notes space to take notes describing the emotions, values, or personality traits revealed by his words.

Speech

Excerpt from Nelson Mandela's Nobel Prize Acceptance Speech

We do not believe that this Nobel Peace Prize is intended as a commendation for matters that have happened and passed.

We hear the voices which say that it is an appeal from all those, throughout the universe, who sought an end to the system of apartheid.

We understand their call, that we devote what remains of our lives to the use of our country's unique and painful experience to demonstrate, in practice, that the normal condition for human existence is democracy, justice, peace, non-racism, non-sexism, prosperity for everybody, a healthy environment and equality and solidarity among the peoples.

Moved by that appeal and inspired by the eminence you have thrust upon us, we undertake that we too will do what we can to contribute to the renewal of our world so that none should, in future, be described as the "wretched of the earth".

Let it never be said by future generations that indifference, cynicism or selfishness made us fail to live up to the ideals of humanism which the Nobel Peace Prize encapsulates.

Let the strivings of us all, prove Martin Luther King Jr. to have been correct, when he said that humanity can no longer be tragically bound to the starless midnight of racism and war.

Let the efforts of us all, prove that he was not a mere dreamer when he spoke of the beauty of genuine brotherhood and peace being more precious than diamonds or silver or gold.

Let a new age dawn!

LEARNING STRATEGIES:

Graphic Organizer, Outlining, Visualizing

My Notes		

KEY IDEAS AND DETAILS

Note the **imagery** of the last three paragraphs. Choose one of the images and explain why Mandela included it in his speech.

ACTIVITY 3.21 continued

Follow the Leader

My Notes

After Reading

- 2. **Discussion:** What made Nelson Mandela a great leader?
- 3. As you explore speeches by other great leaders, complete the following graphic organizer to evaluate the character revealed by their words. Think of their potential as a possible subject for your biographical presentation.

Name of Speaker and Quote from Speech	Character Traits Revealed by Speaker's Words	Why I Might Be Interested in Researching This Speaker

4. Meet with your research group or partner and compare notes to generate a list of potential subjects for your biographical presentation. Consider subjects from your independent reading, from famous quotes, and from this activity. Remember to select a leader whose choices had positive consequences for society.

My Notes

Language and Writer's Craft: Dangling and **Misplaced Modifiers**

As you prepare to complete Embedded Assessment 1, think about how you will use language for your presentation and on your visuals. Careful writers create sentences that are vivid and powerful. They are also careful not to create confusion in their sentences with misplaced modifiers.

Which sentence below has a misplaced modifier? Be prepared to say why.

- 1. She saw a moose on the way to the store.
- 2. On the way to the store, she saw a moose.

The key to avoiding this kind of confusion is to be sure the noun or pronoun comes immediately after the descriptive phrase. If not, the description "dangles," the connection is sloppy or unclear, and the sentence may confuse the reader.

Revise each sentence below to put the modifier where it belongs.

- 1. When we opened the leather woman's purse, we found the missing keys.
- 2. Driving down the street, the car's striking paint job made everyone gasp.
- 3. Running late for school, a bowl of cold cereal was all the child ate.
- 4. Her only full-time paid employee is a pleasant young woman with a nose ring named Rebecca, who sits at the front desk.
- 5. Vicious smelly creatures with huge tusks, the ship's crew were reluctant to drive the male walruses from the beach.
- 6. John was photographed at the mall with his girlfriend dressed in a car mechanic's overalls last week.

-	

My Notes

Technology TIP:

Use a presentation tool such as PowerPoint or Prezi to organize the multimedia and visual aspects of your presentation.

Assignment

Work with a research group to create and deliver a biographical multimedia presentation of a great leader whose choices have had positive consequences for society.

Planning and Prewriting: Take time to collaborate on a plan for your presentation.

- Who are some possible subjects, that is, great leaders who have contributed to positive change?
- What research strategies (such as KWHL) will help your group generate research questions?
- What visuals will you need to find or create?

Researching: Gather information from a variety of reliable sources.

- How will you gather a variety of useful sources, and what criteria will you use to determine reliability?
- How will you create note cards to record each source's bibliographic information as well as the information that answers your research questions?
- How will you revise your search and generate new research questions based on what you learn?

Drafting and Creating: Create a multimedia project and annotated bibliography.

- How will you create an annotated list with a citation, summary, and evaluation of each source?
- How will you use multimedia to present your subject's history, character, choices, actions, and words to justify your selection of that person as a great leader?
- How can the Scoring Guide help you evaluate how well your project meets the requirements of the assignment?

Rehearsing and Presenting: Refine your communication skills as a speaker and listener.

- How and when will you present your project to another group for feedback and suggestions?
- How and when will you present your multimedia project to the class?
- How will you take notes on your observations, reflections, and questions during the other class presentations?

Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this task, and respond to the following:

• What were the challenges of creating a collaborative multimedia presentation? How did you and your group confront these challenges?

SCORING GUIDE

SCOKING GUIDE								
Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete				
Ideas	The presentation clearly describes in detail the subject's character and personal history and includes specific examples of the choices, actions, and words that made him or her a great leader shows extensive evidence of research conducted maintains focus on the main points of the summary and effectively communicates to the intended audience.	The presentation: • describes the subject's character and personal history and includes examples of the choices, actions, and/or words that made him or her a great leader • contains evidence of research conducted • focuses on the main points and clearly communicates to the intended audience.	The presentation contains little information and neglects to make clear what distinguishes the subject as a great leader contains minimal evidence of research conducted.	The presentation • provides no clear sense of what distinguishes the subject as a great leader • contains no evidence of research conducted.				
Structure	The presentation uses well-chosen and relevant visuals with explanatory captions, and includes photos, tables, and/or charts created and interpreted by students shows collaborative group work to present the project, using all members effectively contains a precise annotated bibliography, a well-written summary of relevant source information, and a description of how each source was evaluated and assisted the research.	The presentation • uses a variety of relevant visuals created or interpreted by the students • shows collaborative group work to present the project with equal division of work • contains an annotated bibliography of sources with few errors, a summary of source information, and a description of how each source was evaluated and assisted the research.	The presentation contains few visuals or visuals that are not clear in their purpose shows that the group did not work collaboratively to present the project may be missing sources or have incorrect citations (multiple errors in conventions and/ or spelling), a minimal summary of the information contained in the source, and / or an inadequate description of how each source assisted the research.	The presentation may be lacking visuals shows little or no collaboration among group members is missing sources or has numerous errors in citations, a minimal or no summary of the information contained in sources, and /or no description of how each source assisted the research.				

Creating a Biographical Presentation

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Use of Language	Each presenter • uses appropriate eye contact, adequate volume, and clear pronunciation • displays a sophisticated variety of sentence types used appropriately • uses formal style and precise academic language • displays few errors in grammar, spelling, capitalization, and punctuation that do not detract from excellence.	Each presenter connects with the audience through adequate volume, eye contact and pronunciation uses a variety of well-chosen sentence types uses formal and academic language appropriately displays only a few errors in spelling and grammar.	Each presenter • fails to maintain connection to audience with effective eye contact, volume and or speech clarity • shows little variety in sentence types • shows difficulty with the conventions of formal language and academic vocabulary • includes some errors in grammar and spelling.	Each presenter • shows serious flaws in the ability to construct purposeful sentences to convey ideas • uses language that is confused or confusing • includes errors in grammar, spelling, and conventions that interfere with meaning.