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Fiction and Nonfiction

Students will also construct characters, conflicts, and plots that suit their individual levels of creativity, interest, and need for challenge. Students will engage in the professional writing process, and will produce an authentic product after carefully prewriting, drafting, revising, editing, and publishing their story in a series of writing workshops. At the completion of the unit, each student will act as a professional in the field, sharing his or her fictional narrative with an audience of students, parents, and teachers at a classroom Author Event and publishing their stories in a Class Anthology.

OBJECTIVES/STANDARDS

This unit is designed to be consistent with common state fourth-grade reading and writing standards, and national standards outlined by the National Council of Teachers of English (NCTE; National Council of Teachers of English & International Reading Association, 2012). It also aligns to the fourth-grade Common Core State Standards (CCSS; an alignment chart is provided on p. 259). This unit addresses the following objectives:

STUDENTS WILL KNOW THE FOLLOWING TERMS
- ➢ *Audience* is the group of people for whom an author's writing is intended.
- ➢ *Character* is a person, animal, or thing with a personality that appears in a story.
- ➢ *Stock characters* are types of characters that are regularly used in fiction.
- ➢ *Stereotype* is a character that is simple, usually described with one or two words.
- ➢ *Protagonist* is the leading character, hero, or heroine of a literary work.
- ➢ *Antagonist* is the principal character in opposition to the protagonist.
- ➢ *Characterization* is the act or process of creating a character.
  - ○ *Direct characterization* is where the reader is told what the character is like.
  - ○ *Indirect characterization* occurs when then writer uses details to describe a character.

- ➢ *Conflict* addresses incompatibility or disagreement between people or things, particularly those that affect the plot.
  - ○ *Internal conflict* is the psychological struggle within the mind of a literary character that drives the plot.
  - ○ *External conflict* is the struggle between a literary character and an outside force such as nature or another character that drive the plot.

> ⟩ *Dialogue* is a conversation between two or more people in a story.
> ⟩ *Genre* is a category of a literary work.
> ⟩ *Fiction* is a form of literature and involves a story that is invented by the author.
> ⟩ *Literature* is comprised of written works that generally express universal ideas.
> ⟩ *Motif* is an important event or thing that occurs over and over in a story.
> ⟩ *Plot* is the plan or main storyline of a literary work.
> ⟩ *Point of view* is the perspective from which something is told or considered.
>   - ○ *First-person point of view* is a form of storytelling from the perspective of a character writing or speaking directly about him- or herself.
>   - ○ *Second-person point of view* is a form of storytelling from the perspective of a narrative onlooker who is writing about you, the reader.
>   - ○ *Third-person point of view* is a form of storytelling in which a narrator relates all action in the story using third-person pronouns, such as "he" or "she."
>
> ⟩ *Sensory details* relate to sight, hearing, taste, touch, and smell and are used by writers to make the setting come alive.
> ⟩ *Setting* is used in fiction to identify and establish the time and place of the events of the story.
> ⟩ *Symbol* is an object, character, figure, or color used to represent an abstract idea or concept.
> ⟩ *Universal themes* reflect common human experiences that are shared by and appeal to most readers.

STUDENTS WILL UNDERSTAND THE FOLLOWING BIG IDEAS ABOUT FICTION

> ⟩ Literature is based on universal themes/characters/situations that embody the human experience and help us make sense of our own lives.
> ⟩ Writers create stories to document and make sense of thoughts/feelings/understandings about themselves and the world around them.
> ⟩ Writers use senses, emotions, and images to evoke connections between the text and the reader.
> ⟩ Different perspectives and opinions of an event are legitimate when justified by evidence.

STUDENTS WILL DEMONSTRATE
THE FOLLOWING SKILLS

- ≫ Use evidence from text to support opinions.
- ≫ Make personal connections to fictional narratives.
- ≫ Draw conclusions/make inferences about text.
- ≫ Recognize different forms of conflict in a fictional narrative.
- ≫ Identify the narrator and point of view from which a fictional narrative is told.
- ≫ Identify the elements of story structure in a fictional narrative.
- ≫ Identify different characteristics in a fictional narrative.
- ≫ Identify the structure of a fictional narrative using specific examples from the text.
- ≫ Identify and use the elements of a published work of fiction, including the story itself, cover, title page, dedication, and biography.
- ≫ Identify different characteristics in a fictional narrative in order to categorize the story by genre.
- ≫ Use brainstorming to generate ideas.
- ≫ Use descriptive language appropriately.
- ≫ Use brainstorming to generate ideas at the prewriting stage of composition.
- ≫ Respond to a variety of prompts creatively and thoughtfully.
- ≫ Offer constructive criticism both verbally and in writing.
- ≫ Write a fictional narrative focusing on a single topic.
- ≫ Identify and use different story devices to enrich narrative writing.
- ≫ Engage the reader with sentence and word variety.
- ≫ Use analysis skills to organize thoughts through prewriting.
- ≫ Identify specific steps commonly used in the writing process including prewriting, drafting, editing, revising, and publishing.
- ≫ Use different story devices to enrich narrative writing.
- ≫ Engage the reader with sentence and word variety.
- ≫ Demonstrate knowledge of the fiction genre by writing and presenting an original fictional narrative.
- ≫ Use different story devices to enrich narrative writing.
- ≫ Demonstrate knowledge of the fiction genre by writing and presenting an original fictional narrative.
- ≫ Produce and submit a final fictional narrative for publication using the elements of a story, including the cover, title page, dedication, and biography.

	Big Idea(s)	Overview	Skills
Lesson 14	≻ Writers create stories to document and make sense of thoughts/feelings/understandings about themselves and the world around them. ≻ Writers use senses, emotions, and images to evoke connections between the text and the reader.	*Writing Workshop: Final Story* ≻ Drafting, revision, and writing.	≻ Use different story devices to enrich narrative writing. ≻ Engage the reader with sentence and word variety. ≻ Demonstrate knowledge of the fiction genre by writing and presenting an original fictional narrative. ≻ Identify the elements of story structure in a fictional narrative. ≻ Recognize different forms of conflict in a fictional narrative. ≻ Use evidence from text to support opinions.
Lesson 15	≻ Writers create stories to document and make sense of thoughts/feelings/understandings about themselves and the world around them. ≻ Writers use senses, emotions, and images to evoke connections between the text and the reader.	*Publication and Author Event*	≻ Use different story devices to enrich narrative writing. ≻ Engage the reader with sentence and word variety. ≻ Demonstrate knowledge of the fiction genre by writing and presenting an original fictional narrative. ≻ Identify the elements of story structure in a fictional narrative. ≻ Recognize different forms of conflict in a fictional narrative. ≻ Use evidence from text to support opinions.
Summative Assessment			

PREPARING TO TEACH THE UNIT

RESOURCES AND MATERIALS

Throughout the unit, the teacher will be reading aloud a variety of narratives that represent different fictional genres. Some of these texts are written above student reading levels but contain sophisticated themes and messages conducive for close analysis that prepares students for thoughtful discussion. Additionally, each story provides an exemplar for the lesson's focus. Links to web-based lesson materials are provided in each lesson plan and on the book's webpage at http://www.prufrock.com/assets/clientpages/Fiction_Nonfiction. aspx.

One of the big ideas of this unit is that fictional narratives can evoke strong emotions and connections within the reader. Therefore, while you read aloud, encourage students to enjoy and aesthetically connect with the story they are hearing, to experience and articulate emotions (enjoyment, anticipation, fear, etc.), and to identify the story's structure, language, and themes.

Take the time to help students set up and organize workshop folders at the beginning of the unit to eliminate confusion or the loss of important papers and documents. Workshop folders are pocket folders used to organize a student's work over the course of the unit.

Writer's notebooks can be a composition notebook, journal, spiral bound notebook, etc. Any notebook with lined paper will do.

CLASSROOM ENVIRONMENT

A classroom that allows movement to create a structure that is conducive to whole-class read alouds, group collaboration, and independent work will best serve the teacher and students in this unit. Here are some other tips to help you execute a successful unit:

> ≫ Carefully model expectations for daily lesson activities, such as constructive feedback during writers' retreats.
> ≫ Identify a prominent place in the classroom for a word wall where important vocabulary and terms can be displayed as students encounter them in the unit.
> ≫ Consider also providing a space where students can submit complete Fiction Fanatic Card (Handout 1.4), and a display area similar to the word wall where student examples of the unit vocabulary can be displayed and built upon throughout the unit.

CLASSROOM MANAGEMENT

The success of writing workshop portions of this unit is related to the classroom management of the teacher. During writing workshops, the teacher will monitor the progress of the class as a whole, while also assisting struggling students and challenging more advanced students. During writers' retreats, the teacher will make sure students are offering constructive feedback. The key is to monitor the learning progress of all writers. Consider the following suggestions:

> ≫ Use strategies to monitor the progress of the whole class during instructional time (e.g., have students close their workshop folders when ready to share their work).
> ≫ Use strategies to identify and assist struggling students without disrupting others who are working independently (e.g., have students display a red slip of paper or a red cup to show they are struggling).

> ➢ Ensure that all student writing materials are organized in students' workshop folders so that drafts and writing products are in a safe place and are not mislaid or lost.
> ➢ Designate areas of the room for independent writing, teacher conferences, and collaboration, with writing materials organized for easy accessibility.
> ➢ At the end of each lesson, remind students to fill out a Fiction Fanatic Card.
> ➢ Collect students' workshop folders regularly. This will enable you to keep a current record of student progress and will provide the opportunity to give students specific feedback on their writing.
> ➢ When transitioning to writing final stories, prominently display the steps of the writing process that students will move. Encourage students to monitor their own progress.

ONGOING ASSESSMENT

Administer the unit preassessment to students prior to the first lesson. The purposes of the preassessment are (1) to assess what students already know about the purpose and structure of fictional texts, which will help tailor the activities and group students appropriately, and (2) to provide a baseline for comparison so that the teacher can assess the growth of each student throughout the course of the unit and at the end of the unit.

Administer the formative assessments to students throughout the unit in order to (1) assess students' developing skills so that resources and activities can be tailored to each student and (2) assess what students already know about those aspects of fiction which have been taught or will be taught, which will help tailor the activities and allow teachers to group students appropriately.

There is a summative assessment for this unit—the final story assignment (see Lesson 12). This final assessment is the culminating project, which will result in the Author Event. Students' final products serve as the evidence of their learning, and the accompanying rubric serves as the evaluation tool.

THE CLEAR CURRICULUM MODEL

This unit has been designed using the CLEAR Curriculum Model. The CLEAR (Challenge Leading to Engagement, Achievement, and Results) Curriculum incorporates elements from three research-based curriculum models—differentiation, depth and complexity, and the Schoolwide Enrichment Model—by Carol Tomlinson, Sandra Kaplan, and Joseph Renzulli, respectively. These elements are applied to a curriculum framework that is consistent

with state and national standards in reading, but builds layers of challenge and opportunities for more in-depth study authentic to the work of professionals within a discipline, to better meet the needs of all students. Refer to p. 15 for more information about the CLEAR Curriculum Model.

ICONS EXPLAINED

Integrated throughout the lesson plans are a series of icons or symbols intended to draw your attention to the particular content focus, learning objective, or instructional configuration of each learning activity. Some of these icons are derived from Sandra Kaplan's Depth and Complexity curriculum model, while others have been developed specifically for the CLEAR Curriculum Model used in these units. Refer to p. 16 for an explanation of each icon.