



SpringBoard

English Language Arts 2

COMMON CORE EDITION

Middle School Sampler Grade 7 – Unit 3



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Common Core Edition

Grade 7 - Unit Sampler

SpringBoard is the College Board's college and career readiness program for students, Grades 6-12. Our English Language Arts program prepares learners in middle school, for the courses, including Advanced Placement®, that lead to college and beyond, without remediation. The program is designed to make the Common Core State Standards accessible so every student benefits from the best opportunities to succeed.

Here are sample pages from a SpringBoard English Language Arts 2014© Teacher Edition that includes the corresponding Student Edition pages. Please see the Contents for this unit starting on page 2.

In the Grade 7 unit sample, you will see activities leading to two Embedded Assessments. The first asks students to demonstrate mastery through writing an analysis essay focusing specifically on citing textual evidence to support the thesis.

The second Embedded Assessment asks students to create a biographical profile after analyzing a variety of texts from poems and films to literary nonfiction.

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Common Core Edition

Grade 7 - Unit Sampler

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Planning the Unit

Context

This unit explores the idea of choices and consequences through a novel that focuses on one young man's emerging realizations about himself, his family, and the society he lives in. *Tangerine* takes Paul Fisher, a visually impaired soccer player, on a personal journey of self-discovery. As Paul encounters environmental disasters small and large, he is able to face some personal disasters that plague his sense of self. His move into a new neighborhood and a new school allows him to unlock secrets about himself and to discover new self-confidence and strength to face the fears that have kept him a prisoner of the "zombie." In this unit, students interpret, analyze, and evaluate a novel in terms of point of view, character, structure, and other key literary elements that create a unique text. Students analyze the choices made by the characters in the novel and relate the concept of choices and consequences to their own lives and the lives of prominent leaders whose choices have made positive impact in society and the world.

Suggested Texts and Materials

You will need the following materials for this unit:

- Activity 3.3—*Tangerine* novel by Edward Bloor
- Activity 3.5—*The Sandlot*, directed by David Mickey
- Activity 3.16 and 3.20—*Invictus*, directed by Clint Eastwood
- Activity 3.21—Nelson Mandela's acceptance speech and a variety of speeches by great leaders

Instructional Sequence

The instructional sequence begins with several prereading activities that ask students to examine the structure of a novel. Students then analyze character motivation and actions through exploration of setting, point of view, and author's language. With a clear understanding of character choices and consequences, students are prepared to write a literary analysis essay for Embedded Assessment 1. One of the significant reading strategies is the double-entry journal. This tool is a valuable device for the study of longer works. In order to make this strategy work, students may want to keep their journals in either a spiral notebook or a composition book, with the journal pages attached. Many activities will direct students to their journals; however, in some activities they will still be expected to write in their books. After reading the novel, students continue to explore the impact of choices and how they contribute to positive consequences and outcomes in the real world. Students will practice



AP/College

In this unit, students explore these important concepts for AP/College:

- Using AP strategies to analyze how meaning is created (Activities 3.12, 3.20)
- Analyzing literary elements and literary analysis (Activities 3.12, 3.20)
- Writing a literary analysis that discusses the author's choices and uses text analysis (Activities 3.12, 3.14)
- Conscious attention to revising the composition (Activities 3.12, 3.14)
- Synthesizing information from different genres (Activities 3.12, 3.14)

PLANNING THE UNIT continued

Unpacked Embedded Assessments

Embedded Assessment 1: Writing a Literary Analysis Essay	Embedded Assessment 2: Creating a Biographical Present
Skills and Knowledge: <ul style="list-style-type: none"> • Write a multi-paragraph literary analysis essay that addresses the prompt. • Develop a thesis and supporting topic sentences. • Use textual evidence to support analysis. • Cite sources correctly. • Examine choices based on consequences and impact on character. • Use precise, academic language. • Use a variety of sentence structures. • Work through all stages of the writing process. 	Skills and Knowledge: <ul style="list-style-type: none"> • Develop a multimedia presentatic • Conduct research and synthesize • Summarize the main points of a le changes. • Select relevant examples and visu support presentation. • Work productively in groups to cr the project. • Evaluate sources of information. • Generate an annotated bibliograph

Instruction and Pacing

Activities and Pacing Total: 30 class periods	Description
3.1 1 class period	Students begin the unit by unpacking the Embedded Assessme they can understand the reading and writing expectations of the essay on Edward Bloor's novel <i>Tangerine</i> .
3.2-3.5 Part 1 of <i>Tangerine</i> 4 class periods	Students begin the novel by conducting a close reading of the b preliminary predictions about the novel's motifs that can be cor throughout the study of <i>Tangerine</i> . As they start to read the nov explore the relationship between choices and consequences. In comprehension and analysis, students will use reading strategi entry journals, questioning the text, and discussion groups reg close reading strategies help students make meaning from the relevant textual evidence when developing literary analysis par are introduced to the first Language and Writer's Craft mini-less phrases, voice, and paragraph structure. These lessons are thre the unit to provide ongoing practice to revise drafts for varying to in preparation for the Embedded Assessment.
3.6-3.9 Part 2 of <i>Tangerine</i>	As students progress through their study of <i>Tangerine</i> , they will understand the story structure of the novel and how flashback,



	<p>Students will continue to use the double-entry journal to identify examples from the novel regarding choices and consequences. To students have to show what they know about a subject and its purpose, and audience—as well as being attentive to the ideas, use of language. Students use writing strategies such as guided groups, and drafting text-based responses to build writing fluency and writing skills. Language and Writer's Craft lessons on phrases and conjunctions continue to provide opportunities for students to re-drafts to add variety and interest in writing.</p>
<p>3.10-3.14 Part 2 of <i>Tangerine</i> 6 periods</p>	<p>As students finish the novel, they deepen their understanding of how to make a plot unique and analyze how the elements of a story interrelate in <i>Tangerine's</i> plot and subplot. Students continue to use the double-entry journal with increasing sophistication to determine and analyze a thematic concept—the significance of the choices and consequences of characters—over the course of the novel. The double-entry journal provides an opportunity to expand students' analysis and selection of relevant text to support inferences on character motivation and plot. From group writing tasks to independent practice, drafting multiple text-based responses to literary analysis writing prompts.</p> <p>Lessons on Language and Writer's Craft emphasizing active voice, voice, phrases, and modifiers continue to build students' grammatical skills to create the academic voice needed in an effective literary analysis.</p>
<p>Embedded Assessment 1 2 class periods</p>	<p>By the time students encounter the EA, they will have completed double-entry journals that work well to address the writing prompts in the Student Edition or the optional prompts provided in the Teacher Edition. Students will work through the stages of the writing process to create an analysis essay incorporating the skills and concepts learned in the unit. The completion of this EA prepares students for the deeper work synthesizing they will do in the second half of the unit.</p>
<p>3.15 1 class period</p>	<p>Students begin the second half of the unit unpacking the Embedded Assessment 1 assignment and examining the reading, writing, speaking/listening, and technology skills needed to create a biographical multimedia presentation. Students will reflect on learning from the first half of the unit and apply learning concepts in the second half of the unit.</p>
<p>3.16-3.17 3 class periods</p>	<p>In preparation for creating a biographical multimedia presentation, students will examine how biographical and historical facts are presented in the anchor texts. Nelson Mandela is the subject for the anchor texts in this unit, and to build research skills collaboratively as a class. Viewing a series of photographs from <i>Invictus</i>, students will examine how Mandela's choices show</p>

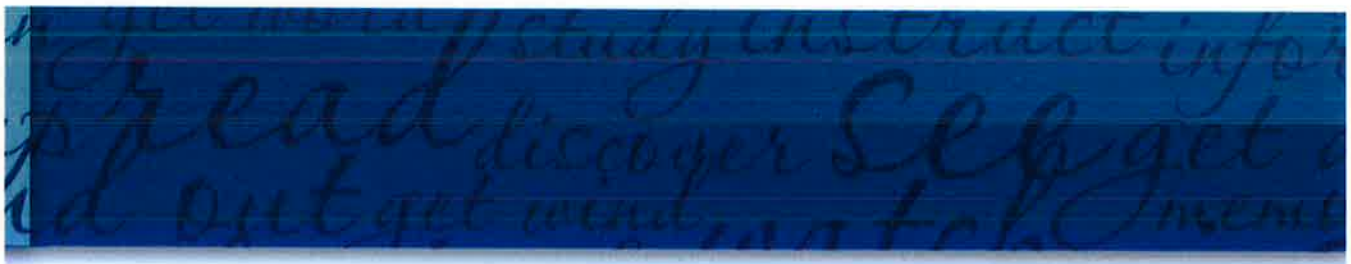
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PLANNING THE UNIT **continued**

3.18-3.19 2 class periods	At this time students are learning the critical role of research, the media, and value of evaluating sources as they work to develop a presentation, sharing relevant information with visual displays to support their findings. Students work collaboratively in small groups to generate questions to conduct research, and evaluate sources via an annotated bibliography. As they begin to present ideas informally, they have multiple opportunities to practice presentation skills and how they might present information to an audience of interest.
3.20-3.21 2 class periods	As students get closer to the Embedded Assessment, understand core beliefs and character traits that position him or her to be a great leader. Students' selection of relevant texts, visuals, music, quotes, etc., to include in their multimedia presentation on the leader of their choice will build on students' understanding of Nelson Mandela as a great leader. Students will conduct a comparative analysis of multiple genres (e.g., poem, speech, and film) in order to gain insight on the significance of his life and impact on society. These activities prepare students to work in discussion groups to analyze information, infer meaning, and determine relevance to a multimedia presentation.
Embedded Assessment 2 2 class periods	By the time students encounter the Embedded Assessment, they have started some preliminary planning to ensure that they work effectively in a collaborative group to successfully complete the Embedded Assessment. When students finish the task, they will reflect on their learning in this unit and learning goals for the next unit.

Unit 3 Tangerine Reading Plan

Text Chunk	Corresponding Activity	Suggested Treatment of Text
Novel cover	3.2 Peeling a Tangerine	Before beginning reading
Opening Prologue (approximately 4 pages)	3.3 Moving Into Tangerine	Read in class <i>Tangerine</i> is written and dated as journal entries rather than organized by chapters
Part 1 (approximately 83 pages)		
Friday, August 18– Wednesday, August 23 (approximately 25 pages)	3.3 Moving Into Tangerine 3.4 There's a New Kid in Town	Begin reading in class Continue reading in class Complete reading as homework



Tuesday, September 5– Saturday, September 9 (approximately 26 pages)	3.6 Oh, Brother!	Begin reading in class Complete reading as homework
Monday, September 11 – Friday, September 15 (approximately 17 pages)	3.7 September 11 Perspectives 3.8 SIFTing through Tangerine	Begin reading in class Complete reading as homework Reread entry Friday, September 11
Part 2 (approximately 98 pages)		
Monday, September 18–Friday, September 29 (approximately 49 pages)	3.9 Same Sport, Different School 3.10 A Good Sport	Read entries: Monday, September 18–Friday, September 29 in class Complete reading as homework Activity 3.10
Monday, October 2– Thursday, October 5 (approximately 19 pages)	3.11 Seeing is Believing	Complete reading as homework Activity 3.11
Thursday, November 2–Friday, November 10 (approximately 38 pages)	3.11 Seeing is Believing 3.12 Conflicts and Consequences	Begin reading or reread Thursday through Friday, November 10 in class Complete reading all of Part 2 prior to Friday, November 10
Part 3 (approximately 100 pages)		
Monday, November, 20–Thursday, November 23, Thanksgiving (approximately 26 pages)		Continue reading in class or as homework
Friday, November 24– Saturday, December 2 (approximately 38 pages)	3.13 Mourning and Night	Complete reading prior to Activity 3.13 Reread November 30 and December 2 as homework
Sunday, December 3– Wednesday, December 6 (approximately 32 pages)	3.14 The Final Score	Complete reading prior to Activity 3.14

Additional Support for Writing

Writing Workshops that provide a sequence of activities designed for direct writing instruction, the writing process and in specific genres are available for each grade level of the SpringBoard curriculum. Workshops may be accessed at SpringBoard Online. Each workshop is accompanied by teacher

is reserved.

PLANNING THE UNIT continued

Independent Reading

In preparation for high school, college, and career readiness, students must read closely from a broad range of high-quality and increasingly challenging literary and informational texts. Each of SpringBoard suggests independent reading selections that connect to the unit by theme, a or genre.

The suggested guidelines for independent reading in this unit are as follows:

- Texts should be short enough for students to read outside of class after the first Embedded Assessment. Help students select texts that can be read in two weeks and are engaging enough that students will be motivated to read them.
- Texts should feature great leaders whose choices have had a significant positive impact on the world.
- Texts should be a memoir, biography, or an autobiography selected by the student based on interest.

Consider biographies or autobiographies of people such as Nobel Prize Winners, politicians, famous figures, and inventors.

- Mahatma Gandhi
- Ellie Wiesel
- Cesar Chavez
- Steve Jobs
- Sandra Day O'Connor
- Barack Obama
- Harriett Tubman
- Isaac Newton
- Mother Theresa
- Henry Ford
- Eleanor Roosevelt
- Bill Gates
- Muhammad Ali

You can assist students with selecting an appropriate text by asking them to consider the unit Essential Question, "What makes a leader great?" Ask students to brainstorm a list of characteristics and consider prominent leaders who they believe might possess the traits identified as well as examples or indicators of positive outcomes.

Set a deadline to complete the independent reading. After students complete the assignment, use the following prompt to assess students' reading:

Consider the choices and consequences of the person from your biography or autobiography. What makes him or her a great leader? How did his or her choices leave a positive impact on our society?

UNIT
3

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.

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 goals 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
- Unfamiliar terms in text selections (often glossed)
- Word Connections
- Oral Discussions.

Encourage students to keep a **Reader/Writer Notebook** in which they record new words and their meanings (and pronunciations if needed). Having students use word study graphic organizers to study key vocabulary terms in depth will greatly enhance their 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

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

prediction
inference

Literary Terms

imagery
motif
setting
flashback
foreshadowing
point of view

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Language and Writer's Craft

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

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 a class discussion.
- 2 Introduce the **SIFT** strategy, and 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.

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 briefly summarizing the events of the assigned section.

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

ACTIVITY 3.8

SIFTing Through *Tangerine*

LEARNING STRATEGIES:
 SIFT, Graphic Organizer, Close Reading

Learning Targets

- Analyze how symbol, imagery, and figures of speech work together to reveal tone and theme.
 - Revise a literary analysis paragraph to include more evidence.
1. **Quickwrite:** Part 1 of *Tangerine* ends with a "miracle." What is your definition of a miracle? What is your definition of a miracle?

Introducing the Strategy: SIFT

SIFT is a strategy for analyzing a fiction text. It helps you see how elements work together to reveal tone and theme.

2. Use your glossary to define each term. Take notes as you work with your class. Working with your group, apply the SIFT strategy. Record your analysis.

My Notes

Symbol

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.

Imagery

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.

Figurative Language

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.

Tone

A writer's or speaker's attitude about a subject

The tone is nervous and worried at first, then hopeful and excited.

Theme

The central idea, message, or purpose

The theme is that sometimes good change can result from a disaster.

COMMON CORE STATE STANDARDS

Focus Standards:

L.7.1a: Explain the main ideas and themes in literary texts, using textual evidence.

ACTIVITY 2.B

continued

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 connect them with coordinating conjunctions 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

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My Notes

ACTIVITY 3.8 continued

6 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 terms 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.

SIFTing Through *Tangerine*

ACTIVITY 3.8 continued

My Notes

Prepositional phrases all begin with a preposition, which probably already memorized a list of common prepositions. Common prepositions include *from, around, beyond*.

Prepositional Phrase Examples:

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

Using Appositives

An **appositive** is a noun or noun phrase that identifies or describes another noun. It is separated from the noun by a comma.

Read the following examples of appositives:

- *Tangerine*, Edward Bloor's first novel,
- Paul, the main character of the novel,
- Erik, Paul's older brother, is a senior
- Edward Bloor's first novel, *Tangerine*,
- Eric, the star athlete, and Arthur, his brother,

Notice the punctuation of the sentences. How does the appositive phrase as an appositive?

3. Choose one sentence from your literary analysis that includes a phrase and/or an appositive. Share it with a partner.

Tangerine Middle, the school in the novel, is a place that he thinks will be as bright and sunny as the one he knows about his IEP.

Check Your Understanding

As you continue to read the novel *Tangerine*, journal by applying the SIFT strategy. Pay attention to imagery, and themes that are possible in the novel.

Mourning and Night

ACTIVITY
3.13

Learning Targets

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

LEARNING STRATEGIES:
Note-taking, Choral Reading,
Visualizing

Before Reading

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

During Reading

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

After Reading

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

Check Your Understanding

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

ABOUT THE AUTHOR

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

My Notes

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COMMON CORE STATE STANDARDS

Focus Standards:

sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.
Other Standards Addressed:

ACTIVITY 3.13 continued

4 Have students read "To an Athlete Dying Young" multiple times. Begin by discussing 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.

5 As you read the poem aloud, ask students to **mark the text** as directed. Discuss the effects of diction and imagery in the poem. Use students' circled words about death and dying to further your exploration of the poem. Share and diffuse unfamiliar words.

Key Ideas and Details The image of "chaired" is of people carrying a young man hoisted on a chair, in celebration. In the second stanza, the image becomes one of pallbearers carrying a coffin.

Key Ideas and Details The advantage of dying young is that the youth will not see his glories fade and his records broken.

Key Ideas and Details The allusion is to the ancient practice of putting laurel wreaths on the heads of Greek athletic champions. Ask someone to explain or look up the allusion to *laurel*.

Differentiating Instruction

To **support** students in poetry analysis, mark the text of the first few stanzas as a **think aloud** to model how to apply different strategies to enhance understanding of the text. To **extend**, have students who are prepared for independent poetry analysis read and analyze Tennyson's "The Lady of Shallot," which also makes connections to the allusions in the lyrics and video for the song "If I Die Young."

▶ ASSESS

ACTIVITY 3.13 continued

Mourning and Night

My Notes

KEY IDEAS AND DETAILS

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

KEY IDEAS AND DETAILS

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

KEY IDEAS AND DETAILS

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

Poetry

To an Athlete Dying Young

by A. E. Housman

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

5 Today, the road all runners come,
Shoulder-high we bring you home,
And set you at your threshold down,
Townsmen of a stiller town.

Smart lad, to slip betimes away

10 From fields where glory does not sta
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 cl
After earth has stopped the ears:

Now you will not swell the rout
Of lads that wore their honours out,
Runners whom renown outran

20 And the name died before the man.

So set, before its echoes fade,
The fleet foot on the sill of shade,
And hold to the low lintel up
The still-defended challenge-cup.

25 And round that early-laurelled head
Will flock to gaze the strengthless de
And find unwithered on its curls
The garland briefer than a girl's.

▶ ADAPT

Consider revisiting the SIFT strategy from

The Final Score

ACTIVITY
3.14

Learning Targets

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

1. Take out the double-entry journal notes you created for Part 3 in your Reader/Writer Notebook. Select the entry that you think represents the most significant choice in Part 3. Copy it onto the graphic organizer below. Find someone in your class who selected a different choice, and take notes as they share.

LEARNING STRATEGIES:
Graphic Organizer, Outlining,
Visualizing

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

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COMMON CORE STATE STANDARDS

Focus Standards:

editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.

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.

Differentiating Instruction

To support students in outlining, you might do a class outline for one character using guided writing.

To extend, provide a different literary analysis prompt (see alternative prompts in EA 3.1 for suggestions) and have students work individually or in pairs to design and complete an outline of their own for the new prompt.

The Final Score

ACTIVITY 3.14 continued

My Notes

2. Review all the notes you made about and in Activities 3.4, 3.9, and 3.12. Choose significant consequences in the development of the character's choices and order. Consider arranging them in one:

- least important to most important
- types of choices made (good, bad)
- chronological order (first to last)

3. Choose and follow an organizational pattern that explains and evaluates your character's choices.

The Choices _____

I. A choice made by _____

A. Describe the choice.

B. Why this choice was made: _____

C. How Paul reacted to the choice and

II. Another choice made by _____

A. Describe the choice.

B. Why this choice was made: _____

C. How Paul reacted to the choice and

III. Another choice made by _____

A. Describe the choice.

B. Why this choice was made: _____

C. How Paul reacted to the choice and

Check Your Understanding

Write an explanation for how Paul shows confidence in the choices he makes.

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.

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 Whippoorwhills, 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. In my eyes 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 him , turned, and whipped the blackjack around with a loud whack against the side of Luis's head." (205)
Brothers			
Weather			
Sportsman-ship			

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.

The Final Score

ACTIVITY 3.14
continued

My Notes

5. With your expert group, create a thesis statement that answers the question: How does the motif of the main character of *Tangerine* help him get through the fog of lies in the novel?

In the novel *Tangerine*, Edward Bloor needs to get through the fog of lies in the novel.

6. **Redesigning the Book Cover:** Review covers of *Tangerine*, and consider what you would make—and why—if you were redesigning the book cover. Include reviews of the novel from your group.

Front Cover: Revised Title,
Visual Representation

7. Return to your home base group. Share the remaining rows in the chart on the different motifs were developed in the novel.

Writing a Literary Analysis Essay

EMBEDDED
ASSESSMENT 1

Assignment

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

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

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

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

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

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

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

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

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

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

Reflection

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

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

My Notes

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COMMON CORE STATE STANDARDS

Focus Standards:

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

EMBEDDED ASSESSMENT 1 *continued*

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 previous unit reflection questions, so that they might get a sense of their growth as academic thinkers and producers.

All notes for and drafts of the literary analysis essay should be collected and presented together to show the process students 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 Online. This way you can have a copy to mark for each student's work.

Writing a Literary Analysis

EMBEDDED
ASSESSMENT 1

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Developing
Ideas	The essay <ul style="list-style-type: none"> has a focused, insightful thesis that addresses the prompt fully and precisely. uses well-selected textual evidence. provides precise and insightful commentary showing the relationship between the evidence and the thesis. 	The essay <ul style="list-style-type: none"> has a focused thesis that addresses the prompt. uses textual evidence that is relevant and sufficient. provides relevant and clear commentary. 	The essay <ul style="list-style-type: none"> has a thesis that addresses the prompt. uses textual evidence that is relevant and sufficient. provides relevant and clear commentary.
Structure	The essay <ul style="list-style-type: none"> presents a strong introduction with a hook and clear thesis. is coherent with well-developed body paragraphs that use effective transitions. presents an insightful and compelling conclusion that follows directly from the ideas of the thesis. 	The essay <ul style="list-style-type: none"> presents a focused introduction with a clear thesis. contains body paragraphs that develop ideas of the thesis and establish cohesion with transitions. has a conclusion that follows from the ideas of the thesis. 	The essay <ul style="list-style-type: none"> presents an introduction with a thesis. contains body paragraphs that develop ideas of the thesis and establish cohesion with transitions. has a conclusion that follows from the ideas of the thesis.
Use of Language	The essay <ul style="list-style-type: none"> shows a sophisticated variety of sentence types used appropriately. uses formal style and precise academic language. contains so few errors in grammar, spelling, capitalization, and punctuation that they do not detract from excellence. 	The essay <ul style="list-style-type: none"> uses a variety of well-chosen sentence types. uses formal and academic language appropriately. contains only few errors in spelling and grammar. 	The essay <ul style="list-style-type: none"> uses a variety of sentence types. uses formal and academic language appropriately. contains only few errors in spelling and grammar.

COMMON CORE STATE STANDARDS

W.7.2e: Establish and maintain a formal style.

L.7.2b: Spell correctly.

W.7.9a: a. Apply editing tools.



Text Complexity Analysis

Grade 7, Unit 3, Activity 3.17

Text: Excerpt from *Long Walk to Freedom*, by Nelson Mandela

Text Description: Published in 1995, *Long Walk to Freedom* is Nelson Mandela's autobiography. In Mandela recounts his early recognition of the need for freedom from the harsh conditions resulting from apartheid, describes his views, and acknowledges that more work is required.

Context

In Activity 3.17, students first read a short biography of Nelson Mandela written when he was awarded the Nobel Peace Prize. Students then read the excerpt from Mandela's autobiography *Long Walk to Freedom*. Students' work in this activity scaffolds to Embedded Assessment 2: Creating a Biographical Presentation by asking them to identify and interpret key information about Mandela, compare how two different genres present information about Mandela's life, and identify potential sources for additional information about Mandela.

Quantitative/Complexity Measures

Genre: Autobiography
Overall: Complex
Quantitative: 1250L
Qualitative: Moderate
Task Demands: Accessible

The Lexile for the complete book *Long Walk to Freedom* is 1120L, which places it in the Grades 6-7 range. This excerpt is slightly above the full text, balanced by the text's story-like structure.

Qualitative Considerations

Purpose/Levels of Meaning: The autobiographical genre signals the sharing of significant personal experience and insight. In this passage, Mandela uses description and imagery to acquaint the reader with his understanding of freedom as a child and how that understanding changed as he grew older and began observing the struggle for freedom within his country. The ideas Mandela presents are straightforward and easily understood with clear message.

Structure: This text is written in first-person point of view and in chronological order, conforming to the genre. Mandela connects ideas clearly, and his reflective commentary is easily identified. The text includes graphics or ancillary text features.

Language: While mostly conversational, the text does contain figurative language. Examples include "A man's freedom is ... locked behind the bars of prejudice" and the quest for freedom described metaphorically as a long walk with "many more hills to climb." Vocabulary is likely to be easily understood, and challenging words are defined in footnotes.

Knowledge Demands: A deep understanding of this text requires some familiarity with South Africa, the events of Nelson Mandela's life, and the characteristics of the autobiographical genre.

Task and Reader Considerations

Students acquire knowledge about a Nobel Peace Prize recipient, create and respond to research questions, and compare the features of biography and autobiography. Students demonstrate understanding of this text by identifying key sentences, summarizing main ideas, and citing textual evidence when answering text-dependent questions.

Placement Considerations

The quantitative measure supports placement in Grade 7, which is at the high end of the 6-8 Lexile range. Qualitative considerations support an overall rating because of knowledge demands and complexity of this text with the short biography for placement comparison.

ACTIVITY 3.17

PLAN

Materials: independent reading books
Suggested pacing: 1 50-minute class period

TEACH

1 Have students use **prior knowledge** as well as information from the last two activities to begin the first two columns of the KWHL chart.

TEACHER TO TEACHER

To engage the class, you may want to enhance students' prior knowledge of Nelson Mandela by showing a photo essay or a brief biographical film clip.

ACTIVITY
3.17

A Long Walk to Peace

LEARNING STRATEGIES:
 KWHL, Marking the Text,
 Chunking the Text

Learning Targets

- Evaluate biographical information in
- Compare the features of a biography

1. Begin the KWHL chart below by adding Mandela to the first two columns.

Nelson Mandela		
K: What I Know	W: What I Want to Know	H: How I Will
		Nobel Prize Bic
		Autobiographi

ACADEMIC VOCABULARY

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

During Reading

2. In 1993, Nelson Mandela was awarded the Nobel Peace Prize. As you read the following biography, use the following metacognitive markers:
- ?: Put a question mark next to something you don't understand.
 - *: Put an asterisk next to important information.
 - !: Put an exclamation mark next to something surprising.

COMMON CORE STATE STANDARDS

Focus Standards:

Additional Standards:
 RI.7.2, RI.7.6, L.

Biography

The Nobel Peace Prize 1993, Biography of Nelson Mandela

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

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

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

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

After Reading

3. Use your text markings and notes to add to your KWL chart as follows:

- Add new questions to your "W" column.
- Add new information to your "L" column.
- In the "H" column, describe how this source was helpful in understanding what kind of leader Nelson Mandela was.

My Notes

KEY IDEAS AND DETAILS

What experiences in Mandela's life before he was imprisoned could you say contributed to his reputation?

ACTIVITY 3.17 continued

**Text Complexity****Overall:** Complex**Lexile:** 1250**Qualitative:** Medium Difficulty**Task:** Accessible (Understand)

4 Use a think aloud to model marking the first chunk of the autobiography excerpt.

Key Ideas and Details: As a child, thinking and feeling himself fully free; as a young man, learning that his freedom had been taken from him; later, desiring not only his own freedom but the freedom of his people.

Differentiating Instruction

Depending on the needs and abilities of your students, have them read and mark the rest of the text independently, in pairs or small groups, or as a guided reading with the whole class.

ACTIVITY 3.17
continued**A Long Walk to Peace****My Notes****During Reading**

4. In 1995, Nelson Mandela published his autobiography. As you read the following excerpt, take notes by summarizing the main idea of each chunk of text.

- Underline one key sentence or phrase.
- Put an asterisk next to vivid imagery.
- Circle the words free, freedom, and freedom.

Autobiography**Long Walk to Peace**

by Nelson Mandela

Chunk 1

I was not born with a hunger to be free that I could know. Free to run in the field, to drink the clear stream that ran through my village, and to ride the broad backs of slow-moving oxen abided by the customs of my tribe, I was

Chunk 2

It was only when I began to learn that when I discovered as a young man that for me, that I began to hunger for it. At first myself, the transitory¹ freedoms of being pleased, and go where I chose. Later, as a for the basic and honorable freedoms of keep, of marrying and having a family—lawful life.

Chunk 3

But then I slowly saw that not only we were not free, I saw that it was not just the freedom of everyone who looked like I did at the National Congress, and that is when the greater hunger for the freedom of my people to live their lives with dignity that transformed a frightened young man

KEY IDEAS AND DETAILS

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

¹ transitory: temporary, not permanent

² curtailed: reduced or restricted

³ animated: lively, full of excitement

ACTIVITY 3.17
continued

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

Chunk 4

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

Chunk 5

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

Chunk 6

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

After Reading

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

My Notes

KEY IDEAS AND DETAILS

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

KEY IDEAS AND DETAILS

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

ACTIVITY 3.17 continued

7 Allow students to work with partners or small groups to complete the graphic organizer evaluating the benefits and limits of biographical and autobiographical texts. Have them share their conclusions in a class discussion.

8 Give students time to brainstorm other research sources as a think-pair-share.

9 Remind students to respond to the Independent Reading practice. If necessary, provide students with two different accounts of a historical event or person, preferably one fictional portrayal and one nonfiction text.

ACTIVITY 3.17 continued

A Long Walk to Peace

My Notes

Check Your Understanding

Based on the two different versions of *Nelson Mandela: A Long Walk to Peace*, analyze how biographical and autobiographical evidence and interpret facts differently. In each section, make one observation in each section and modify your response during class discussion.

Genre	Biography
How Evidence Is Emphasized	Evidence is presented in third-person accounts as a timeline of his life.
How Facts Are Interpreted	Facts and details are presented as straightforward information to show events in his life.
Benefits of the Genre	Literal facts and details allow the reader to make their own inferences and form their own opinion of the subject.
Limits of the Genre	The reader does not get an account of the subject's feelings or emotions. Because there is no imagery, the reader is not likely to see, hear, touch, smell, or taste the "sense" of the events.

7. Brainstorm: Besides print texts of biographies, what kinds of sources could you use to learn about Mandela? Where would you find them?

INDEPENDENT READING LINK

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

Language and Writer's Craft: Adjectival and Prepositional Phrases

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

I petted the dog.

I petted the growling dog.

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

The book on the bathroom floor is swollen from shower steam.

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

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

8. In these sentences, adjectives in the form of prepositional phrases come after the nouns they are describing. Circle the nouns being described.

9. Now, create your own prepositional phrases used as adjectives. Be sure each phrase begins with a preposition. Write your sentences in the My Notes space.

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

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

He commented on the cold, bleak, biting weather.

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

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

10. Create your own adjectival phrases that include a series of adjectives. You can use the same nouns above or create your own sentences. Be sure to punctuate correctly. Write your sentences in the My Notes space.

11. Return to the excerpt from Mandela's autobiography and reread Chunk 3. As you read, look for adjective phrases and prepositional phrases used as adjectives. Notice especially the effect of adjectives. Mandela uses them to create a clearer, more detailed vision of the idea of freedom. Be careful; prepositional phrases can be used as adverbs too!

My Notes

Comparing Text and Film

ACTIVITY
3.20

Learning Targets

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

LEARNING STRATEGIES
Choral Reading, Marking the Text, Graphic Organizer

Before Reading

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

ABOUT THE AUTHOR

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

Poetry

invictus¹

by William Ernest Henley

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

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

Beyond this place of wrath⁴ and tears

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

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

- 15 **I am the master of my fate:**
I am the captain of my soul.

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

² *fell*: destructive or deadly

³ *bludgeoning*: beating

⁴ *wrath*: anger

My Notes

KEY IDEAS AND DETAILS

How does each stanza set up a contrast?

COMMON CORE STATE STANDARDS

Focus Standards:

scaffolding as needed at the high end of the range.

Other Standards Covered:

ACTIVITY 3.20 continued

2 Students will now read excerpts from *Playing the Enemy: Nelson Mandela and the Game That Made a Nation* and compare the written text to the film version with an eye to seeing how the film adapted the written text. Have students **mark the text** of the first excerpt for textual evidence that will help them make predictions about how the filmmakers will convey character and mood, then have them add their details and predictions to the graphic organizer.

TEACHER TO TEACHER

The paperback version of this book is *Invictus* (ISBN-10: 0143117157), which was published as a tie-in for the film.

Comparing Text and Film

ACTIVITY 3.20
continued

My Notes

After Reading

2. After hearing the poem several times, one-sentence summary of each stanza's theme of the poem.
3. **Discuss:** Based on your knowledge of might this poem have been important between his life and the ideas in the poem?

Reading a Nonfiction Text

In Activity 3.16, you analyzed clips from the film as described in the book *Playing the Enemy: Nelson Mandela and the Game That Made a Nation* by John Carlin. In this next activity, you will read excerpts from the book.

During Reading

4. As you read the following excerpt from the book, highlight or underline phrases that show the emotions of the two main characters: the captain of the rugby team, Springbok.

ABOUT THE AUTHOR

John Carlin (b. 1956) is an English author and politician. During his early years, he lived in South Africa for much of his school years. Carlin has written for various newspapers in various parts of the world. He has also written the scripts for documentary films about Nelson Mandela and South Africa.

Nonfiction

Playing the Enemy:

Nelson Mandela and the Game That Made a Nation

by John Carlin

The President and the Captain:

Dressed in a dark suit and tie, Pienaar entered through a small door at the buildings' west wing, ducked through a metal detector, and presented himself before two policemen waiting for him at a desk behind a green-tinted window of thick bulletproof glass. Both being Afrikaners,¹ they immediately started engaging him animatedly on rugby.² The policemen dropped him off at a small waiting room, bare save for a table and some leather chairs, into which stepped Mandela's personal assistant, a tall imposing black lady called Mary Mxadana who asked him to take a seat and wait a moment. He sat in the room alone for five minutes, his palms sweating. "I was incredibly tense as the moment arrived when I would meet him," he recalled. "I was really in awe of him. I kept thinking, 'What do I say? What do I ask him?'"

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

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

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

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

¹ Afrikaner: a South African of European descent

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

³ overt: open, not secret

My Notes

KEY IDEAS AND DETAILS

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

KEY IDEAS AND DETAILS

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

ACTIVITY 3.20 continued

3 Show the film clip from 43:00-51:16. Have students respond to their predictions on the graphic organizer and share their responses with a partner or small group.

TEACHER TO TEACHER

If you decide to show clips other than the ones recommended here, be sure to preview them beforehand. These clips have been carefully selected and screened, but there is language in other parts of the film that is not appropriate for classroom use.

4 In a class discussion, compare and contrast the film and text versions and explore the benefits and limits of each.

Comparing Text and Film

ACTIVITY 3.20 continued

My Notes

Olympics, which he especially remembered he said he stood up and he felt the whole whose mind Mandela was seeking to play

"Francois Pienaar was the captain of I had to work with him," Mandela said. "complimenting him for the role which he And I briefed him on what I was doing and And I found him a highly intelligent person. explained to his guest, to abandon the old as "enemies" and see them as compatriots use sport for the purpose of nation-building think will lead to peace and stability in our

After Reading

5. In the graphic organizer below, add key to make predictions about how the scene film clip, make comments in the third predictions. In some cases, the film predicted recorded them. In others, you will not

Details from the Text That Help Me Visualize the Film

How I Predict the Film Will Characterize Emotion

Nelson Mandela

Francois Pienaar

6. Discussion: Compare and contrast the similar and different? Why do you think film version?

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

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

During Reading

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

Robben Island

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

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

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

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

My Notes

KEY IDEAS AND DETAILS

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

ACTIVITY 3.20 continued

6 Show the second clip: 1:16:40–1:20:53. Have students discuss differences and record them on the graphic organizer.

7 In a class discussion, begin to explore the concept of altering facts of historical events in a film. When is this acceptable, and when isn't it? What would the film have gained or lost if the scene had been filmed differently?

ACTIVITY 3.20 continued

Comparing Text and Film

My Notes

"They were so happy to see us," Pien were obviously so proud of our team. I s representing the whole country now, the James Small--I'll never forget this--stoo lived very close to the sword and I think Yes, he felt his life could so easily have g added, recalling the bruising fights he w time he thought he had killed a man, "... there too."

Small remembered the episode. "The us a huge cheer and I... I just burst into the recollection. "That was where the sen to the new South Africa, and where I rea my position as a Springbok. There I was, same time thinking about Mandela's cell prison and came out with love and frien realization, and the tears just rolled down

After Reading

7. After viewing the film clip, work with differences between the text and film changes were made.

How the Text was Changed in the Film

Check Your Understanding

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

Viewing the Film *Invictus*

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

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

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

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

My Notes

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ACTIVITY 3.20 continued

10 Before reading the final excerpt, discuss the effect of the images and dialogue on the audience, and how that effect was created. Have students mark the text of the excerpt for similarities to the film version.

11 Discuss possible reasons why the final scene was filmed so similarly to true events when other scenes in the film were altered. You may need to guide students toward an understanding that the Rugby World Cup was televised, so actual documentation exists of what did and did not happen, while other scenes are more open to interpretation. What implications does this have about films based on historical events that were never filmed or that took place before the invention of film?

Key Ideas and Details The sentence "... he saw Pienaar raise the cup high above his shoulder as Mandela, laughing, pumped his fists in the air, and he struggled to believe what his eyes were seeing." indicates that Mandela and Pienaar had achieved their goal.

▶ ASSESS

Check students' graphic organizers and oral responses during class discussions to see that they are making observations about the transformation of historical events into fictional drama, and that they are using these observations to form predictions and make inferences based on textual evidence.

▶ ADAPT

If you want to provide your students with additional practice in comparing text to its film adaptation, the following scenes elaborate on the issues explored in this activity: 58:30-1:10:57, 1:27:52-1:32:22, 1:39:50-1:44:00.

ACTIVITY 3.20
continued

Comparing Text and Film

My Notes

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

The Rugby World Cup

"When the game ended," Morne Du Plessis said, "I ran towards the tunnel and there was Edward 'Team, One Country' slogan, and he said 'same again.' And I agreed instantly, because behind, that life could offer nothing better."

But Du Plessis was wrong. There was more to the pitch, with his jersey on, with his cap on, friend Francois. And there was the crowd enraptured, as Mandela appeared at the tunnel, to the crowd, as he prepared to walk toward the field where he would hand the cup.

The gods at that moment were Mandela, crowned king of all South Africa, hand in green, anointed that day as the spiritual leader.

As the captain held the cup, Mandela put his hand on him with a fond gaze, shook his right hand, "much for what you have done for our country."

Pienaar, meeting Mandela's eyes, replied, "you have done for our country."

Had he been preparing for this moment, he would have chanted. As Desmond Tutu said, "That was the best of all, but those words at the end of the script."

Maybe a Hollywood scriptwriter would have had it. It was an impulse Pienaar confessed later that he and two just looked at each other and laughed. He looked at Mandela and the Afrikaner put the cup high above his shoulders as Mandela looked at him, he struggled to believe what his eyes were seeing, "Du Plessis said, "He is looking at Francois and Francois is looking at Mandela and Mandela is looking at Pienaar."

It was all too much for the tough-minded political battles. "When Francois said that he was listening, laughing, and waving to the crowd, Slabbert, "everybody was weeping. There was no dry eye in the country."

There wasn't a dry eye in the country.

Check Your Understanding

The text suggests that a Hollywood scriptwriter would have had it. Do you think they did not? What responses do you think they did not? What responses do you think they did not?

Follow the Leader

ACTIVITY
3.21

Learning Targets

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

LEARNING STRATEGIES:
Graphic Organizer, Outlining,
Visualizing

Before Reading

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

During Reading

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

Speech

Excerpt from **Nelson Mandela's Nobel Prize Acceptance Speech**

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

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

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

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

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

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

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

Let a new age dawn!

My Notes

KEY IDEAS AND DETAILS

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

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COMMON CORE STATE STANDARDS

Focus Standards:

Other Standards Addressed:

RI.7.4, RI.7.10, W.7.8, W.7.9b, SL.7.1, SL.7.3

ACTIVITY 3.21 continued

- 3 Discuss the character traits that made Mandela a great leader. Some examples may be passion, hope, forgiveness, empathy, compassion, generosity. Ask students to begin brainstorming other contemporary or historic leaders that share these character traits.
- 4 Have students search online for other speeches by great leaders or provide them with printed copies of a variety of speeches to analyze on the graphic organizer.

TEACHER TO TEACHER

You may want to set limits on the scope of your students' search to help them find appropriate subjects. For example, you might set criteria for the types of leaders you want them to research (such as politicians or Nobel Peace Prize winners) or you can provide them with a particular website that has a variety of speeches by appropriate subjects. The following websites may be helpful:

<http://www.historyplace.com/speeches/previous.htm>
<http://www.americanrhetoric.com/top100speechesall.html>
<http://www.sojust.net/speeches.html>
<http://www.history.com/speeches>
<http://www.onlineuniversities.com/blog/2010/04/50-incredible-historical-speeches/>
http://www.nobelprize.org/nobel_prizes/peace/laureates/

- 5 When students meet with their research groups to compare notes and select a subject for the Embedded Assessment, remind them that their selection needs to be someone whose choices, words, and/or actions contributed to

Follow the Leader

ACTIVITY 3.21
continued

My Notes

After Reading

2. **Discussion:** What made Nelson Mand
3. As you explore speeches by other gre organizer to evaluate the character re potential as a possible subject for you

Name of Speaker and Quote from Speech	Charac Reve Speake

4. Meet with your research group or par of potential subjects for your biograp your independent reading, famous qu select a leader whose choices had po

of students who can select an individual subject. If students can't find enough subjects, you may

Language and Writer's Craft: Dangling and Misplaced Modifiers

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

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

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

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

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

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

My Notes

EMBEDDED ASSESSMENT 2

Materials: computer lab and/or library with internet access

TEACHER TO TEACHER

You might want to evaluate the groups students have been working in and, if necessary, make adjustments to ensure success on this Embedded Assessment project.

1 Assignment: Review the assignment, having students mark the text to identify all the requirements.

2 Planning and Prewriting: Have students in each group collaborate to create a KWL chart in which to record prior knowledge and generate research questions and search terms about their subject. Tell them to include their plans for visuals they will need to find or create.

3 Researching: Give students time and access to a library or the Internet to conduct research by choosing and evaluating sources and recording their citations and information about their subject on notecards.

4 Creating: Have students prepare a publishable draft of their annotated bibliography.

Differentiating Instruction

Depending on the needs and abilities of your students, you may ask each student to prepare an individual annotated bibliography, or you may have them create a collaborative one.

5 After students have completed the research and annotated bibliographies, provide additional class time for the project preparation. Remind students that this project is a multimedia presentation. Information must be concise and visually clear so that viewers can understand in about

EMBEDDED ASSESSMENT 2

Creating a Biography Presentation

My Notes

Assignment

Work with a research group to create and presentation of a great leader whose choice for society.

Planning and Prewriting: Take time to presentation.

- Who are some possible subjects: great positive change?
- What research strategies (such as KWL research questions?)
- What visuals will you need to find or create?

Researching: Gather information from

- How will you gather a variety of useful determine reliability?
- How will you create note cards to record as well as the information that answers?
- How will you revise your search and gather what you learn?

Drafting and Creating: Create a multimedia bibliography.

- How will you create an annotated list evaluation of each source?
- How will you use multimedia to present choices, actions, and words to justify?
- How can the Scoring Guide help you evaluate requirements of the assignment?

Rehearsing and Presenting: Refine your speaker and listener.

- How and when will you present your project and suggestions?
- How and when will you present your project?
- How will you take notes on your observations of the other class presentations?

Technology TIP: Use a presentation software to organize the multimedia and visual information.

Reflection

After completing this Embedded Assessment, accomplish this task, and respond to

- What were the challenges of creating a presentation? How did you and your group confront them?

COMMON CORE STATE STANDARDS

Focus Standards:

paraphrase the information while avoiding plagiarism in standard format

EMBEDDED
ASSESSMENT 2

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The presentation</p> <ul style="list-style-type: none"> clearly describes in detail the subject's character and personal history and includes specific examples of the choices, actions and words that made him or her a great leader. shows extensive evidence of research conducted. Maintains focus on the main points of the summary and effectively communicates to the intended audience. 	<p>The presentation:</p> <ul style="list-style-type: none"> describes the subject's character and personal history and includes examples of the choices, actions and/or words that made him or her a great leader. contains evidence of research conducted. focuses on the main points and clearly communicates to the intended audience. 	<p>The presentation</p> <ul style="list-style-type: none"> contains little information and neglects to make clear what distinguishes the subject as a great leader. contains minimal evidence of research conducted. 	<p>The presentation</p> <ul style="list-style-type: none"> provides no clear sense of what distinguishes the subject as a great leader. contains no evidence of research conducted.
Structure	<p>The presentation</p> <ul style="list-style-type: none"> uses well-chosen and relevant visuals with explanatory captions, and includes photos, tables, and/or charts created and interpreted by students. shows collaborative group work to present the project using all members effectively. contains a precise annotated bibliography, a well-written summary of relevant source information, and a description of how the source was evaluated and assisted the research topic. 	<p>The presentation</p> <ul style="list-style-type: none"> uses a variety of relevant visuals created or interpreted by the students. shows collaborative group work to present the project with equal division of work. contains an annotated bibliography of sources with few errors, a summary of source information, and a description of how the source was evaluated and assisted the research topic. 	<p>The presentation</p> <ul style="list-style-type: none"> contains few visuals or visuals that are not clear in their purpose. shows that the group did not work collaboratively to present the project. may be missing sources or have incorrect citations (multiple errors in conventions and/or spelling), a minimal summary of the information contained in the source, and/or an inadequate description of how the source assisted the research topic. 	<p>The presentation</p> <ul style="list-style-type: none"> may be lacking visuals. shows little or no collaboration among group members. is missing sources or has numerous errors in citations, a minimal or no summary of the information contained in sources, and/or no description of how the source assisted the research topic.

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COMMON CORE STATE STANDARDS

eye contact, adequate volume, and clear

Additional Standards Addressed:

W.7.5, W.7.7, SL.7.1a, SL.7.1c, SL.7.1d, SL.7.2

EMBEDDED ASSESSMENT 2 continued

EMBEDDED
ASSESSMENT 2

Creating a Biography Presentation

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	
Use of Language	<p>The presentation</p> <ul style="list-style-type: none"> • uses appropriate eye contact, adequate volume, and clear pronunciation. • shows a sophisticated variety of sentence types used appropriately. • uses formal style and precise academic language. • contains so few errors in grammar, spelling, capitalization, and punctuation that it does not detract from excellence. 	<p>The presentation</p> <ul style="list-style-type: none"> • Connects with audience through adequate volume, eye contact and pronunciation. • uses a variety of well-chosen sentence types. • uses formal and academic language appropriately. • contains only few errors in spelling and grammar. 	<p>The p</p> <ul style="list-style-type: none"> • Fail con auc effe voli clar • sho sen • sho the form aca • con in g spe

SpringBoard English Language Arts

Common Core Edition

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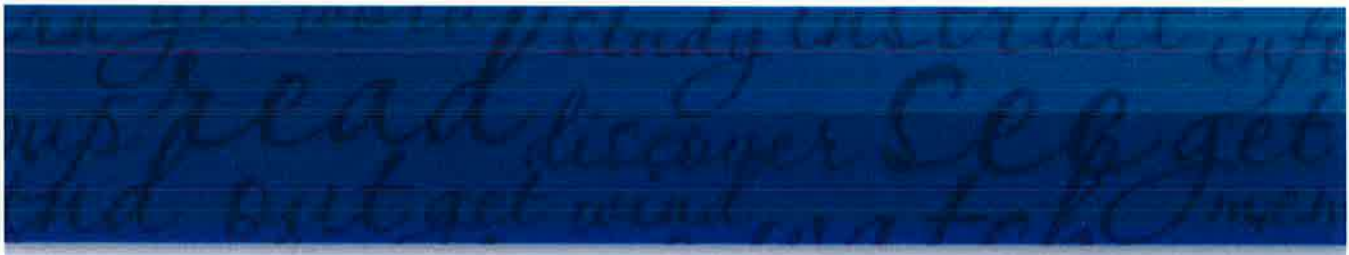
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