



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.

GOALS:

- To use textual evidence to support analysis and inferences
- To write a literary analysis essay
- 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

Contents

Activities:

3.1	Previewing the Unit	166
3.2	Peeling a <i>Tangerine</i>	167
3.3	Reading the Novel <i>Tangerine</i>	169
	*Novel: <i>Tangerine</i> , by Edward Bloor	
	>Introducing the Strategy: Questioning the Text	
3.4	There’s a New Kid in Town	172
3.5	Another Kid, Another Town	
	*Film: <i>The Sandlot</i> , directed by David Mickey Evans	
3.6	Oh, Brother!.....	180
3.7	September 11 Perspectives.....	183
	News Article: “A stunning tale of escape traps its hero in replay”	
3.8	SIFTing Through <i>Tangerine</i>	188
	>Introducing the Strategy: SIFT	
3.9	Same Sport, Different School.....	191
3.10	A Good Sport.....	194
3.11	Seeing is Believing	197
3.12	Conflicts and Consequences	200
3.13	Mourning and Night	203
	Poetry: “To an Athlete Dying Young,” by A. E. Housman	
3.14	The Final Score.....	205
	Embedded Assessment 1: Writing a Literary Analysis Essay	
		209
3.15	Previewing Embedded Assessment 2 and Analyzing Words That Inspire.....	211
3.16	Nelson Mandela in Hollywood	213
	*Film: <i>Invictus</i> , directed by Clint Eastwood	

3.17	A Long Walk to Peace216
	Biography: The Nobel Peace Prize 1993, Biography of Nelson Mandela
	Autobiography: Excerpt from <i>Long Walk to Freedom</i> , by Nelson Mandela
3.18	Planning for Research and Citing Sources..... 222
3.19	Visual Impact226
3.20	Comparing Text and Film231
	Poetry: “Invictus” by William Ernest Henley
	Nonfiction: Excerpt from <i>Playing the Enemy: Nelson Mandela and the Game that Made a Nation</i> , by John Carlin
3.21	Follow the Leader 239
	Speech: Nelson Mandela’s Nobel Prize Acceptance Speech
	*Speeches by Great Leaders
	Embedded Assessment 2: Creating a Biographical Presentation.....242

*Texts not included in these materials.

Language and Writer's Craft

- Revising with Subordinate Clauses (3.4)
- Revising with Coordinating Conjunctions (3.7)
- Understanding Phrases (3.8)
- Active versus Passive Voice (3.11)
- Adjectival and Prepositional Phrases (3.17)
- Dangling and Misplaced Modifiers (3.21)

Previewing the Unit

LEARNING STRATEGIES:

QHT, Marking the Text,
Skimming/Scanning

My 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 *Tangerine* in this unit. For independent reading, choose informational and other texts about Florida, especially sinkholes, muck fires, the citrus industry, environmental issues, or wildlife.

Peeling a *Tangerine*

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.

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.

Front Cover Color and Images	Text and Title on Front Cover
Back Cover Color and Images	Text and Title on Back Cover
Questions and Comments	Inferences and Predictions

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*

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.

There's a New Kid in Town

GRAMMAR & USAGE Direct Quotations

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.”

My Notes

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

- Underline the topic sentence that states the main idea.
- Highlight textual evidence.
- Put an asterisk at the start of any sentence that provides commentary.

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.

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 subordinate clause is of less importance.

Some common subordinating conjunctions are:

<i>after</i>	<i>although</i>	<i>if</i>	<i>when</i>	<i>though</i>	<i>because</i>
<i>unless</i>	<i>whenever</i>	<i>since</i>	<i>before</i>	<i>until</i>	<i>while</i>

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 incorporate 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 is less important than or lower than another thing.

My Notes

LEARNING STRATEGIES:

Close Reading, Graphic Organizer, Drafting

My Notes

Literary Terms

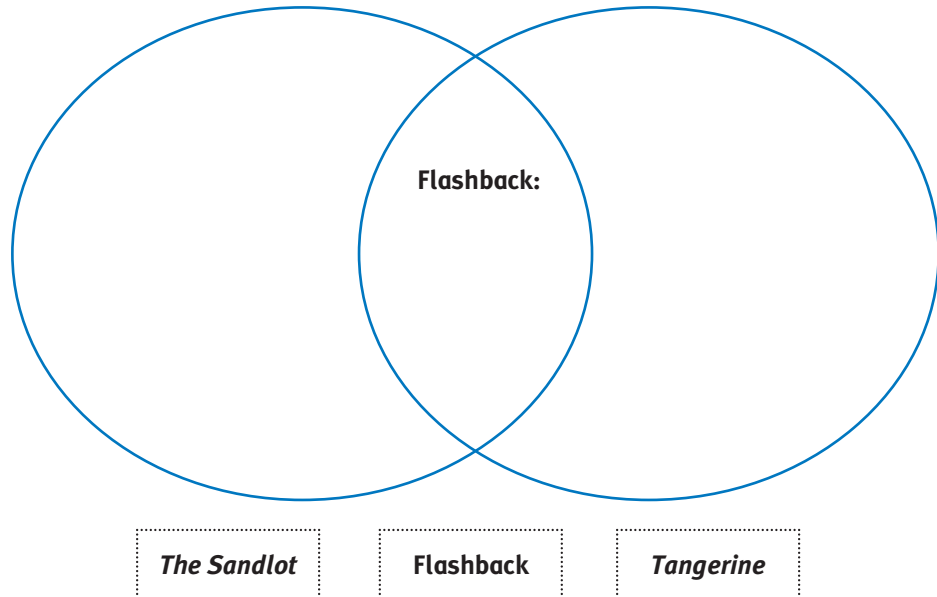
A **flashback** is an interruption in the sequence of events to relate events that occurred in the past.

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.



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

Oh, Brother!

LEARNING STRATEGIES:

Quickwrite, Graphic Organizer, Sharing and Responding

My Notes

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

Oh, Brother!

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.

5. 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 unnecessary 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.

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

My Notes

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?

September 11 Perspectives

My Notes

Who

What

When

Where

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.

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.

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

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		

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.

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 years.

My Notes

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

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.

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

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

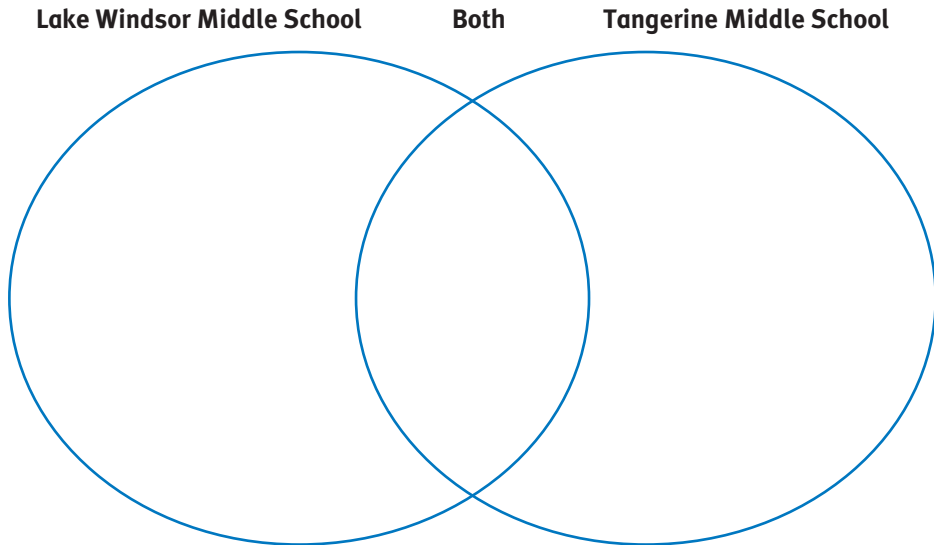
Same Sport, Different School

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.



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		

A Good Sport

My Notes

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.

Sportsmanship in *Tangerine*

Sportsmanship in youth or school 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:

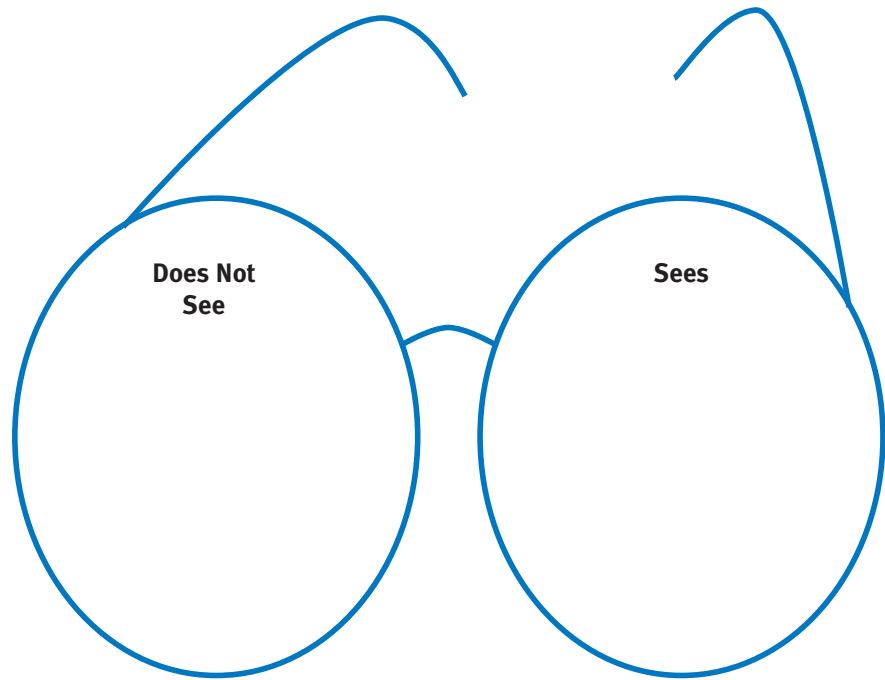
- Begin with a restatement of the thesis. (Literal)
- Evaluate the author's purpose (what you think Bloor was trying to say about sportsmanship). (Interpretive)
- Discuss the larger issues and the importance of sportsmanship in real life. (Universal)

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

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.

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

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

My Notes

Poetry

To an Athlete Dying Young

by A. E. Housman

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,
Townsmen 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.

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”?

The Final Score

My Notes

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 and 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 and 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 and 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			

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

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The essay</p> <ul style="list-style-type: none"> • 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. 	<p>The essay</p> <ul style="list-style-type: none"> • has a focused thesis that addresses the prompt • uses textual evidence that is relevant and sufficient • provides relevant and clear commentary. 	<p>The essay</p> <ul style="list-style-type: none"> • has a thesis that may address some part of the prompt • uses some textual evidence to support the thesis • Provides little relevant commentary. 	<p>The essay</p> <ul style="list-style-type: none"> • 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	<p>The essay</p> <ul style="list-style-type: none"> • 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. 	<p>The essay</p> <ul style="list-style-type: none"> • 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. 	<p>The essay</p> <ul style="list-style-type: none"> • 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. 	<p>The essay</p> <ul style="list-style-type: none"> • 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	<p>The essay</p> <ul style="list-style-type: none"> • 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. 	<p>The essay</p> <ul style="list-style-type: none"> • uses a variety of well-chosen sentence types • uses formal and academic language appropriately • contains only a few errors in spelling and grammar. 	<p>The essay</p> <ul style="list-style-type: none"> • shows little variety in sentence types • shows difficulty with the conventions of formal language and academic vocabulary • contains some errors in grammar and spelling that interfere with meaning. 	<p>The essay</p> <ul style="list-style-type: none"> • shows serious flaws in the construction of purposeful sentences to convey ideas • has language that is confused or confusing • contains errors in grammar, spelling, and conventions that interfere with meaning.

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

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?

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 and incidents from the film:		
Details from Clip 1:	Details from Clip 2:	Details from Clip 3:
Section 3: Questions about South Africa and specific settings from the film:		
Details from Clip 1:	Details from Clip 2:	Details from Clip 3:

A Long Walk to Peace

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.

A Long Walk to Peace

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:

- Underline 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,² 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 animated³ 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?

Planning for Research and Citing Sources

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?			
	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?			
	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?			

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-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.

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.

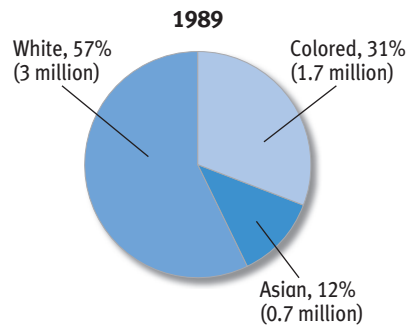
1. **Quickwrite:** Respond to the image of Nelson Mandela below by discussing your observations and making inferences. Write a caption for the photo.



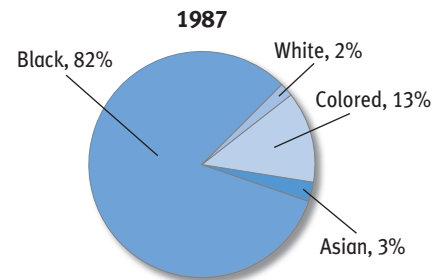
Caption:

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.

Voter Turnout in South Africa



Unemployed South Africans



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

- 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

- What inferences might you make about the presentation of data in a table versus a chart?
- 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.
- 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 Sisulu, 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.

My Notes

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?

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.

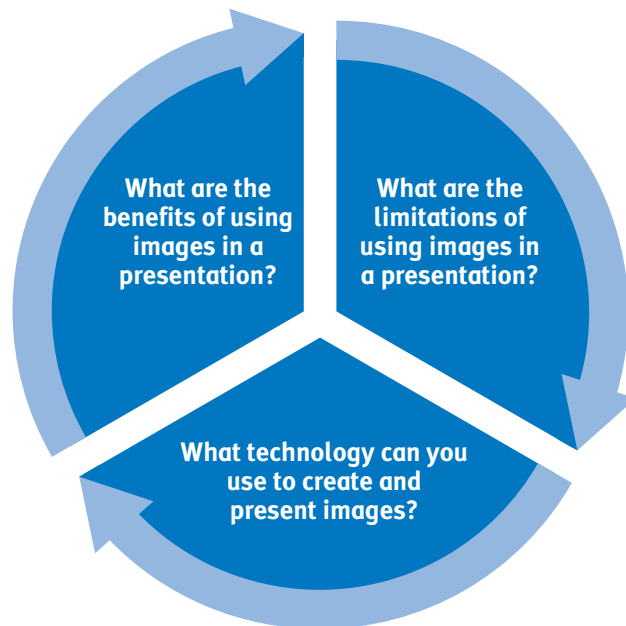
1994 – In the first multi-racial democratic elections in South Africa's history, Mr. Mandela is elected president. The ANC won 252 of the 400 seats in the national assembly.

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.



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.

LEARNING STRATEGIES:
Choral Reading, Marking the Text, Graphic Organizer

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.

Poetry

Invictus¹

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.

My Notes

KEY IDEAS AND DETAILS

How does each stanza set up a contrast?

¹ **Invictus:** Latin, meaning “unconquered, unconquerable, undefeated”

² **fell:** destructive or deadly

³ **bludgeoning:** beating

⁴ **wrath:** anger

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.

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

- 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		

- 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?

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

- 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

Comparing Text and Film

My Notes

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?

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?

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.

Creating a Biographical Presentation

My Notes

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?

Technology TIP:

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

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The presentation</p> <ul style="list-style-type: none"> 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. 	<p>The presentation:</p> <ul style="list-style-type: none"> 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. 	<p>The presentation</p> <ul style="list-style-type: none"> contains little information and neglects to make clear what distinguishes the subject as a great leader contains minimal evidence of research conducted. 	<p>The presentation</p> <ul style="list-style-type: none"> provides no clear sense of what distinguishes the subject as a great leader contains no evidence of research conducted.
Structure	<p>The presentation</p> <ul style="list-style-type: none"> 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. 	<p>The presentation</p> <ul style="list-style-type: none"> 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. 	<p>The presentation</p> <ul style="list-style-type: none"> 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. 	<p>The presentation</p> <ul style="list-style-type: none"> 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	<p>Each presenter</p> <ul style="list-style-type: none"> • 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. 	<p>Each presenter</p> <ul style="list-style-type: none"> • 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. 	<p>Each presenter</p> <ul style="list-style-type: none"> • 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. 	<p>Each presenter</p> <ul style="list-style-type: none"> • 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.