

# SIFTing Through *Tangerine*

ACTIVITY  
3.8

## ACTIVITY 3.8

### PLAN

**Materials:** *Tangerine*, by Edward Bloor: Monday, September 11–Friday, September 15  
**Suggested pacing:** 1.5 50-minute class periods

### TEACH

- 1 Have students respond to the Quickwrite in their Reader/Writer Notebooks and share responses in class discussion.
- 2 Introduce the **SIFT** strategy, or model using the glossary to define *symbol*. Have students work in pairs or small groups to define the rest of the terms on the chart. Conduct a close reading of the entry for Friday, September 15. Complete the first column of the graphic organizer together as the students take notes.
- 3 Assign different sections of the text to small groups of students to review and analyze as they complete the third column of the graphic organizer for another chapter.

### TEACHER TO TEACHER

This would be a good opportunity to review the main events of Part 1 as a class. Have each group present its findings to the class after brief summarizing the events of the assigned section.

- 4 Guide students to recognize some of the novel's motifs so that they can begin to record textual evidence in their double-entry journals. Possible motifs they might start to recognize include tangerines, brothers, sports, and the environment.

### Learning Targets

- LT1
- Analyze how symbol, imagery, and figurative language contribute to tone and theme in a novel.
- LT2
- Revise a literary analysis paragraph to include phrases and appositives.

### Novel Study

In this activity, you will analyze how the literary elements in *Tangerine* contribute to its theme, and then write a literary analysis paragraph.

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?

**LEARNING STRATEGIES:**  
SIFT, Graphic Organizer, Close Reading

My Notes

① Bell-Ringer

② HAVE STUDENTS WORK IN PAIRS

### 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.

LT2

|  |  |
|--|--|
| <b>Symbol</b><br>An object, person, or place that stands for something else                | Tangerine Middle School is a symbol of Paul's hope for the future because tangerines are bright and sunny, and he is optimistic about playing soccer there.  |
| <b>Imagery</b><br>Descriptive language used to create word pictures                        | Paul describes the school uniforms as "blue pants, white shirts, and blue ties" which makes them seem plain.   |
| <b>Figurative Language</b><br>Imaginative language that is not meant to be taken literally | Paul's mother says that the Catholic school was "flooded" by calls from students wanting to go there, a metaphor that reflects the disaster of the sinkhole. |
| <b>Tone</b><br>A writer's or speaker's attitude toward a subject                           | The tone is nervous and worried at first, then hopeful and excited.  |
| <b>Theme</b><br>The central idea, message, or purpose                                      | The theme is that sometimes good change can result from a disaster.  |

### COMMON CORE STATE STANDARDS

#### Focus Standards:

RL.7.1: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. **LT1**

RL.7.2: Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text. **LT1**

L.7.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. **LT2**

L.7.1a: Explain the function of phrases and clauses in general and their function in specific sentences. **LT2**

#### Additional Standards Addressed:

RL.7.3, RL.7.4, RL.7.10, W.7.2a, W.7.2b, W.7.2d, W.7.4, W.7.5, W.7.9a, W.7.10, L.7.4c, L.7.5a, L.7.6

## ACTIVITY 3.8 continued

### Leveled Differentiated Instruction

In this activity, offer support to students who have difficulty writing an expository paragraph.

**Em** Guide students to work with a partner to complete a **Key Idea and Details Chart** to help organize their writing. Remind students to list the theme they identified in *Tangerine* as the key idea and the literary elements that contributed to the theme as the details.

**Ex** Have students work with a partner to discuss the theme they identified before writing. Tell students to ask and answer questions to guide their writing such as, *Which symbols in the novel support that theme? Was there any imagery in the novel that reminds you of that theme? How did figurative language contribute to that theme?*

**5** Conduct a guided writing of a literary analysis paragraph using the exemplar provided as a model text, and then have students draft their own.

**6** Students have done expository writing in prior courses. They were introduced to expository writing in this grade level in Unit 2. In that unit, the focus was on informational texts and how to write to explain or describe. In this unit, the focus is on expository writing as a response to literature.

If needed, have a class discussion about how writing to inform may be different than writing a literary analysis (e.g., citing facts versus citing evidence from fiction).

## ACTIVITY 3.8 continued

# SIFTing Through *Tangerine*

My Notes

WTS:  
• GUIDED WRITING  
TO PROVIDE A  
MODEL  
• RELEASE TO  
DRAFT ANOTHER

**WRITING to SOURCES** 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.

One theme in Part 1 of Edward Bloor's novel *Tangerine* is that a disaster can sometimes lead to positive change. Paul learns this when the sinkhole at his middle school serves as his ticket back to playing soccer. Tangerine Middle School becomes a symbol for a future that he thinks will be as bright and sunny as a ripe tangerine because no one knows about his IEP. Paul uses figurative language and imagery to describe his sense of hope in the last line: "The heavens had opened up for me." He thinks that he is going to a much better place, a heaven where he can grow and thrive. One can almost hear the angels singing to welcome him. In this journal entry, Paul's tone shifts from worry to excitement as he discovers that the sinkhole tragedy was actually the best thing to happen to his soccer career.

### 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

LC

LT2

read discover self get a list  
out get wind watch memorise

ACTIVITY 3.8  
continued

ACTIVITY 3.8 continued

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 on the previous page. Revise it to include a prepositional phrase and/or an appositive. Copy your revised sentence here and share it with a partner.

*Tangerine Middle School, the school in the next town, becomes a symbol for a future that he thinks will be as bright and sunny as a ripe tangerine because no one knows about his IEP.*

CFU

**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.

GRAMMAR & USAGE  
Appositives

LC

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 10 years.

My Notes

③ INDEPENDENT  
PRACTICE ON  
PREPOSITIONAL  
PHRASE &  
APPOSITIVES

LT2

7 Provide instruction on language issues (e.g., mechanics, usage) that are posing challenges for students. Have them edit their paragraphs for these specific problems. This would be a good time to emphasize the use of appositives. Draw students' attention to examples on the page and ask them to revise at least one of their sentences to include appositives. To further develop students' language skills, you may need to provide additional instruction in elements of language use.

**Grammar Extension** Explain to students that they can often combine short sentences by using appositives.

**Example:** Joey is Mike Costello's brother. Paul becomes friends with Joey.

**Combined:** Paul becomes friends with Joey, Mike Costello's brother.

ASSESS

Check the literary analysis paragraphs to be sure that students identified theme in the topic sentence, used literary term correctly, and provided textual evidence in the form of quotes.

ADAPT

If you are using an alternative prompt for the Embedded Assessment that involves theme, you may want to revisit the SIFT strategy at the end of Part 2 and Part 3 of the novel.

## ACTIVITY 3.9

### ▶ PLAN

**Materials:** *Tangerine*: Monday, September 18–Tuesday, September 19  
**Suggested pacing:** 1 50-minute class period

### ▶ TEACH

**1** Have students get out the double-entry journals they worked on during Part 1 of *Tangerine*. Ask them to choose one entry to share, and then either put them in groups or allow them to circulate to find partners who have different examples to share.

## TEACHER TO TEACHER

You may want to create a bulletin board of Choices and Consequences by having students work in partners or small groups to copy an example onto a piece of computer paper. They can color code their examples by writing the choice in black, the person who made it in red, the consequence in green, and the impact on Paul in blue.

**2** After students have responded to the **think-pair-share**, have them share their predictions in a class discussion.

Engaging activity.

## ACTIVITY 3.9

# Same Sport, Different School

**LEARNING STRATEGIES:**  
 Graphic Organizer,  
 Think-Pair-Share, Close Reading

### Learning Targets

- LT1 • Cite textual evidence from *Tangerine* to support inferences and predictions about the novel.
- LT2 • Write an informative paragraph that compares and contrasts two of the settings in *Tangerine*.

### Novel Study

In this activity, you will cite details from the novel *Tangerine* to support your ideas in a compare-and-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.

Continue responding to choices made by a character.

| Textual Evidence of a Choice Made by a Character  | Page # | Commentary on the Consequences of That Choice and the Possible Impact on Paul  |
|---|--------|--|
| LT1<br>Arthur Bauer: "He has found himself a place in the Erik Fisher Football Dream, and he will do anything to stay there." | 41     | Arthur and Erik become good friends. Arthur receives more attention because of hanging out with Erik. (Immediate) Arthur may get to play in more games and become more popular. Arthur may be taken advantage of by Erik. (Long-term) Paul now has an additional person to be afraid of besides Erik.  |
| Paul: "I hefted up my gym bag and set off for the soccer tryouts."  | 46     | Paul makes it onto the soccer team and gets to know more students at his new school. (Immediate) Paul may become more comfortable and even more popular at his school. (Long-term) Paul's self-confidence and sense of belonging will increase, and he will begin to like his new home more.   |
| Coach Walski "I'm sorry, but there's no way we can justify putting a visually handicapped student in the goal..."             | 62     | Paul gets kicked off the team. He becomes very upset because now he will not be able to do what he loves. (Immediate) Paul may become even more upset with his mother, because she's the one who said he was visually impaired in the first place. (Long-term) Paul now loses his chance of feeling he belongs here and his chances of making new friends. |
| Paul: "I raised my hand up limply and said, 'I think I know who did it.'"   | 78     | He is able to get himself and his new friends out of trouble. (Immediate) He may end up facing the boys that he told on later in the book. (Long-term) Paul makes his new friends happy because he got them out of this situation, but he feels bad about being a "snitch."  |

## COMMON CORE STATE STANDARDS

### Focus Standards:

LT1  
 RL.7.1: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

LT2  
 W.7.2: Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.)

W.7.2a: Introduce a topic or thesis statement clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. CA

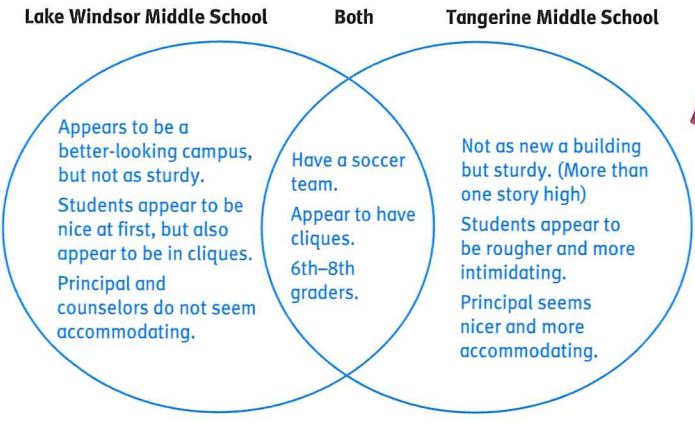
### Additional Standards Addressed:

W.7.2b, W.7.2c, W.7.4, W.7.9a, SL.7.1a

**Check Your Understanding**

Consider the choice Paul made at the end of Part 1 to transfer to Tangerine Middle School. What drives Paul's choice? What does he think the consequences will be? Based on what you know from the text so far, predict 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

Partner Work - academic discourse.

Use this as CFU.

**ACTIVITY 3.9 continued**

3 To prompt students' thinking about schools, ask them to list five things that make their school who it is — for example, friends and teachers, the sports teams and the mascots, and the school building's age, size, and location. You might compile a master list on the board. Encourage students to use this list for points of comparison as they compare the two middle schools presented in *Tangerine*.

4 Next, have students complete Venn diagram **graphic organizer**. Ask students whether anything about either of the schools seems familiar to them. If so, in what ways?

**Leveled Differentiated Instruction**

Have students use an **Idea Connector** graphic organizer to write a sentence about Paul's choice.

**Em** Help students use basic transitions such as *and*, *but*, and *or* to make connections between ideas.

**Ex** Encourage students to use a variety of transitions such as *because*, *as a result*, *in order to*, and *even though* to make connections between ideas.

## ACTIVITY 3.9 continued

5 Ask students to **draft** a paragraph that focuses on the differences between the two schools. Explain that the topic sentence should make a point about the differences. Instruct students to include textual evidence to support the claim they make in their topic sentence.

6 After revisiting their predictions, instruct students to create in their Reader/Writer Notebooks a new Choices and Consequences graphic organizer for Part 2 of *Tangerine*.

7 Revisit the Essential Question: What is the relationship between choices and consequences?

### ASSESS

Check the students' writing prompts for the use of topic sentences, textual evidence, and transitions of contrast.

### ADAPT

If you are using an alternative prompt for the Embedded Assessment that involves compare–contrast and you determine that your students need more practice with it, you may want to modify the prompt in Activity 3.10 to compare or contrast the sportsmanship of two different players.

## ACTIVITY 3.9 continued

# Same Sport, Different School

### My Notes

**WRITING to SOURCES** Expository Writing Prompt: Write a paragraph that focuses on the differences between the two schools. Think about how to structure sentences with adverbial clauses and coordinating conjunctions. Be sure to:

- Create a topic sentence about the differences.
- Cite evidence from the text, such as details and quotations, to support your ideas.
- Use transition words and a variety of sentence structures.

Example topic sentence:

*Tangerine Middle School students appear to be rough and intimidating, yet they are more accommodating and welcoming to a new student than the population at Lake Windsor Middle School.*

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:**

Correct?

Textual evidence:

**Prediction 2:**

Correct?

Textual evidence:

# A Good Sport

ACTIVITY  
3.10

## Learning Targets

- LT1** • Cite textual evidence to support an interpretation of a motif in the novel *Tangerine*.
- LT2** • Write an effective thesis, introduction, and conclusion for an essay about sportsmanship in *Tangerine*.

## Novel Study

In this activity, you will cite evidence from the novel to support your ideas about the motif of sportsmanship in *Tangerine*.

- 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

- 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   | Good                | He’s willing to play any position for the good of the team. “I hadn’t played, or even thought about playing, anything but goalie for the past two years. But I heard myself saying, ‘Yes, ma’am.’” |
| Eric Fisher   | Bad                 |  |
| Victor Guzman | Good but aggressive | pp. 190–191  |
| Joey Costello | Good                |  |

**LEARNING STRATEGIES:**  
Quickwrite, Graphic Organizer, Discussion Groups

My Notes

*Bell-Ringer*

*A*

*② Students work in pairs to complete the graphic organizer*

## ACTIVITY 3.10

### PLAN

**Materials:** *Tangerine*: Wednesday September 20–Friday, September  
**Suggested pacing:** 1.5 50-minute class periods

### TEACH

**1** Have students respond to the Quickwrite in their Reader/Writer Notebooks. Allow them to express their opinions in a class discussion about sportsmanship.

**2** Have students work in pairs or small groups to complete the graphic organizer by finding textual evidence to support their analysis of a character’s sportsmanship.

### Leveled Differentiated Instruction

In this activity, students may need additional support for the collaborative discussion. Have students gather in groups of four to discuss sportsmanship in *Tangerine*. Students should complete a **Round Table Discuss** graphic organizer to record each group member’s ideas. Have students use the following sentence frames to help them contribute to the discussion.

**Em** *Victor Guzman is a \_\_\_ sport because \_\_\_. Paul Fisher is \_\_\_ sport because \_\_\_. Eric Fish is a \_\_\_ sport because \_\_\_. Joey Costello is a \_\_\_ sport because \_\_\_.*

**Ex** *Being a good sport means \_\_\_. Being a good sport is related to being a good athlete because \_\_\_. The character \_\_\_ showed \_\_\_ sportsmanship because \_\_\_.*

## COMMON CORE STATE STANDARDS

### Focus Standards:

**RL.7.1:** Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. **LT1**

**W.7.2:** Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, **LT2** organization, and analysis of relevant content.

**W.7.2a:** Introduce a topic or thesis statement clearly, previewing what is to follow; organize

ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. **CA**

**SL.7.1a:** Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. **LT2**

TEACHER TO TEACHER

It's rare to have the exact numbers of students to form perfect groups for discussions or collaborative work. Consider in advance which roles might be merged or shared as needed. For example, one student could be both a Leader and a Manager, or two students could share the role of Recorder.

- 3 Have students generate discussion questions individually or with a partner from a different discussion group. ★
- 4 Remind students to take notes in the graphic organizer as the presenters share an example, insight, or opinion from each of the three categories.

ACTIVITY 3.10 continued

My Notes

④ Students individually develop discussion questions

- students answer discussion questions in groups
- record and share out in class discussion

## A Good Sport

(LT1)

3. Prepare for a collaborative discussion on sportsmanship in *Tangerine*. With your class, identify the expectations for each of the following roles:

**Leader:**  
Keeps track of time, keeps group on task.

**Recorder:**  
Takes notes on key points made during the discussion.

**Manager:**  
Gets needed materials, keeps the "noise" within the group.

**Presenter:**  
Presents key ideas from the discussion to the class.

4. Write three questions about sportsmanship in *Tangerine* 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.

Why do you think Victor Guzman is a good or bad sport?  
Does being a good athlete make a character a good sport?

5. 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***

The Palmetto Middle School Whipoorwills demonstrate bad sportsmanship in their game against Tangerine Middle School. "They tripped us, pulled our jerseys, got up in our faces, and pretended to throw punches." This strategy backfires and they lose the game.

**Sportsmanship in youth or school sports**

**COMMON CORE STATE STANDARDS**

Additional Standards Addressed:  
 RL.7.2, RL.7.10, W.7.2f, W.7.4, W.7.5, W.7.9a,  
 W.7.10, SL.7.1b, SL.7.1c, SL.7.1d



read discover I'll get a tip  
out get wind watch memorise

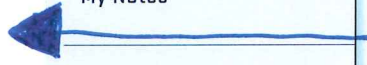
ACTIVITY 3.10 continued

6. Drawing on ideas and evidence you discussed earlier in groups, work as a class to craft and revise a thesis statement about the motif of sportsmanship in the novel *Tangerine*.

Copy it here: Possible thesis:

In the novel *Tangerine* by Edward Bloor, characters demonstrate both good and bad sportsmanship on and off the playing field.

My Notes



CFA

**WRITING to SOURCES** Expository Writing Prompt: Write an introduction to an essay about the motif of sportsmanship in *Tangerine*. Use one of the quotes from the Quickwrite exercise as a hook. Be sure to:

- Begin with a quote as a hook.
- **Interpret** the quote and connect it to the text.
- Cite evidence from the text and ideas from your group discussion to support your interpretation.
- End with a thesis statement that organizes the ideas.

Then use your introduction, class discussion notes, and evidence from the text to 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)
- Restate key evidence from the text. (Literal)
- 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?

LT2

**ACADEMIC VOCABULARY**

To **interpret** is to explain the meaning of something. Thus, an *interpretation* is an explanation of meaning.

⑥ • Pairs work together to develop a thesis

• class constructs a thesis

• independent practice on, introduction, conclusion

ACTIVITY 3.10 continued

5 Have each student pair or group generate a possible thesis statement and copy it onto a sentence strip. Discuss the merits of each, guiding the class to identify the elements of an effective thesis.

6 Give students time to draft introductions and to share and respond with a peer. Have volunteers share their introductions with the class.

7 Have students use their notes to draft a conclusion that includes literal, interpretive, and universal elements.

8 Have students **pair-share** how they would support their thesis in literary analysis essay.

**ASSESS**

Check the literary analysis essays for organizational structure, textual evidence, and sentence variety.

**ADAPT**

Revisit any areas of concern, and consider providing additional opportunities for guided or independent practice in writing literary analysis essays based on writing prompts from earlier or later activities such as 3.11 or 3.12.

## ACTIVITY 3.11

### ▶ PLAN

**Materials:** *Tangerine*: Monday, October 2–Friday, November 10; one or more audio versions of “Amazing Grace” (optional)

**Suggested pacing:** 1.5 50-minute class periods

### ▶ TEACH

**1** To have students compare the effect of reading verse to hearing it sung, you may want to choose one or more versions of “Amazing Grace” to play as the class marks the text of the original lyrics and takes notes on connotations and imagery.

## TEACHER TO TEACHER

If you choose to play more than one version of “Amazing Grace,” consider juxtaposing two that are very different so that you can discuss the singer’s interpretation of mood and tone. Some possible interpretations include versions from Mahalia Jackson, Elvis Presley, Leann Rimes, Johnny Cash, and The Lemonheads. Many of these versions are available on YouTube.

**2** Review mood and tone as you discuss the lyrics and interpretation(s). Guide students to make connections between genres as they explore the literal and figurative meanings of the lyrics and Paul’s flashback on October 5.

## ACTIVITY 3.11

# Seeing Is Believing

**LEARNING STRATEGIES:**  
Quickwrite, Graphic Organizer,  
Discussion Groups

### Learning Targets

- Interpret literal and figurative meanings in multiple texts.
- Write a character analysis, analyzing a character in relation to a motif of the novel.

### Novel Study

In this activity, you will interpret literal and figurative meanings in the novel *Tangerine* and then write a character analysis.

My Notes

- LT1
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*?

Audio of song →  
for engagement.

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.

- LT2
2. What are the literal meanings of the imagery of sight and blindness? What are possible figurative or symbolic meanings?

Literal:

I was blind, but I got my sight back.

Figurative:

I didn’t understand something, but now I do.

- LT1
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:

## COMMON CORE STATE STANDARDS

### Focus Standards:

LT2 W.7.2: Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

W.7.2a: Introduce a topic or thesis statement clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include

formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. CA

L.7.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. LT1

L.7.5a: Interpret figures of speech (e.g., literary, biblical, and mythological allusions) in context.

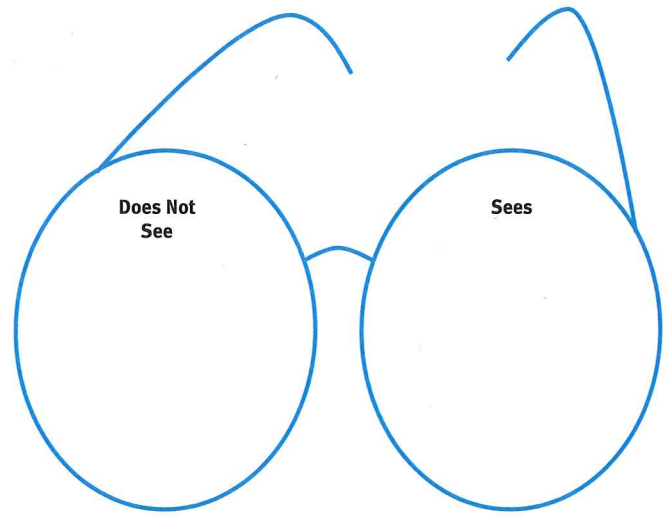
### Additional Standards Addressed:

RL.7.1, RL.7.4, RL.7.10, W.7.4, SL.7.1a, SL.7.1d

4. Who Sees? Who Doesn't See? **LTI**

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: \_\_\_\_\_



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

**Suggestion -**  
**use PAUL**

**INDEPENDENT READING LINK**

**Read and Discuss**  
Meet with a small group of peers to talk about the themes and motifs you have encountered in your independent reading. Use what you have learned about identifying and analyzing the meanings of motifs. Use the notes you have taken in your Independent Reading Log and your Reader/Writer Notebook to help support your ideas during discussion. End the discussion by making a generalization about the motifs you have discussed. For example, can you make any connections or identify any universal meanings in the motifs you discussed?

**ACTIVITY 3.11 continued**

3 Review the concept of *motif*, if then ask students to consider how the recurring idea of seeing and understanding has been developed throughout the novel. Remind students of Paul's supposed vision problem and his emerging realization that as well as being able to see just fine, he actually understands more than the rest of his family. Discuss the word *see* and its literal and figurative meanings.

4 Assign different characters to different groups, or allow student to choose their own, and have the explore how this motif applies to individual character.

**Leveled Differentiated Instruction**

In this activity, students may need extra support with analyzing the figurative meanings of *sight* and *blindness*.

**Em** Guide students to discuss the literal and figurative meanings of *sight* and *blindness* in a group by using the following sentence frames. *Having sight literally means being able to \_\_\_\_ But having sight could also have the figurative meaning of \_\_\_\_ Similarly, being blind literally means \_\_\_\_ But being blind could also have the figurative meaning of \_\_\_\_ One time that I was figuratively blind was \_\_\_\_*

**Ex** Have students discuss the literal and figurative meanings of *sight* and *blindness* in a group by asking and answering the following questions. *What is one time that you didn't understand something? How did that make you feel? How does that compare to the feeling of being blind? How do you feel when you finally understand something that you've been struggling with?*

## ACTIVITY 3.11 continued

5 Tell students to **draft** a paragraph about their character based on the details in the graphic organizer.

6 In a class discussion, help students make connections between the symbolism of sight in *Tangerine* and “Amazing Grace.”

7 Explain the difference between the active and passive voice of verbs. Have students revise the sample sentence and their own writing using active verbs.

### ASSESS

Check the students’ character analysis paragraphs for proper paragraph structure, relevant textual evidence, and the use of active voice.

### ADAPT

Consider making time before the Embedded Assessment for teacher/student conferences to evaluate literary analysis paragraphs and address individual students’ strengths and concerns.

**Grammar Extension** Discuss changing passive-voice sentences to active voice by asking students to consider who or what is performing the action expressed in the verb. Make that person or thing the subject of the sentence, and change the verb accordingly.

Example: Revise this sentence:

*Passive voice:* Paul was given the ball by Victor.

*Active voice:* Victor gave the ball to Paul.

You may want to practice further examples with your students.

## Seeing Is Believing

ACTIVITY 3.11  
continued

My Notes

Jointly construct paragraph in class.

Introduced in 8th grade - L8.10  
Not a Seventh grade standard

**WRITING to SOURCES** Expository Writing Prompt: 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:** **The Tangerine War Eagles won the game.**

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

ACTIVITY  
3.12

## ACTIVITY 3.12

### PLAN

**Materials:** *Tangerine*: Part 2  
**Suggested pacing:** 1 50-minute class period

### TEACH

**1** Have students get out the double-entry journals they worked on during Part 2 of *Tangerine*. Have them choose one entry to share. Then either put them in groups or allow them to circulate to find partners who have different examples to share. Share examples as a whole class as well.

### Learning Targets

- Analyze how the conflicts in *Tangerine* affect or shape the novel's plot and subplot.
- Write a paragraph that draws on evidence in *Tangerine* to explain how the novel's many conflicts are related.

### Novel Study

In this activity, you will reflect on the conflicts in *Tangerine*.

- 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.

**LEARNING STRATEGIES:**  
Graphic Organizer, Think-Pair-Share, Drafting

significant choice = most consequential

### 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   |
|--|--------|---|
| Paul: "Ms. Bright, this is Paul Fisher from Lake Windsor Middle School. He wants to play on your soccer team." | (103)  | Paul gets another chance to play soccer. He joins a team that is rougher than his previous team. (Immediate) Paul finally gets to play soccer — this time without an IEP. He finally feels as if he belongs to a group. (Long-term) Being on the team may make Paul feel more comfortable in this school; it may also mean that the rough boys that he's been warned about before become his new friends. |
| Paul: "Victor grabbed me by the shoulder and shook me dramatically. 'What about Fisher Man's goal?'"           | (184)  | By standing up for Paul, Victor makes Paul feel included in the team and in his new school overall. (Immediate) Victor and Paul will forge a friendship, and Victor will give Paul the confidence he needs to believe in himself. (Long-term) Now with a friend like Victor supporting him, Paul will believe in himself more and will not be so timid.   |
| Ms. Bright: "Get in that goal, Fisher Man."  | (195)  | Paul gets to play goalie in the championship game. He has to face off against Gino for the final penalty kick. (Immediate) Paul proves himself against his old team and his old coach, and he solidifies his bond with his new teammates. (Long-term) Paul gains a sense of pride and confidence that he never had before.  |

The consequences listed by the students can provide ideas for conflicts needed to complete the graphic organizer on the next page.

### COMMON CORE STATE STANDARDS

#### Focus Standards:

**RL.7.3:** Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

**W.7.9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

**W.7.9a:** Apply grade 7 Reading standards to literature (e.g., "Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history").

#### Additional Standards Addressed:

RL.7.1, RL.7.4, RL.7.10, W.7.4, SL.7.1a, SL.7.1d; L.7.6

## ACTIVITY 3.12 continued

2 This activity provides an opportunity for students to synthesize insights and questions about the elements of conflict and plot. Review **conflict** and the major types of literary conflicts: man vs. self, man vs. man, man vs. nature, and man vs. society. Then have students work with partners or small groups to review the conflicts in *Tangerine* and to provide examples of each type of conflict on the **graphic organizer** (e.g., Paul vs. self; Paul vs. Erik; Paul vs. family; Lake Windsor Housing Development vs. nature; Erik vs. the residents of Lake Windsor; Erik vs. people of other ethnicities).

ACTIVITY 3.12  
continued

## Conflicts and Consequences

LT 1

My Notes

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 *Tangerine*, and list the details of that conflict.

### Main Conflict

#### Individual vs. Self

The main conflict of this novel involves Paul vs. himself as he struggles to retrieve his past, construct his self-esteem, and come to grips with his paralyzing fear.

3. Each of the other types of conflicts in *Tangerine* is represented in a subplot. Find examples in the novel of each type of conflict.

### Additional Conflicts

#### Man vs. Man

The conflicts between Eric and Paul are an example of man vs. man.  
The conflicts between Paul and his parents  
The conflicts Paul has with teammates

#### Man vs. Nature

The housing development is in direct conflict with the forces of nature. The lightning, sinkhole, muck fires, insect infestations, and koi-hunting ospreys are all examples of nature's effect on manmade developments. This conflict is also represented as the Cruz family attempts to save their tangerine grove from the freeze.

#### Man vs. Society

This conflict occurs between communities within the county of Tangerine, represented by the Lake Windsor housing development and the older part of the city. Paul's desire to be part of the community of Tangerine Middle School and the War Eagles soccer team shows his willingness to cross ethnic, community, and class divides.

read discover self get a life  
out get wind watch memorize

ACTIVITY 3.12  
continued

LT1 4. Of the additional conflicts or subplots in this novel, which of them most directly affects Paul's conflict with himself?

Question 4 is helpful to completion of the EA.

My Notes

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ACTIVITY 3.12 continued

3 Guide students to recognize and differentiate between major conflicts driving the main *plot* (the main sequence of events) and minor *conflicts* within the main plot or various subplots of the novel. Subplots are secondary story line that may connect to the main plot at points. The subplots may also involve secondary characters.

TEACHER TO TEACHER

If you plan to use an alternative prompt that asks students to analyze conflict, consider creating a bulletin board made up of student-generated examples of different types of conflict. Have students generate textual evidence in the form of quotes to support each conflict.

4 Point out that in Part 3 of *Tangerine*, the conflicts will be resolved. Ask students to respond to the writing prompt by describing the conflict and **predicting** how it will work out. Urge students to be attentive to the resolutions.

5 Before beginning Part 3, have students conduct a **think-pair-share** to **predict** the reason for the length of these journal entries.

6 Have students create a word bank for *conflict* and *subplot* and explore these concepts in their Reader/Writer Notebooks.

7 As they read Part 3 of *Tangerine*, remind students to analyze subplot and conflict and to make and reflect on their predictions in their double-entry journals. Have them create a new Choices and Consequences graphic organizer for Part 3 in the Reader/Writer Notebooks.

ASSESS

At this point, be sure that your students can write a proficient literary analysis support paragraph with a topic sentence and support detail that includes textual evidence and commentary.

ADAPT

If students are having difficulty with any element of the literary analysis paragraph, provide additional practice opportunities before the first Embedded Assessment.

LT2 **WRITING to SOURCES** 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 explaining how it relates to or reflects the main 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.

## ACTIVITY 3.13

### ▶ PLAN

**Materials:** *Tangerine*, by Edward Bloor: Monday, November 20–Thursday, November 30; audio and/or video version of the song “If I Die Young” by The Band Perry (optional); projected images of famous paintings  
**Suggested pacing:** 1 50-minute class period

### ▶ TEACH

**1** Read aloud the learning targets.

**Activate prior knowledge** by asking students to share what they understand about tone and theme.

**2** Read the Preview and the Setting a Purpose for Reading sections with your students. Help them understand the literary terms they encounter.

**3 FIRST READ:** Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small-group reading
- choral reading
- read aloud

**4** As students are reading, monitor their progress. Be sure they are engaged with the text and annotating the poem. Evaluate whether the selected reading mode is effective.

**5** Based on the observations you made during the first reading, you may want to adjust your reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

**6 SECOND READ:** During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread and work on the questions in a variety of ways:

- independently
- in pairs
- in small groups
- together as a class

## ACTIVITY 3.13

# Mourning and Night

**LEARNING STRATEGIES:**  
 Note-taking, Choral Reading, Visualizing

### Learning Targets

- LT1 Analyze the diction and imagery of a poem to identify tone and theme.
- LT2 Make connections between the purpose and techniques of different genres.

### Preview

In this activity, you will read the poem “To an Athlete Dying Young” and think about its language and imagery.

### Setting a Purpose for Reading

- As you read the poem, underline words and phrases that create visual images.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary. LT 1
- Place a star next to words that relate to death and dying.

### 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.

### 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,  
 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:

### COMMON CORE STATE STANDARDS

#### Focus Standards:

**RL.7.2:** Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

**RL.7.4:** Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds

(e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama. CA

#### Other Standards Addressed:

RL.7.1, RL.7.10, W.7.10, L.7.5a, L.7.6



read discover self get a tip  
out get wind watch memorise

ACTIVITY 3.13  
continued

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.

Second Read

- Reread the poem to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Key Ideas and Details:** What image is created by using the word “chaired” in line 2? How does this image change in the second stanza?

The image in the first stanza is of people hoisting a young man on a chair, in celebration. In the second stanza, the image becomes one of pallbearers carrying a coffin.

2. **Key Ideas and Details:** Which words or lines from the poem suggest that there is an advantage to dying young?

According to the speaker, the advantage of dying young is that the youth will not see his glories fade and his records broken — because he will have left the “fields where glory does not stay” (line 10), he will not “wear out” his “honours” (line 18), and his name will not have “died before the man” (line 20).

3. **Key Ideas and Details:** In the last two stanzas, what is the poem’s speaker telling the athlete to do? Use quotations from the poem to support your ideas.

The speaker is telling the youth to step up to the edge of death — “the sill of shade” — and display the “still-defended challenge-cup” so that people will gather around to see the fresh “garland” of victory on his head.

My Notes

This activity does not include too many opportunities for AD. However, using the Jigsaw technique for the TDQs might be a way to infuse AD

ACTIVITY 3.13 continued

7 Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes for suggestions.

TEACHER TO TEACHER

As a companion piece to the poem “To an Athlete Dying Young,” you may want to listen to a popular song with the same ideas and/or view a famous painting dealing with the death of youths. “If I Die Young” by The Band Perry is one such popular song. Students can compare the imagery in the lyrics video to the Housman poem. Also you may want to project one or more images of a famous painting such as Millais’s or Delaroché’s *Ophelia* or Waterhouse’s or Grimshaw’s *The Lady of Shalott*. Help students make connections and comparison between the tone and imagery of paintings and the lyrics.

Leveled Differentiated Instruction

In this activity, some of the vocabulary that helps to create visual images in the poem may be unfamiliar to students. To help build background knowledge, prompt them to use visuals that support each concept.

**Em** Have students explore the words *chaired*, *threshold*, and *withered* by creating visual representations of the terms. Have students answer questions about the terms, such as *What is one reason that an athlete might be chaired?*

**Ex** Have partners explore the words *chaired*, *threshold*, and *withered* by creating visual representations of the terms. Guide students to write sentences using each term.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

1. **Key Ideas and Details (RL.7.1) What image is created by the word “chaired” in line 2? How does this image change in the second stanza?** Reread stanzas 1 and 2 to identify and contrast the images of a young man being carried. What is the mood in the first stanza? How is the mood different in the second stanza? What has happened to change the mood?
2. **Key Ideas and Details (RL.7.2) Which words or lines from the poem suggest that there is**

- an advantage to dying young?** Scan stanzas 3–7 for reasons the deceased youth is a “smart lad.” According to the speaker, what negative experiences and disappointments does the athlete avoid by dying young?
3. **Key Ideas and Details (RL.7.1) In the last two stanzas, what is the poem’s speaker telling the athlete to do? Use quotations from the poem to support your ideas.** Reread stanzas 6 and 7 and look for action verbs. What does

## ACTIVITY 3.13 continued

**Br** Have partners explore the words *chaired*, *threshold*, and *withered* by creating visual representations of the terms. Have students write a brief comparison of the terms *chaired* and *withered*.

**Support** Have students brainstorm words that remind them of the words *chaired*, *threshold*, and *withered*. Then students should list examples of each term.

**Stretch** Challenge students to choose a word used by the author to create a visual image and write a paragraph about whether or not the author was successful in his word choice.

**8** Discuss the title and the poem's appropriateness to Mike Costello's death. Do a **shared reading**, a **choral reading**, or ask for seven volunteers to stand and do an **oral reading**, with each student reading a stanza of the poem.

### ASSESS

Evaluate students' responses and/or oral responses to check for understanding of tone, theme, and imagery as well as their ability to provide relevant textual evidence for support.

### ADAPT

If you determine that your students would benefit from additional practice in literary analysis before the Embedded Assessment, consider revisiting the SIFT strategy from Activity 3.8 and applying it to additional chapters in *Tangerine*.

## ACTIVITY 3.13 continued

# Mourning and Night

My Notes

LT 1

### Working from the Text

4. 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?

Most likely Mr. Donnelly read the lines about setting "you at your threshold down" (line 7) and "smart lad, to slip betimes away/From fields where glory does not stay" (lines 9–10). He might also have read the last three stanzas, which focus on the benefit of dying at the height of one's physical powers.

LT-1

5. Briefly research the symbol of the laurel. What is laurel literally and symbolically? What is a tradition that involves laurel? Who started that tradition and why? What are some expressions about laurel that we still use today?

Laurel is a type of leafy shrub with glossy leaves that the ancient Greek and Romans used to weave into wreaths to be placed on the heads of victorious soldiers, statesmen, and athletes. Today we use the expression, "Don't rest on your laurels" to suggest that people should not assume their victories or exalted positions are permanent.

### Literary Terms

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

### Check Your Understanding

LT 2

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?

### SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

it mean for the athlete to "set ... the fleet foot on the sill of shade" and "hold ... up ... the still-defended cup"? Who will "flock to gaze" at the athlete's "garland"?

# The Final Score

ACTIVITY  
3.14

## ACTIVITY 3.14

### PLAN

**Materials:** *Tangerine*, by Edward Bl  
**Suggested pacing:** 1.5 50-minute class periods

### TEACH

1 Review the learning targets with students. Ask students to share what they know about *motif*.

2 Have students get out the double-entry journals they worked on during Part 3 of *Tangerine*. Have them choose one entry to share. Then either put them in groups or allow them to circulate to find partners who have different examples to share. Share examples as a whole class as well.

### Learning Targets

- LT1 Outline support for a literary analysis essay on a topic from Part 3 of *Tangerine*.
- LT2 Analyze motif and theme in the novel *Tangerine*.

### Novel Study

In this activity, you will begin the process of writing a literary analysis essay by creating an outline.

- 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  |
|---|--------|--|
| “Erik lashed out, smashing the back of his hand across Tino’s face, smashing him so hard that Tino spun halfway around in the air and landed on the grass.” | 205    | By hitting Tino so hard, Erik injured not only Tino’s face but also his ego. This will cause retaliation on Tino’s part. (Immediate) Erik will have to face retaliation from Tino’s family. Maybe this incident will finally cause Paul to stand up to his brother. (Long-term) Paul again witnesses the dark side of his brother. This time may be different, however, because it is someone else that Erik injured.  |
| Paul: “I landed hard on Coach Warner’s back and held on tight, riding his neck and shoulders.”  | 259    | Paul will get into trouble for assaulting a teacher. But Tino and Victor will be able to get away. (Immediate) Paul will have to pay the consequences — especially with his brother — but he has now finally solidified whose side he is on, that of Tino and Victor. (Long-term) Paul is standing up for himself and for what he believes in, unafraid of the consequences, for the first time in the novel. Now he will probably do it more before the end of the novel. |

My Notes

LT1

### COMMON CORE STATE STANDARDS

#### Focus Standards:

RL.7.1: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RL.7.2: Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

W.7.5: With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.

#### Additional Standards Addressed:

RL.7.3; RL.7.10; W.7.2; W.7.4; W.7.9a; SL.7.1a; SL.7.4; L.7.6

## ACTIVITY 3.14 continued

3 Instruct students to choose one character whose choices had a significant impact on Paul. Have them make a list of those choices.

4 After students have identified their character's most significant choices, urge them to experiment with organizational patterns. Provide instruction to ensure that students understand these organizational patterns:

- Least important to most important
- Types of choices made
- Time order (chronological)

5 Have students complete "The Choices \_\_\_\_\_ Made" outline.

## TEACHER TO TEACHER

Having students experiment with organizational patterns will help them in organizing their writing to achieve better coherence.

## ACTIVITY 3.14 continued

## The Final Score

My Notes

④ Students experiment with organizational patterns

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.

LT 1

### 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.

read discover ICB get a list  
out get wind watch memorise

ACTIVITY 3.14 continued

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.

LT2

STRATEGY: JIGSAW

| Motif         | Textual Evidence from Part 1  | Textual Evidence from Part 2  | Textual Evidence from Part 3   |
|---------------|---|---|--|
| Sight         | Paul explains that Erik got kids at school to call him "Eclipse Boy" by telling them that Paul stared at the eclipse. Paul doesn't remember doing this, "But right after the eclipse, I was wearing these thick lenses." (34) | When Paul is playing soccer against the Palmetto Whipperwhills, one of the players blinds him intentionally. "The fullback stretched out my goggles from my face, scooped up a handful of mud, and smeared it in my eyes. <i>In my eyes!</i> I went berserk." (119) | When Paul is hiding under the bleachers, he sees Arthur hit Luis with the blackjack, but Arthur and Erik can't see him. "Arthur reached Luis, turned, and whipped the blackjack around with a loud whack against the side of Luis's head." (205) |
| Brothers      |   |   |  |
| Weather       |   |   |  |
| Sportsmanship |   |   |  |

TEACHER TO TEACHER

A motif makes use of both the literal meaning of an image or concept and the figurative meaning. Paul is literally portrayed as blinded, and yet figuratively he understands or sees more than others in his family. In the same way, the literary relationship between brothers is emphasized in the story to put into relief the symbolic idea of brotherhood.

## ACTIVITY 3.14 continued

8 Instruct students to develop a thesis statement about how their motif conveys a theme in *Tangerine*. Have them work as a group to design a new front and back cover that emphasize their group's motif. ★

## TEACHER TO TEACHER

Depending on pacing, you may want to provide students with art supplies and/or access to computers and allow them to create a polished book cover design. This could also be a homework project.

### ASSESS

Check the outlines to be sure that students are finding multiple examples in response to the prompt and providing relevant textual evidence and commentary for each example.

### ADAPT

If necessary, spend additional class time revising the outlines before beginning the Embedded Assessment. If you are choosing an alternative prompt for the Embedded Assessment, have students create similar outlines in response to the alternative prompt.

### INDEPENDENT READING CHECKPOINT

Make sure students are making progress with their independent reading by placing them in small discussion groups. Have students discuss one choice made by a character in or a subject of their independent reading and identify at least one consequence of that choice. Ask a volunteer from each group to summarize the group's discussion for the rest of the class.

ACTIVITY 3.14  
continued

## The Final Score

My Notes

★ (LJ2)  
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 experienced by the main character of *Tangerine*?

In the novel *Tangerine*, Edward Bloor uses the motif of sight to show that Paul needs to get through the fog of lies in order to overcome his self-doubts.

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*.

### Independent Reading Checkpoint

Look back at your independent reading notes and write a summary about a character's or individual's choice and its consequences.

# Writing a Literary Analysis Essay

EMBEDDED  
ASSESSMENT 1

## Assignment

Your assignment is to write a multiparagraph 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 multiparagraph 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

Brainstorm  
and then  
outline.

Direct students  
to an anchor  
chart of the  
structure of  
a Literary Analysis.

As students  
finish, pair them  
to revise/edit.

Publish online.

Return essays  
without grade, only  
feedback. Students  
are more likely to revise.

## EMBEDDED ASSESSMENT 1

**Materials:** *Tangerine*, by Edward Bloor; completed Choices and Consequences charts and double-entry journals; outlines for Activity 3.14; access to computers for word processing (optional)

**Suggested pacing:** 2 50-minute class periods

**1** With the class, review the prompt, having students **mark the text** to identify all the requirements. Review the chart created at the beginning of the unit to unpack the assessment.

**2 Planning and Prewriting:** You might wish to guide students in writing thesis statements. Emphasize that the thesis statement should make a point, which is the student's opinion, but it should not state the point as a personal opinion. In other words, the thesis should **not** include statements such as "I think" or "I believe that."

**3 Drafting:** You may wish to remind students how to properly cite quotations.

**4** If students need help remembering transition words, consider putting a Transition Words chart in your classroom.

## COMMON CORE STATE STANDARDS

### Focus Standards:

**W.7.2a:** Introduce a topic or thesis statement clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. CA

**W.7.2b:** Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.

**W.7.2c:** Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts.

**W.7.2d:** Use precise language and domain-specific vocabulary to inform about or explain the topic.

**5 Evaluating and Revising the Draft:** Urge students to check the Scoring Guide before they complete their essays. Clarify any questions on how essays will be assessed.

**6** You may want to take the time to develop a student-generated “writer’s checklist” based on the Scoring Guide for students to use in their writing groups.

**7 Checking and Editing for Publication:** As students are editing their revised work, remind them of the tools available: dictionaries, handbooks, online spell-checkers and grammar checkers, and peers and parents.

**8** Remind students to read their text carefully to avoid careless errors.

**9** Students should include a title on their papers. Be sure to have students turn in all drafts of their work as well as their outlines.

**Portfolio** Be sure students address the reflection question as a separate part of the Embedded Assessment assignment so they can include it separately. At this point, you may want to ask students to go to their portfolios and find their answers to reflection questions from previous units so they might get a sense of their growth as academic thinkers and producers.

Students collect and present all of their notes for and drafts of their literary analysis essays together to show the process they completed in successfully accomplishing the task.

**SCORING GUIDE**

When you score this Embedded Assessment, you may wish to make copies or download and print a copy of the Scoring Guide from Springboard Digital. This way you can have a copy to mark for each student’s work.

**Writing a Literary Analysis Essay**

**SCORING GUIDE**

| Scoring Criteria       | Exemplary   | Proficient  | Emerging  | Incomplete   |
|------------------------|---|---|---|--|
| <b>Ideas</b>           | The essay <ul style="list-style-type: none"> <li>has a focused, insightful thesis that addresses the prompt fully and precisely</li> <li>uses well-selected textual evidence</li> <li>provides precise and insightful commentary showing the relationship between the evidence and the thesis.</li> </ul>                     | The essay <ul style="list-style-type: none"> <li>has a focused thesis that addresses the prompt</li> <li>uses textual evidence that is relevant and sufficient</li> <li>provides relevant and clear commentary.</li> </ul>  | The essay <ul style="list-style-type: none"> <li>has a thesis that may address some part of the prompt</li> <li>uses some textual evidence to support the thesis</li> <li>provides little relevant commentary.</li> </ul>   | The essay <ul style="list-style-type: none"> <li>does not have a thesis appropriate for a multiparagraph essay</li> <li>is missing textual evidence or the evidence does not support the thesis</li> <li>is missing commentary or the commentary is not related to the overall concept.</li> </ul> |
| <b>Structure</b>       | The essay <ul style="list-style-type: none"> <li>presents a strong introduction with a hook and clear thesis</li> <li>is coherent with well-developed body paragraphs that use effective transitions</li> <li>presents an insightful and compelling conclusion that follows directly from the ideas of the thesis.</li> </ul> | The essay <ul style="list-style-type: none"> <li>presents a focused introduction with a clear thesis</li> <li>contains body paragraphs that develop ideas of the thesis and establish cohesion with transitions</li> <li>has a conclusion that follows from the ideas of the thesis.</li> </ul> | The essay <ul style="list-style-type: none"> <li>presents an introduction without a strong thesis</li> <li>contains body paragraphs that do little to develop the thesis</li> <li>has a minimal conclusion that may not relate to the thesis.</li> </ul>                        | The essay <ul style="list-style-type: none"> <li>may be lacking an introduction or thesis</li> <li>may be missing body paragraphs or the paragraphs are not developed</li> <li>may not have a conclusion or the conclusion may be only a summary statement.</li> </ul>                             |
| <b>Use of Language</b> | The essay <ul style="list-style-type: none"> <li>shows a sophisticated variety of sentence types used appropriately</li> <li>uses formal style and precise academic language</li> <li>contains so few errors in grammar, spelling, capitalization, and punctuation that they do not detract from excellence.</li> </ul>       | The essay <ul style="list-style-type: none"> <li>uses a variety of well-chosen sentence types</li> <li>uses formal and academic language appropriately</li> <li>contains only a few errors in spelling and grammar.</li> </ul>  | The essay <ul style="list-style-type: none"> <li>shows little variety in sentence types</li> <li>shows difficulty with the conventions of formal language and academic vocabulary</li> <li>contains some errors in grammar and spelling that interfere with meaning.</li> </ul> | The essay <ul style="list-style-type: none"> <li>shows serious flaws in the construction of purposeful sentence to convey ideas</li> <li>has language that is confused or confusing</li> <li>contains errors in grammar, spelling, and conventions that interfere with meaning.</li> </ul>         |

**COMMON CORE STATE STANDARDS**

- W.7.2e: Establish and maintain a formal style.
- W.7.2f: Provide a concluding statement or section that follows from and supports the information or explanation presented.
- W.7.5: With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.

W.7.9a: a. Apply grade 7 reading standards to literature (e.g., “Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history”).

L.7.2b: Spell correctly.

**Additional Standards Addressed:**

RL.7.1, RL.7.2, RL.7.3, W.7.10, SL.7.1a