



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.

TEACHER TO TEACHER

You may want to ask students to think about how the choices they start making at this age might have an effect on their choices in a few years. For example, some student may choose academics over sport because they want to take an AP course and go to college. Others may choose sports because of the interest and the possibility of play professional sports. Explore how choices made — even at this early age — may affect later possibilities.

Gist

Unit 3 in Grade 7 intends to develop student learners by analyzing the choices and consequences of literary characters in an essay and research presentation on a historical figure.

ELL Support

ELD Modes and Processes

Collaborative: Students collaborate to write expository paragraphs and to use figurative language and imagery in their writing. Students also work together to support comprehension of stories, nonfiction texts, and films.

Interpretive: Students analyze the words that reveal an author's perspective and draw conclusions about a text. Students also listen actively in order to interpret clips from a film.

Productive: Students record their notes about texts in double-entry journals, key ideas and details organizers, and Venn diagrams. Students also produce summaries of texts and research as well as their responses to an image. Students also analyze and use the words that create visual images in a poem.

Structuring Cohesive Texts: Students use connecting and transitional phrases to explain a choice that a character makes.

UNIT 3

Have students read the goals for the unit and mark any words that are unfamiliar to them. Have students add these words to the classroom Word Wall, along with definitions.

You may also want to post these goals in a visible place in the classroom for the duration of this unit, allowing you and your students to revisit the goals easily and gauge progress toward achieving them throughout the unit.

VOCABULARY DEVELOPMENT

Important terms in this unit are divided into Academic Vocabulary (those words that are used in multiple curriculum areas) and Literary Terms, which are specific to the student of literature and language arts.

Adding to vocabulary knowledge is essential for reading fluency. Students will encounter new vocabulary in this course in multiple ways:

- Academic Vocabulary
- Literary Terms
- Academic Vocabulary in Context (unfamiliar terms glossed in text selections)
- Word Connections
- Oral Discussions

Continue encouraging students to keep a **Reader/Writer Notebook** in which they record new words and their meanings and pronunciations. Studying key vocabulary terms in depth will greatly enhance students' understanding of new words and their connection to unit concepts and to the broader use of academic terms.

See the Resources section at the back of this book for examples of graphic organizers suitable for word study. As students become more familiar with using graphic organizers to explore the meaning of a word, you may want them to create their own graphic organizers.

UNIT 3

Choices and Consequences

add unknown words to word wall

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

Literary Terms

imagery
motif
mood
flashback
foreshadowing
allusion

add to word wall

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ELL Support (continued)

English Language Development Standards

ELD.PI.7.1 Bridging* Contribute to class, group, and partner discussions by following turn-taking rules, asking relevant questions, affirming others, adding relevant information and evidence, paraphrasing key ideas, building on responses, and providing useful feedback.

ELD.PI.7.5 Expanding* Demonstrate active listening in oral presentation activities by

asking and answering detailed questions with occasional prompting and moderate support.

ELD.PI.7.6b Bridging* Express inferences and conclusions drawn based on close reading of grade-level texts and viewing of multimedia using a variety of precise academic verbs.

ELD.PI.7.8 Bridging* Explain how phrasing, different words with similar meaning, or figurative language produce shades of meaning, nuances, and different effects on the audience.

ELD.PI.7.10a

ACTIVITY 3.1

PLAN

Materials: template for the graphic organizer to unpack Embedded Assessment 1

Suggested pacing: 1 50-minute class period (with the Unit Overview and Contents pages)

TEACH

1 Read aloud the learning targets. **Activate prior knowledge** by asking students to share prior learning that could help them meet these goals.

2 Have students read the paragraph on Making Connections and highlight any unknown words. Then discuss the words' meanings.

3 Have students briefly answer and discuss each Essential Question.

4 Review the QHT strategy if they are unfamiliar with it.

Q: I have questions/never heard of it.

H: I have heard of it/it is familiar.

T: I could teach this concept.

TEACHER TO TEACHER

Create a class QHT chart to use with Academic Vocabulary and Literary Terms throughout the year. Move the terms from the Q column into the H and T columns as students become more comfortable with the Academic Vocabulary.

5 Read aloud the assignment for the first Embedded Assessment. Have students **mark the text** and **think-pair-share** the skills and knowledge they will need for success. If you plan to use an alternate prompt for the literary analysis essay, be sure to introduce it here. See the Embedded Assessment for suggested prompts.

6 Unpack the Assessment with students. Post the unpacking graphic during the unit so students can make connections between each activity and the requirements for the assessment. Consider using one of these approaches:

- On poster paper, create a web listing the skills and knowledge.
- Use the EA Scoring Guide and list the skills and knowledge under the matching criteria.

ACTIVITY 3.1

Previewing the Unit

LEARNING STRATEGIES:
QHT, Marking the Text,
Skimming/Scanning

Learning Targets

- LT1 • Preview the big ideas and vocabulary for the unit.
- LT2 • 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? **LT1**
2. What makes a great leader? **LT1**

INDEPENDENT READING LINK

Read and Respond
As you read, think like a writer by noticing the way writers create characters, construct plots, use details to create a setting, include transitions to move the story forward and indicate a change of time and place, and use dialogue to enhance the reader's understanding. Use your Reader/Writer Notebook to respond to any questions, comments, or reactions you might have to your reading. You teacher may ask questions about your text, and making notes in your Reader/Writer Notebook will help you answer them.

CFU

Vocabulary Development **LT1**

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 **LT2**

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

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 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.

* Go to page 208 - Create whole class graphic organizer for EA1

COMMON CORE STATE STANDARDS

Focus Standard:

L.7.6: Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Peeling a *Tangerine*

ACTIVITY
3.2

Learning Targets

- LT1** Write a narrative paragraph using vivid imagery in response to a sensory experience.
- LT2** Make inferences and predictions about a novel based on the images and text on its cover.

1. Examine the tangerine your teacher has given you. Take notes about it using sensory details to create **imagery**.

Appearance:

Smell:

Feel:

Taste:

2. Similes and metaphors are common types of figurative language. You can use them to create vivid imagery. Review your notes above, and then write a simile and a metaphor about a tangerine. Use the following sentence starters.

Peeling a tangerine is like ...

Not "like peeling an orange," but "like opening a gift box of surprises"

Peeling a tangerine is ...

"a roller coaster of sensory delights."

"a gift package of sensory delights."

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

- Start with a topic sentence that uses figurative language.
- Use imagery (description and figurative language) for supporting detail.
- Include vivid imagery that appeals to multiple senses (e.g., sight, smell, touch, taste).

LEARNING STRATEGIES:

Note-taking, Graphic Organizer, Predicting

Literary Terms

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

My Notes

ACTIVITY 3.2

PLAN

Materials: copies of the novel *Tangerine*, by Edward Bloor
Suggested pacing: 1 50-minute class period

TEACH

1 Review the definitions of *sensory detail*, *simile*, and *metaphor*. Explain that **imagery** — the use of figurative language and other descriptive language that appeals to the senses — allows readers to see, taste, touch, hear, or feel an object.

2 Model the use of sensory language including similes and metaphors, to describe an object other than a tangerine. Then, divide the class into small groups. Provide each group with a tangerine as a **visual prompt**. Ask students individually to record notes: its appearance, smell, and feel. Have them share their work and add to their notes in the group sharing.

3 Have students peel a section of tangerine and revise their descriptions by **adding** sensory details about the tangerine's appearance, smell and taste (and taste if you choose).

4 Have students create similes and metaphors using the sentence starters in step 2. After they share with their groups, select one to collaboratively revise and copy onto a sentence strip to create an advertising banner for *Tangerine*. Display it in the classroom.

5 Have students choose an appropriate **word map graphic organizer**, copy it into their Reader/Writer Notebooks, and explore the concept of **imagery**. Add this word to the Word Wall.

6 The writing prompt asks students to narrate the experience of peeling the tangerine. They should respond individually.

Leveled Differentiated Instruction

In this activity, students may need support choosing figurative language and imagery to include in their paragraphs.

Em Have students work in pairs to brainstorm responses to the

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. **LT2**

W.7.3b: Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters. **LT1**

W.7.3d: Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events. **LT1**

Additional Standards Addressed:
SL.7.1a, L.7.6

ACTIVITY 3.2 continued

following questions. *What are some things that feel similar to the tangerine? What are some things that look like the tangerine?* Suggest that they use the words from their brainstorm to write similes and metaphors.

Ex Have students work in pairs to brainstorm responses to the following questions. *Which senses are you using when you examine the tangerine? What does each sense tell you about the tangerine?* Suggest that they use ideas from their brainstorm to write similes, metaphors, and vivid verbs to describe the tangerine. Partners should give each other feedback on which figurative language is the most interesting and vivid.

7 Hand out copies of the novel *Tangerine*, and explain to students that publishers use both text and imagery on front and back covers to attract readers. Readers use this information to make inferences and predictions about the novel and to decide whether to read it.

8 Ask students to analyze the front and back covers using the cover analysis **graphic organizer**. Ask them to **pair-share** their observations with a partner and then with the whole class.

9 Review the term *prediction* and introduce the word *inference*. Explain that an inference is a logical guess or conclusion based on observation, prior experience, or on evidence from the text. Add these terms to the Word Wall. Use questions like these to give students practice predicting and inferring:

- a. What can you infer about the setting based on the background of the cover?
- b. What can you predict about the character?
- c. Given the title, what do you think this novel will be about?
- d. Could the colors on the cover be symbolic in any way? Explain.

10 Have students **pair-share** their responses to the discussion questions in step 4 before soliciting responses in a class discussion.

ACTIVITY 3.2 continued

Peeling a *Tangerine*

My Notes

LT 2

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

Literary Terms

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



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

Check Your Understanding

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

ASSESS

Have students **think-pair-share** their response to the Check Your Understanding. Also, check students' responses to the writing prompt for the effective use of topic sentences, imagery, and commentary.

ADAPT

If students are finding it a challenge to make predictions and inferences, revisit these concepts in the next activity when you introduce the double-entry journal.

Reading the Novel *Tangerine*

ACTIVITY
3.3

Learning Targets

- Record textual evidence from a novel and respond with questions, connections, predictions, and inferences about the text. *LTI*
- Write, discuss, and evaluate levels of questions about the text with peers. *LT2*

Novel Study

In this activity, you will learn how to take notes about your novel in a double-entry journal and how to ask yourself questions about what you're reading.

- Respond in notebook (hardcopy or digital)*
- Quickwrite:** Can human beings choose not to remember? When and why might a person make a choice to forget?

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

Responses could include the following:

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

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

LTI

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

LEARNING STRATEGIES:
Quickwrite, Think-Pair-Share, Note-taking, Questioning the Text

GRAMMAR & USAGE

Citing Literature

When analyzing literature, do not use the first-person "I." Instead, use the characters' names or third-person pronouns such as "he" or "she." For example, "Where is Paul moving? Why is he leaving?"

In addition, when discussing or writing about literature, use the present tense because the characters and events of a story are described in present tense. For example, "I wonder why Paul's family is moving?"

My Notes

Model - think aloud

ACTIVITY 3.3

PLAN

Materials: *Tangerine*, by Edward Bloor: Prologue
Suggested pacing: 1 50-minute class period

TEACH

1 Have students **think-pair-share** respond to Step 1. Solicit responses for a class discussion on the subject.

2 Ask students how many of them have kept a journal or diary. Why do people keep diaries or journals? What are some advantages of keeping a journal?

3 Have students preview *Tangerine* by scanning the book for chapters other than the prologue. Ask students what they notice. (The novel has three parts, further divided into dated sections — as in a journal or diary.)

4 Introduce the **double-entry journal**, in which students will interact with the text by responding to questions, interpreting, and reflecting as they read *Tangerine*. Have students reproduce the double-entry journal form on this page in their Reader/Writer Notebooks.

5 Model the use of the double-entry journal by conducting a **think-aloud** of the sample response in the example.

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.

SL.7.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.

SL.7.1a: Come to discussion 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.

Additional Standards Addressed:

RL.7.10, W.7.9a, W.7.10, L.7.6

ACTIVITY 3.3 continued

6 Conduct a shared reading of the first four pages of the novel. As a class, identify and discuss the setting, the characters, and the opening situation.

7 During the close reading of the Prologue, have students make inferences to answer the questions in step 3. Have them provide textual evidence to support their inferences.

(double entry journal)

Leveled Differentiated Instruction

In this activity, students may need support using a double-entry journal.

Em Have students write their personal response/commentary using the following sentence frames. *This passage reminds me of ... This passage made me feel ...*

Ex Guide students to write their personal response/commentary by asking the following questions. *What does the passage remind you of? How does the passage make you feel?*

Br Have students add details to their personal response/commentary by asking the following questions. *Which details from the passage are the most important? How do they support the main idea?*

Support Have students make and support conclusions/inferences about the passage by asking the following questions. *What did you learn from the passage that was not stated directly? Which evidence from the passage supports what you learned?*

ACTIVITY 3.3 continued

Reading the Novel *Tangerine*

My Notes

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

3. As you read, consider these questions:

- What is the socioeconomic status of the family?
- Does Paul's mother understand him?
- When Paul says, "Good work, Mom," what tone is he using? Demonstrate the tone in his voice and explain your interpretation.
- What is Paul's relationship to his family?

Use your notes to provide evidence in support of your answers to these questions.

LT 1
Use these questions to guide responses for double entry journal.

ACTIVITY 3.4

▶ PLAN

Materials: *Tangerine*, by Edward Bloor: Friday, August 18 through Wednesday, August 23 *p 7-37*
Suggested pacing: 1 50-minute class period *4 days*

▶ TEACH

1 After students have **skimmed and scanned** the text for details about Paul's new neighborhood, reinforce the importance of setting. Have small groups transform the text by mapping Lake Windsor Downs. Emphasize that maps should include color, structures, and other details that create this setting. When students have completed their maps, ask what details establish the atmosphere and mood for Paul. Have volunteer groups present their maps to the class. "Publish" student maps on the classroom walls. Allow students to add details to their maps as reading progresses.

ACTIVITY 3.4

There's a New Kid in Town

LEARNING STRATEGIES:
 Skimming/Scanning,
 Note-taking, Predicting,
 Visualizing

Learning Targets

- LT1* • Analyze how the novel's setting contributes to mood or atmosphere.
- LT2* • Analyze textual evidence about choices and consequences, and record commentary in a double-entry journal.
- LT3* • Write and revise a literary analysis paragraph that uses textual evidence and subordinate clauses.

Literary Terms

Mood is the overall feeling or emotion of a story. A story's mood can be described with an adjective, such as *sinister, mournful, angry, or playful*. Many elements of a story contribute to the mood, including the setting, the characters' words and feelings, and the use of imagery and figurative language.

Novel Study

In this activity, you will reflect on the setting and mood in the novel *Tangerine*.

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

My Notes

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). *LT1*

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. *LT2*

W.7.2a: Introduce a topic or thesis statement clearly, previewing what is to follow; organize *LT3*

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.7.1a: Explain the function of phrases and clauses in general and their function in specific sentences. *LT3*

Additional standards addressed:
 RL.7.1, RL.7.10, W.7.5, L.7.1b, L.7.6



ACTIVITY 3.4 continued

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

Textual Evidence of a Choice Made by a Character	Page	Commentary on the Consequences of That Choice and the Possible Impact on Paul
Paul's mother calls the fire department about the smoke	13	Paul's mother and Paul learn about muck fires, and Paul begins to see that his new community has problems.
Paul's mother tells Mrs. Gates that Paul is legally blind.	25	Mrs. Gates labels Paul "visually impaired" and officially sets him up with an IEP. Paul will have to deal with this label.
Erik works hard to transform himself from a soccer player into a football placekicker.	29	Erik becomes good as a placekicker; his father then becomes transformed by Erik's success. Paul is overshadowed by Erik.
Paul joins some other boys in playing soccer	32	Paul gets to know some of the other boys. He gains confidence.

call out writing in present tense

My Notes

Lined area for taking notes.

2 Explain and model how student can use their double-entry journal to evaluate characters' choices and consequences as a note-taking strategy to help them prepare for Embedded Assessment 1.

3 To examine the theme of choices, and to keep a log of textual evidence for the analytical essay in Embedded Assessment 1, student will record choices made by Paul, his parents, and others as well as the consequences of these choices. They will complete this first graphic organizer for the journal entries from Friday, August 18, through Wednesday, August 23.

4 For this first chunk of the novel, complete the organizer as a whole class so that you can model the process. Point out that the "Textual Evidence" column should be a quotation from the text or a paraphrase.

5 Ask students to list choices and examine the consequences. Explain that some consequences may not be evident right away. Plan to give them time periodically to revisit their organizers to fill in the long-term consequences. There may not be a direct consequence for every choice.

6 Point out to students that they will complete similar graphic organizers for the remaining sections of the novel as they proceed. Have them recreate the graphic organizer in their Reader/Writer Notebooks and record additional notes as they read the rest of Part 1.

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

ACTIVITY 3.4 continued

7 Guide students to recognize the key elements of an effective literary analysis paragraph by having them mark the text of the sample paragraph individually, in pairs, or as you model it as a Think Aloud.

8 Have students respond to the writing prompt.

4- Use the collaborative text chunking strategy -

* See attached Keystone Pedagogy Reference Guide

ACTIVITY 3.4 continued

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.

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

Joint construction - have partners write together.

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.

WRITING to SOURCES

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>

Practice!

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.

Although Mr Fisher is inattentive to Paul, he seems like a concerned father.

Because the Seagulls accept Paul as a teammate, he is serious about soccer.

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

Check Your Understanding

LT3

Find and highlight at least one subordinate clause in the literary analysis paragraph on the preceding page. 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.



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

Review from previous lesson in Unit 2

LC

ACTIVITY 3.4 continued

9 Review subordinate clauses and subordinating conjunctions. Have students self-edit and peer edit their paragraphs and revise them adding subordinate clauses.

TEACHER TO TEACHER

This activity introduces one element of language use. In order to further develop students’ language skills you may need to provide additional instruction in elements of language use.

ASSESS

Check the literary analysis paragraphs for topic sentences, textual evidence, and commentary. Be sure students are responding to the prompt, using quotation marks correctly, and combining sentences for variety.

ADAPT

If students are struggling with this prompt, you may want to give them the prompt again when they revise Choices and Consequences at the end of Part 1 in Activity 3.9.

Grammar Extension Now is a good time to review subject and predicate, or the elements of a complete sentence. Then explain to students that they can often combine sentences by making one a subordinate clause. The subordinating conjunction shows the relationship between the subordinate clause and the independent clause.

Example: Mrs. Fisher spoke to the principal. She said Paul was visually handicapped.

Combined: *When* Mrs. Fisher spoke to the principal, she said that Paul was visually handicapped.

ACTIVITY 3.5

▶ PLAN

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

▶ TEACH

1 Remind students that a close reading involves looking closely at the elements of a piece of literature. Explain that today students will be doing a close reading of a section of *Tangerine* by considering the literary elements of flashback, foreshadowing, and characterization.

2 Have students preview the terms *flashback* and *foreshadowing* by reading the Literary Terms boxes on pages 172 and 173. Ask students to make a generalization about the two terms. For example, flashbacks take readers back in time; foreshadowing hints at what might happen in the future.

3 Before students begin step 1, make sure they understand that a flashback provides background information (or exposition) about the characters and their situations that readers need to know in order to make sense of the story. Explain that authors use flashback to move the story briefly back in time so they can provide certain details without having to start the story at that point in the time line. Flashbacks help make reading a story more interesting. Illustrate the point by discussing a well-known movie or television program that uses quick flashbacks to show what happened earlier in the story.

4 Remind students of the flashback in the first few pages of *Tangerine*. Review how flashbacks are conveyed in the novel. Conduct a close reading of the first section of Paul's entry for August 28. Discuss the flashback and have students write their notes about the novel in the graphic organizer.

ACTIVITY 3.5

Like Mother, Like Son?

LEARNING STRATEGIES:
 Close Reading, Graphic Organizer, Drafting

Learning Targets

- LT1** Analyze an author's use of flashback, foreshadowing, and characterization and provide support of your analysis with textual evidence.
- LT2** Analyze in writing how the author develops and contrasts characters' points of view.

Novel Study

In this activity, you will consider the author's use of flashback, foreshadowing, and characterization in *Tangerine*.

Flashback **LT1**

1. *Tangerine* is 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 graphic organizer below.

My Notes

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

CLASS-CONSTRUCTION

Flashbacks in *Tangerine*

Signal	Notes
1	The narrator (Paul) starts a flashback by saying "I remember ..."
2	The first line of the flashback is italicized.
3	Paul usually stops whatever he is currently doing in the novel.

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.7.6:** Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

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

Additional standards addressed:
 RL.7.10, W.7.10, SL.7.1a, L.7.6

Foreshadowing *LT1*

2. Novels often 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 next in the story. Identify examples of foreshadowing in *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>Tangerine</i>	Inference about what is being foreshadowed in <i>Tangerine</i>
"What else has Dad 'overlooked' about <i>Tangerine</i> ?" (27)	More negative things will be discovered about <i>Tangerine</i> besides the rain.
"But if that's the truth, if that really happened, why can't I remember it?" (39)	There is something yet to be revealed about why his eyes are the way they are.
"He has found himself a place in the Erik Fisher Football Dream, and he will do anything to stay there." (41)	Arthur will do some bad things in order to fit in with Erik.

5 Read aloud the first two sentences in the instruction for step 2. Ask students how foreshadowing helps build suspense. Guide them to understand that when an author is using foreshadowing, he or she is dropping hints at what might happen. Those hints may or may not be accurate, depending on how trustworthy or reliable the narrator is. Ask students if they trust Paul as a narrator. Do they think Paul is being honest in his retelling of the story? Why or why not? (Accept all reasonable responses.)

6 Have students work with partners or small groups to skim/skan to find examples of foreshadowing in *Tangerine* and to note these on the chart.

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.

*CFU for
LT 1
CONCEPTS*

My Notes

ACTIVITY 3.5 continued

7 Review the elements of characterization listed on the graphic organizer. Make sure students understand that characterization is how authors reveal what their characters are like. They might tell about the characters directly; for example, Janet had a slight frame but a loud voice. More often, authors reveal characterization through the characters' words, actions, thoughts, and appearance. Ask students to fill in the organizer with details about the characters of Paul Fisher and his mother.

8 After students take notes in the graphic organizer about how the characters of Paul and his mother are developed, ask them to make a generalization about the two characters. Guide them by asking, "What is Paul like?" and "What is Mrs. Fisher like?"

9 The writing prompt on the next page asks students to write a paragraph explaining the similarities and differences between Paul Fisher and his mother. You could expand the prompt to a short essay with two body paragraphs — one on similarities and one on differences. Remind students to draw on the evidence they collected in the graphic organizer.

ACTIVITY 3.5 continued

Like Mother, Like Son?

Characterization *LT1*

3. Characterization is the way an author reveals what the characters are like. Many authors prefer to do this indirectly, through the characters' own words, appearance, thoughts, and actions. Take notes about the ways the author reveals details about the characters of Paul and Mrs. Fisher.

Elements of Characterization	Paul Fisher	Mrs. Fisher
Actions	Avoids his brother, Erik. Rides his bike around his new neighborhood to check it out. Tries out for the soccer team at his new school.	She takes Paul to school and wants a tour of the campus. She has an IEP filled out for his disability. She challenges the principal of Paul's school about safety issues.
Appearance	Wears thick glasses. Wears goggles during soccer.	The author does not reveal any details about Mrs. Fisher in the beginning of the novel.
Thoughts	Wonders a lot about why his environment is the way it is (lightning, muck fires, what happened to the tangerine trees). Has negative thoughts about his father, brother, and the Erik Fisher Football Dream. Seems to be afraid of his brother, Erik. Doesn't think he has a vision problem.	She is unhappy about the condition of the school Paul will be attending but doesn't say anything. She is unhappy about the muck fires but doesn't complain. She is unhappy about the lightning and thunder during practice sessions; she thinks they're dangerous.
What the Character Says	"There's nothing wrong with me ... I can see just fine." (39) "Lighten up, Mom." (43) "The lightning. It knows that spot." (45)	"He has problems with his eyesight — he's legally blind ..." "That's Mike Costello's brother in front. His name's Joey. Go ahead Paul, catch up to them. Teach them a few things."
What Others Say About the Character	"He has problems with his eyesight — he's legally blind ..." (25) "Yow! It came from Mars!" (49)	"For Mom the move from Texas to Florida was a military operation ..." "Mom would never waste her time complaining. Just like she would never waste her time worrying about the past." (24)

CFU: "WHAT IS PAUL LIKE?"

"WHAT IS MRS. FISHER LIKE?"

read discover self get a tip
out get wind watch memorize

LT2

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

Check Your Understanding

Use as
a
(CFA)
LT2

WRITING to SOURCES Writing Prompt: Write an explanation of how Paul Fisher is similar to and different from his mother, Mrs. Fisher, based on the details you wrote in the chart on the previous page. Tell how the author's characterizations helped create mental images of the characters in your mind as you read.

- Start with a topic sentence of comparison.
- Cite evidence — details, examples, quotations — from the text to support your ideas.
- Include details about the characters' differences and similarities.

(INDEPENDENT PRACTICE)

My Notes

STRATEGY:

VENN
DIAGRAM
TO BRIDGE
NOTES FROM
STEP 3 TO
CFU.

ACTIVITY 3.5 continued

Leveled Differentiated Instruction

In this activity, students could use a **Venn Diagram for Writing a Comparison** to contrast the two characters before writing.

Em Have students use the completed Venn diagram to write a comparison using the comparison sentence frames.

Ex Guide students to use the completed Venn diagram to write longer original sentences to compare the two characters, using words such as *both*, *similarly*, *like* and *unlike*.

Br Have students use the completed Venn diagram to write longer original sentences to compare the two characters, using words such as *both*, *similarly*, *like* and *unlike*. Encourage students to include details from the text in the sentences.

TEACHER TO TEACHER

Consider using excerpts from fictional films in this lesson to demonstrate how flashback and foreshadowing work in a narrative. You might use excerpts from *The Sandlot*, a comedy directed by David M. Evans, which is set in the early 1960s and tells the story of a group of kids who love to play baseball.

ASSESS

Check students' responses to the writing prompts for paragraph structure, supporting details, and sentence variety.

ADAPT

Use your formative assessment of the writing prompts to guide your decisions on whether to model additional responses to the writing prompts or to use more guided writing in future activities.

ACTIVITY 3.6

▶ PLAN

Materials: colored pencils, sentence strips, *Tangerine*: Monday, August 28–Saturday, September 9
Suggested pacing: 2 50-minute class periods

▶ TEACH

1 Using the **graphic organizer**, have students examine the ways the Costello brothers relate to each other and the ways the Fisher brothers relate to each other. **Organize this task as a jigsaw, so that small groups of students work on one of the four squares.** Then join the Joey and Mike groups and the Paul and Erik groups together to share information. Finally, create groups consisting of one expert from each of the first groups whose responsibility is to share the information his or her group has generated.

Leveled Differentiated Instruction

Some students may need support to read this section of the novel independently. Have students complete an **Independent Reading Notes** graphic organizer while they are reading to help them understand each relationship. Students should use the organizers to summarize each relationship.

Em Have students write a brief summary of each relationship using complete sentences and key words. Provide sentence frames such as *Joey's relationship with Mike is ____*. *Mike's relationship with Joey is ____*. *Paul's relationship with Erik is ____*. *Erik's relationship with Paul is ____*.

Ex Guide students to write increasingly concise summaries of each relationship using complete sentences and key words.

Br Have students write clear and coherent summaries of each relationship using complete and concise sentences and key words.

ACTIVITY 3.6

Oh, Brother!

LEARNING STRATEGIES: Quickwrite, Graphic Organizer, Sharing and Responding

Learning Targets

- LT1 Write a literary analysis paragraph about the motif of sibling relationships and provide support with textual evidence.
- LT2 Identify and apply the organizing elements of a compare-and-contrast essay.

Novel Study

In this activity, you will write a compare-and-contrast essay about the brothers in *Tangerine* based on details you notice in your reading.

- Family relationships are important in *Tangerine*, especially relationships between brothers and the idea of brotherhood. Find one interesting quote from the novel about brothers. With a partner, discuss how it relates to the motif of brotherhood in the novel.
- 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.

My Notes

Expert groups →
 Students answer assigned sections, then share out to group.

Joey's Relationship with Mike

- Admires and looks up to his brother
- Thinks his brother is a good football player who deserves a chance to play more
- Is devastated by Mike's death

Mike's Relationship with Joey

- Loves his little brother
- Gives him rides to school and practice when he needs them

Paul's Relationship with Erik

- Afraid of Erik (for some unknown reason connected to what happened to Paul's eyes)
- Believes that Erik gets too much attention with his "Erik Fisher Football Dream"
- Believes that Erik has ill intentions and will do anything to get ahead
- Overhears his brother making fun of Mike Costello after his death
- Avoids his brother (and his friends) at all costs

Erik's Relationship with Paul

- Shows no love toward Paul
- Intimidates Paul
- Knows he scares Paul and seems to get enjoyment out of it
- Does not want to spend any time with Paul
- When not scaring Paul, he ignores Paul's presence

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, organization, and analysis of relevant content. **LT1**

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 **LT2**

read discover SLB get a h
out get wind watch memorise

ACTIVITY 3.6 continued

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

Relationship of the Costello brothers: The Costello brothers genuinely love one another and want what is best for each other.

Relationship of the Fisher brothers: The Fisher brothers rarely interact with one another, and when they do, their interactions are filled with fear and loathing.

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

LT2

LC



Answers will vary. Check that the relationship created is accurate.

While the Fishers' brotherhood is built on threats and fear, the foundation of the Costellos' brotherhood is mutual respect.

While the Costellos' brotherhood is based on mutual respect, the Fishers' brotherhood is built on threats and distrust.

Great way to have students peer edit.

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

- Use one of the sentences from Step 3 as a topic sentence.
- Provide supporting detail from the novel as textual evidence and write commentary. *an explanation*
- Use transition words and subordinate clauses.

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

- _____ (1st color): topic sentence
- _____ (2nd color): textual evidence
- _____ (3rd color): ~~commentary~~ *explanation*
- _____ (4th color): transitions

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

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

My Notes

Blank lined area for notes.

GRAMMAR & USAGE
Punctuating Transitions

When you use a transition at the beginning of a sentence, follow it with a comma. When you use a transition to connect two complete thoughts, precede the transition with a semicolon and follow it with a comma. Notice how these sentences use transitions to indicate a contrast between the Fisher and Costello brothers.

- Unlike the Costellos, the Fisher brothers loathe one another.
- The Costello brothers are great friends; in contrast, the Fisher brothers are like enemies.

ACTIVITY 3.6 continued

2 Have the small groups work together to create topic sentences and support paragraph describing the two different sibling relationships. You may want to use sentence strips to post and discuss the topic sentences generated by different groups before students write their paragraphs.

3 Have students work in their small groups to create thesis statement and copy one thesis per group on sentence strips. Post the strips, and then discuss their strengths and possible revisions.

4 Model how to mark the text of sample paragraph using different colors to represent each of the key elements of an effective literary analysis essay. You can use a projector, smartboard, or dry erase board to mark a student response a prompt from an earlier activity.

COMMON CORE STATE STANDARDS

Focus Standard:

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.7.10, W.7.2b, W.7.2c, W.7.2f, W.7.4, W.7.6, W.7.9a, W.7.10, SL.7.1a, L.7.1a, L.7.3a

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ACTIVITY 3.6 continued

- As you discuss the elements of an effective introduction and conclusion, work with the students to generate a list for each. You may want to revise the list and post it in class for future writing prompts.
- After students have constructed introductions and conclusions for their group essays, choose one or two to project or copy onto the board in order to discuss strengths and possible revisions. Refer back to the lists of elements of effective introductions and conclusions generated by the class discussion.
- Encourage students to revise their own and their peers' work through **sharing and responding**.
- Review the transition words for comparing and contrasting. Have students work with partners or small groups to co-construct a compare-and-contrast literary analysis essay using the paragraphs they have generated in this activity.

TEACHER TO TEACHER

To give students technology practice, allow them to use a word processing program to type their own paragraphs and then merge them into a collaborative essay using a tool such as Google Docs.

- Ask students to choose an appropriate **word map graphic organizer** and explore the concepts of **literary analysis**, **thesis statement**, and **compare-contrast**. Add these terms to the Word Wall.

ASSESS

Check the co-constructed essays for the elements of effective introductions and conclusions, transitions of comparison and contrast, and clear thesis statements.

ADAPT

If students need additional practice writing introductions and conclusions, consider turning another writing prompt into an opportunity to co-construct a class or group essay. Prompts from Activities 3.5 and 3.8 could both be expanded into literary analysis essays.

ACTIVITY 3.6 continued

Oh, Brother!

My Notes

#5 #6 do
whole class

Create anchor
charts to
have up as a
visual.

Coconstruct &
publish
literary essay

With your writing group, you have created a thesis statement and two support paragraphs that you could use for a compare-and-contrast literary analysis essay. You still need an introduction and a conclusion to have a complete essay.

- With your class, brainstorm the key elements of an effective **introduction** to a literary analysis essay.

Possible responses include:

Hook: AQQS (Anecdote, Question, Quote, Statement of intrigue)

Background: Brief summary of novel, introduce characters

Thesis statement

- Next, brainstorm the key elements of an effective **conclusion** to a literary analysis essay.

Literal: Restate thesis

Interpretive: Draw conclusions about the author's purpose

Universal: Why does it matter? Make connections to self, text, world

- 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 4.

- Compare-and-contrast essays use special transition words to help create internal and external coherence. **Revise your draft to add precise transition words that will help your reader follow as you move from one idea to another.**

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*

- 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.



INDEPENDENT READING LINK

Read and Research
Extend your understanding of the motif of brotherhood in *Tangerine* by doing some research about sibling relationships. Look up print and online sources that explain why some sets of siblings get along and others do not. Or use your research to find another fictional story about brothers (or sisters) who have relationships similar to or different from those in *Tangerine*. Describe your findings by writing one or two paragraphs in your Independent Reading Log.

PLAN

Materials: computers with Internet access; *Tangerine*: Monday, September 11
Suggested pacing: 1 50-minute class period

TEACH

1 Read the Preview and the Setting a Purpose for Reading sections with your students. Help them understand how to annotate the text for the 5L and H questions.

2 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



Text Complexity

Overall: Complex

Lexile: 1200L

Qualitative: Moderate Difficulty

Task: Low (Understand)

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

4 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.

5 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

- Learning Targets**
- LT1 • Compare and contrast a fictional account of a disastrous event with a nonfiction account, with a focus on the perspectives of the narrator and author.
 - LT2 • Analyze the author's point of view and purpose in a nonfiction text.

Preview

In this activity, you will read "A Stunning Tale of Escape Traps Its Hero in Replay" and think about its author's **perspective** and purpose.

Setting a Purpose for Reading

- As you read the news article, underline words and phrases that reveal how the author feels about Jan Demczur.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Mark the text for details that identify the 5Ws and an H: Who, What, When, Where, Why, and How.

ABOUT THE AUTHOR

Harry Bruinius is a journalist, an award-winning author, and a teacher. He grew up in Chicago and then moved to New York City to become a writer.

News Article

A stunning tale of escape traps its hero in replay

by Harry Bruinius

1 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.

2 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.

3 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.

LEARNING STRATEGIES:
Think-Pair-Share,
Note-taking, Summarizing

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 in a piece of writing, *perspective* describes one's opinion or outlook about a topic.

My Notes

COMMON CORE STATE STANDARDS

Focus Standards:

RL.7.9: 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.

RI.7.6: Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.

Additional Standards Addressed:

RL.7.1, RL.7.10, RI.7.1, W.7.5, W.7.9a, W.7.10, SL.7.1a, SL.7.1c, L.7.1a, L.7.1b, L.7.3a, L.7.6

ACTIVITY 3.7 continued

- 6** 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.
- 7** Emphasize that when the novel *Tangerine* was written, the date 9/11 did not have the same connotations as it does now. Make sure students understand that Edward Bloor did not choose that date for the sinkhole disaster because of its significance; it is just an ironic coincidence.
- 8** Have them share their observations and **quickwrite** responses in a whole-class discussion. Then discuss how asking the questions *who, what, when, where, why, and how* can help them analyze and make meaning from text.
- 9** Have students work in pairs or small groups to read the article and identify the 5Ws and an H.

TEACHER TO TEACHER

As an extension activity, you may want to give students a chance to explore oral histories on the 9/11 Memorial website, which has audio files of oral histories by survivors, rescue workers, first responders, and others: <http://www.911memorial.org/oral-histories-0>. Have students select an oral history to summarize, and then form a group with students who selected different subjects.

September 11 Perspectives

ACTIVITY 3.7 continued

My Notes

mirth: joy, merriment

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

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

6 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.

7 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.

8 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.

9 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.

10 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.

11 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.

12 Outside, emergency workers gave him oxygen, and water to rinse his eyes. He made his way to the West Side Highway, just a few blocks away, and was finally able to see the sky. "When I look up, and see the tower

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

1. Craft and Structure (RI.7.4) Identify at least three examples of figurative language in paragraphs 1–3. Review two types of figurative language — personification and similes. What unexpected comparisons or vivid descriptions do you notice in paragraphs 1–3?

2. Key Ideas and Details (RI.7.5a) What structure does the author use to organize this text — informational or narrative? How do you know? What structure do most news articles use? How is this article similar or different from other news articles? What narrative elements do you notice, such as character, setting, dialogue, and description?

burning, I turned like ice,” Demczur recalls. “Everything was freezing in me.” Then, the antennas of Tower 1 start to teeter.

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

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

15 “It is a different kind of life. But I prefer the way it was, when people were alive,” Demczur says.



Second Read

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

1. Craft and Structure: Identify at least three examples of figurative language and imagery in paragraphs 1–3.

Possible responses: “sunlight seeps,” his head is “like a big ball of lead,” “gleaming matrioshka dolls,” “endless sheets of glass stacked to the sky,” “clawing through the walls”

2. Key Ideas and Details: What structure does the author use to organize this text – informational or narrative? How do you know? Why is this structure effective?

The article is organized as an extended introduction and then a narrative retelling of Demczur’s experiences on 9/11. The vivid details about what Demczur did, saw, and felt on 9/11 and the imagery make the text feel like a suspenseful story.

3. Craft and Structure: According to paragraph 4, Demczur was not a man with vaunting ambition. Based on context, what might *vaunting* mean?

Vaunting means “worth bragging about” or “boastful.”

GRAMMAR & USAGE
Verbs

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

My Notes

Highlighting & analyzing use of verbs will help students establish a point of view LT 2

10 In *Tangerine*, the two journal entries for Monday, September 11 present a significant turning point Paul’s sense of himself. Encourage students to give these sections a **close reading or rereading** in order to answer the same 5Ws and an H for the events in *Tangerine*. Discuss similarities or differences between the description of the sinkhole rescue and the news article in terms of style, point of view, pacing, or other elements.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

3. Craft and Structure (RI.7.4) According to paragraph 4, Demczur was not a man with vaunting ambition. What does vaunting mean? Reread paragraph 4. Notice that Demczur is characterized by a negative: “Demczur wasn’t part of the Manhattan clichés.” What does this tell you about the possible meaning of the word *vaunting*?

ACTIVITY 3.7 continued

LT 1 **11** Ask students to share the similarities they saw between the texts that told about events on a real and on an imaginary 9/11. Students should recognize that both accounts focused on the experiences of one individual who lived through the event.

LT 2 **12** Lead students in a discussion of Harry Bruinius's purpose and perspective. Students should recognize that Bruinius was deeply admiring of Demczur. He draws on Demczur's words and experiences to create a portrait of an ordinary but brave man. Guide students to identify Bruinius's purpose for writing about Demczur specifically rather than about events of the day in general. They should understand that the author's purpose was to show how ordinary people acted heroically under terrible circumstances. He made Demczur out to be the hero in the story, much in the way Bloor makes Paul the hero of *Tangerine*.

Leveled Differentiated Instruction

Students may need support analyzing the words that reveal the author's perspective. As students begin to read, point out the word *heroic* as an example of a word to analyze.

Em Guide students to complete an **Author's Word Choice Analyzer** for the word *heroic*.

Ex Ask students to name another way to say *heroic*. Then ask students to explain how this word reveals the author's perspective to the audience.

Br Have students discuss the word *heroic* and then present an analysis of the author's word choice in small groups.

TEACHER TO TEACHER

Consider using a fishbowl model for discussion. After the discussion, have students write freely about a poignant comment that stands out to them.

September 11 Perspectives

ACTIVITY 3.7 continued



WORD CONNECTIONS

Cognates

Cognates are words or phrases in different languages that share a common root. The Spanish equivalent of the English phrase *point of view* is *punto de vista*. *Punto*, like *point*, comes from Latin words that mean "a sharp point." *View* and *vista* both derive from a Latin verb meaning "to see." In both languages, the phrase means a position from which to observe others and, in literature, the narrator's perspective.

My Notes

Partner Group
or whole class

Working from the Text

4. 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?

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

Who:

What:

When:

Where:

Why:

How:

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

7. Think about the similarities and differences between the nonfictional and fictional accounts of a disaster — 9/11 in the news article and the sinkhole in the novel. Both the news article and the novel use a narrative structure, but do they have similar or different purposes? How was the journalist's perspective of Jans Demczur similar to or different from the author's perspective of Paul Fisher? What details let you know? If you had not known that the article was nonfiction, could you have mistaken it for a fictional narrative, and vice versa? Why or why not?

15 Discuss the use of coordinating conjunctions. Review the examples from the text of sentences (independent clauses) joined with coordinating conjunctions. Have students **skim/scan** the text for more examples. The entry for Monday, September 11, includes several. Have students revise at least one sentence from their freewrites by using coordinating conjunctions to combine sentences. This activity introduces one element of language use. To further develop students' language skills, you may need to provide additional instruction in elements of language use.

ASSESS

Check the revised responses for students' ability to combine sentences using coordinating conjunctions.

ADAPT

If students need additional practice with combining sentences, revisit this strategy with future writing prompts.

Grammar Extension As students work with coordinating conjunctions, you might wish to provide the following additional information:

- A group of words with a subject and a verb is an independent clause (a simple sentence).
- When two independent clauses are joined with a coordinating conjunction, they become a compound sentence.
- Two independent clauses can also be joined by a semicolon.

INDEPENDENT READING LINK

Read and Connect
Now that you have compared a nonfiction article about the events of 9/11 with a fictional account of a sinkhole in the novel *Tangerine*, take time to think about your Independent Reading. What connections can you make between the three texts? For example, what similarities and differences do you notice about the narrators of the texts? How about the mood or feeling created by the text? What about the central figures or characters? Write a brief paragraph about the similarities and differences you notice.

My Notes

L.F
* Coordinating conjunctions are essential in describing and connecting point of view & purpose.

Language and Writer's Craft: Revising with Coordinating Conjunctions

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

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

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

Old Charley Burns did not inspect construction sites.

Buildings were constructed in unsafe places.

What would be the best conjunction to use?

Old Charley Burns neglected to inspect construction sites, so buildings were constructed in unsafe places. (*cause-effect*)

The sinkhole was extremely dangerous.

Paul and Joey rescued many students.

What would be the best conjunction to use?

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

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

Although the sinkhole was extremely dangerous, Paul and Joey ... Because old Charley Burns neglected to inspect construction sites, buildings were ...

Check Your Understanding

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