5th Grade
Reader's and Writer's Workshop
Unit 2
Diving Into Fiction

THE BIG PICTURE – Readers use elements of fiction to comprehend texts. Writers use what they know about elements of realistic fiction to write their own texts.

Immersion-

- Prior to initiating this unit of study be sure to have read aloud several good examples of realistic fiction that you may use as mentor texts.
- Students should have multiple opportunities to read texts within the realistic fiction genre.
- Develop the ability to look for clues to a character's personality by considering the following: what a character says, does, thinks, feels, likes, and dislikes.
- Learn to use these clues to infer internal characteristics and traits of a character.
- Identify how characters change and support your ideas with specific information from the text about the characters' relationships and interactions with their community (setting) and other characters.
- Explain the roles of various characters in plot and conflict.
- Consider how understanding character expands a reader's comprehension of text.
- Notice details about the historical conflict and character relationships within the time period.

Indicators of Understanding

1. Readers can internalize the story elements of realistic fiction to better comprehend the genre.
2. Writers utilize the elements of realistic fiction to write their own.
3. Readers examine characters and their relationships in historical fiction.
4. Readers make generalizations about the time periods and consider bigger ideas.
5. Readers use what they know about fiction to make meaningful comparisons and connections.

Objective One
<mark>Realistic Fiction</mark>

1. <u>Readers explore realistic fiction to discover elements of the genre.</u>

LISTEN: **Teacher** tells students that we are beginning a new unit of study. **Teacher** invites students to explore the books in the book tubs with the intent of identifying characteristics of the books. **Teacher** encourages students to discuss in their groups the special features of the books in the tubs.

TRY: Students work in small groups to explore the books in the tubs. **Students** discuss what they notice about the books in the tub with their group members. **Teacher** roves and listens during this time for good examples of elements of realistic fiction.

SHARE: **Teacher** shares examples students discussed during the try session pointing out elements of realistic fiction.

Teacher begins anchor chart for this unit labeled "Elements of Realistic Fiction". As elements are shared, add them to the chart.
Elements of Realistic Fiction:
Characters
Setting
Plot and problem resolution
Themes and messages
Point of view

Students make their own chart of realistic fiction elements in their readers' notebook.

2. <u>Readers explore character's personality by considering what a character says, does, thinks, feels, and dislikes. Readers learn to use these clues to infer internal characteristics and traits of a character.</u>

LISTEN: Select a familiar text and ask students to describe the main character.   Create a list with 6-8 descriptors of the character. **Teacher** models finding evidence in the text to support each descriptor. Point out the techniques that the author is using to create the character as the students share their selections (for instance, through word choice, description, or dialogue).

TRY: Put students in book study groups and give each group 2 character traits to explore. Assign and ask each group to find two different places in a book that illustrates the particular characteristic of the character. Have them mark the two places with stick-on notes and then write about the following questions:

- How does the chosen piece of text show a particular characteristic? Be sure to include the page number your selection is on.
- What does this tell us about the character's internal self?
- How did the author choose to show us that particular character trait – dialogue, actions, description of feelings, etc…

*** This activity could also be done with student's independent book. ***

3. Readers identify character's personality by considering what a character says, does, thinks, feels, and dislikes. Readers use these clues to infer internal characteristics and traits of a character.

LISTEN: Begin to read aloud a short story with a strong main character who changes during the course of the story. Possible mentor text - "A Bad Road for Cats" by Cynthia Rylant, but you may use any short story you wish.

In "A Bad Road for Cats," the reader is introduced to a poor, harsh woman named Magda who is searching for her lost cat. As Magda goes through the process of searching and eventually finding her cat, she begins to show kindness and compassion for the young boy who found and cared for the cat.

Ask students to think about the main character, Magda, as you read. What does she look like? How does she act? How do other characters in the story react to her? These questions can be listed on a chart for students to refer to, or you can show them the categories on a teacher created character.

- **Teacher** models thinking about the character and responding to the questions. For example, you might model how you visualized the character in the story. You can also model how you infer character traits from your responses to the questions. It is helpful to have the story on smartboard so that you can explicitly model how to use information from the story to infer character traits – stop at place you feel comfortable.

- As a class, decide on a predominant character trait for the main character. Write this on chart paper.

TRY: Send students back to their independent reading texts and ask them to think about the characters in their own books in the same way as you have been thinking about Magda (or the character from your shared reading/read aloud). Have students complete a character map for the main character in their independent texts, either online on the Story Map or on paper if you have printed the map in advance.

SHARE: **Teacher** selects a few students to share their character traits from their reading and support with text evidence.

4. **Readers identify how and why characters change and support those ideas with specific information from the text.**

LISTEN: Finish reading short story from previous day. Explain that readers explore the relationships of characters and their interactions to understand how and why characters change.   Model to students how readers support their findings using text evidence.

TRY: Have students return to their independent reading books. Ask them to review their own *How and Why Characters Change sheet* and start thinking about why their characters might have changed throughout the story. Confer with students as they read to determine their understanding of the characters in their stories, focusing on their ability to infer how and why the characters changed.

SHARE: **Teacher** selects a few students to share their character traits from their reading and support with text evidence

5. **Readers identify point of view of text.**

LISTEN: Point of view is the viewpoint from which a story is told. This is how the narrator tells the story.

First-person point of view - A character in the story is the narrator. This character is telling the story. The narrator uses the pronouns I, me and we. In first-person point of view, readers learn about events as the narrator learns about them.

Third person point of view – The story is being told by an outside observer (sometimes a who is not in the story). The author uses the pronouns he, she, and they. The pronoun I may be used within quotation marks. In third-person point of view, the author can tell about the thoughts, actions and feelings of other characters.

**Teacher** reads the first pages of various chapter books and lets students categorize as first or third person.

TRY: Have students return to their independent reading books, identify their book as first or third person and justify their response.

SHARE: **Teacher** selects a few students to share

MATERIALS: several chapter books

6. Readers understand the development of plot and how conflict is resolved within a story.

LISTEN: Plot refers to the series of events that give a story its meaning and effect. Plot describes the structure of a story and shows how the events in the story are arranged. Using familiar text, draw the "plot mountain" as you do a think-aloud of each of the sections (climax, problem, resolution, etc). Discuss what each of the sections means. Use a simple story that in which every student should be familiar (like Goldilocks and the Three Bears) to construct examples to match each section. It is important that the text is familiar for this activity…not necessarily "grade and age appropriate". You are teaching the skill...not the story.

Plot Mountain

CLIMAX

RISING ACTION

FALLING ACTION

CONFLICT/PROBLEM

RESOLUTION

EXPOSITION
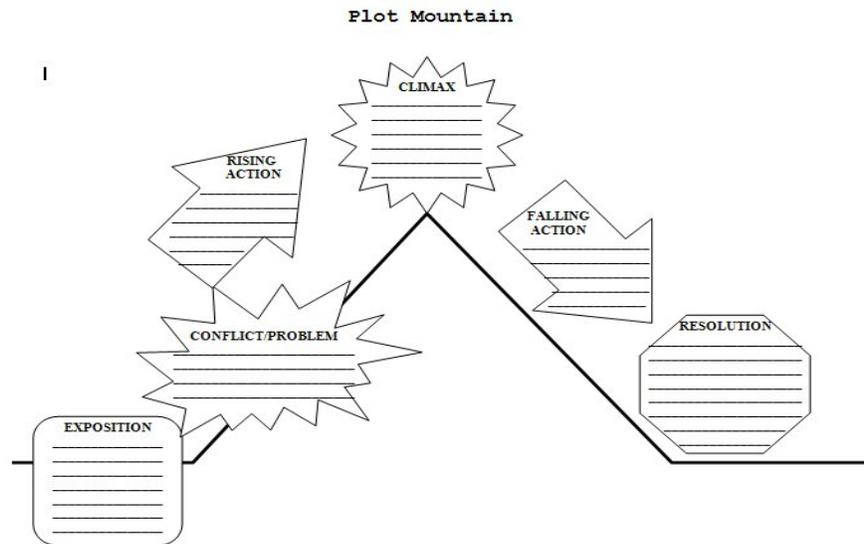
TRY: Have students return to their independent reading books and begin answering the following question stems:

- What problems did the character face?
- What happens that causes the character to change from the beginning to the end of the story?
- How is the problem solved in the story?
- What events lead to the resolution of the problem in the story?

Students can also create their own plot diagram over their text

SHARE: Teacher selects 2-4 students to share their thinking.

MATERIALS: Plot diagram, familiar texts

7. Readers develop understanding of plot by understanding foreshadowing and identifying the rising actions in a story.

LISTEN: Teacher and students recount the order of the rising action and create a "plot mountain" on the smart board. Foreshadowing is a way to indicate that something dramatic is about to occur and is embedded within the rising action. Some author's may use subtle hints such as storm clouds on the horizon or some may be more direct. Refer to the following link to have students identify foreshadowing.

https://readwritetalk.wordpress.com/category/flashback-and-foreshadowing/

TRY: Students look for evidence of foreshadowing in their book and then recount the order of the rising actions from their just right book in their reading journal (create plot mountain).

SHARE: Students share their findings with a partner. **Teacher** selects examples from student work to share.

LISTEN: Teacher asks students to identify the "most exciting part" (climax) and label it on the plot mountain.

TRY: Students determine ending and identify steps that lead to that resolution in their own just right books and record this information in their reading journal.

SHARE: Teacher monitors student efforts and selects examples from student work to share.

TRY: Students determine plot: rising actions, climax, falling action, resolution to complete plot mountain.

8. Readers can identify the various types of conflict that characters face.

LISTEN: Think about your own life. Have you ever had a conflict with another person? Have you experienced a battle within yourself about what to do? Think about a time when you thought differently than other people in your community or with something in the news? What about a time when the weather interfered with your plans? Now, think about the plot mountain. During the rising action, characters face some type of conflict, or in some cases many conflicts. In literature, there are four types of literary conflict:

Character vs. Character	Character vs. Self
Character vs. Society	Character vs. Nature

Teacher Models by "thinking through" the conflict in a new or previously shared text.

Consider the following:
What evidence did you use to determine the type of conflict the character face?
How can you identify multiple conflicts within one text?

TRY: Students identify the conflict(s) in the book they are reading and provide supporting evidence for their thinking on a sticky note.

Teachers confer with students by asking them to talk through the conflict(s) the character in their book experienced. Ask them to discuss the evidence they used to determine the conflict.

SHARE: Teacher creates a large graphic organizer with the four types of conflict and asks students to place their sticky note on the type of character conflict they found in their book. Choose one or two examples to share.

9. **Readers will summarize text in a way that maintains meaning and logical order.**

LISTEN: Teacher reads or refers to a short realistic fiction piece. **Teacher and students** recount the plot and create a summary on the smart board.

TRY: Students recount the plot from their just right book in their reading journal and create a summary that maintains meaning and logical order.

SHARE: Students share their findings with a partner. **Teacher** selects examples from student work to share.

10. **Readers will identify theme of the story.**

LISTEN: The theme is rarely stated in the text – instead, the reader must usually consider the plot, characters, and setting to infer the theme. The theme of a piece of literature is a message about people, life, and the world we live in that the author wants the reader to understand. As you read with your students, ask them to analyze the theme of the text. What message is the author trying to give them? What lesson are they learning? Ask your students to make thematic connections across texts. How many stories do they know where good conquers evil? How many stories can they think of where people get what they deserve?

Some suggestions for identifying theme: *The Tortoise and the Hare; The Gingerbread Man*

TRY: Give students some samples of familiar text and have them identify them or lesson. What information from the text supports the theme?

SHARE: Students share their findings with a partner. **Teacher** selects examples from student work to share.

Objective 2
<mark>WRITING REALISTIC FICTION</mark>

11. Writers use mentor texts and what they know about a genre to generate ideas for writing.

LISTEN: **Teacher** refers to the anchor chart began on the elements of realistic fiction. Teacher has students describe each of those elements. **Teacher** tells students that today they'll begin their own idea list for possible writing topics for realistic fiction.

TRY: Students will explore realistic fiction books in book tubs to support creating a list of possible writing topics. **Students** will meet with a partner to share their list of writing ideas. Partners will revise their lists while sharing. **Teacher** will rove listening for interesting ideas during this work time.

SHARE: **Teacher** shares interesting examples of writing ideas. Students may revise their writing ideas during/after this share.

12. Writers will develop characters and realistic setting in their own imaginative stories.

LISTEN: Teacher review anchor charts related to character development.

TRY: Students will "dump" possible ideas for traits, motivation, and change. Students share ideas with a partner.

SHARE: Teacher selects examples from student work to share.

TRY: Students will use ideas from "dump" to make a T-chart.

LISTEN: Teacher reviews examples of setting found in previous lesson. **Teacher** leads students in a discussion of what makes these settings realistic.

TRY: Students review their character and plot ideas in their Writer's Notebook to aid in creating a list of possible realistic setting for their original stories.

SHARE: Teacher selects students to share their realistic settings.

13. **Writers develop a plot mountain for their own imaginative story.**

LISTEN: Teacher refers to previously created plot mountain as an example of a way a writer can   plan.

TRY: Students create their own plot mountain.

SHARE: Students share their plans with a writing partner.

14. **Writers create character conflict in their stories.**

LISTEN: I'm going to give you an opportunity to experiment with what type of character conflict you might want to include in your imaginative story. Reminder: In literature, there are four types of literary conflict:

Character vs. Character	Character vs. Self
Character vs. Society	Character vs. Nature

Teacher reflects back on lesson where students identified the type of character conflict within their book. Just as the author created conflict to engage the reader, you will experiment with creating conflict in your imaginative story to engage your readers.

Teacher shares an example of their own experimentation with character conflict in their R/W notebook.

Example:
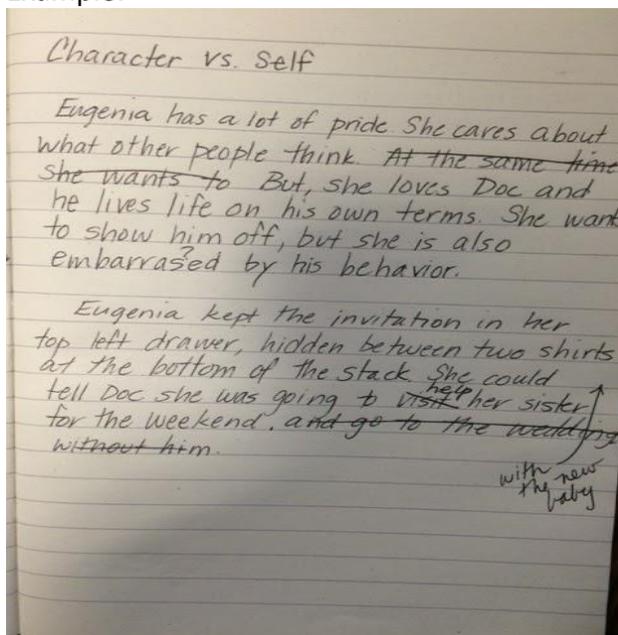
TRY: Students experiment with creating a character conflict for their imaginative story.

SHARE: Teacher asks 1-2 students to share about their experimentation with creating character conflict.

15. **Readers note the power created in a story by the author's use of a strong ending.**

LISTEN: Teacher shares several examples of good endings from mentor texts.

TRY: Students explore realistic fiction texts for examples of powerful endings. **Students** work in small groups to discuss the reaction experienced by the reader by the use of a strong ending. **Students** record examples of strong endings from their texts in their reader's notebook.

SHARE: Teacher roves and notes good examples, selecting student to share powerful endings.

MATERIALS: mentor texts with strong leads, Reader's Notebook, realistic fiction texts

16. **Writers incorporate strong leads and powerful endings in their original short story.**

LISTEN: Teacher reviews examples of leads and endings from previous lessons.

TRY: Students devise a strong lead and a powerful ending for their original short story.
SHARE: Teacher conferences with students and selects appropriate examples to share.
MATERIALS: Writer's Notebook, plot mountain

The focus of this writing piece was to give students the opportunity to experiment with and apply their understanding of plot, setting and character development in an imaginative story. Writers sometimes need the opportunities to practice writing without the constraints of publishing.   Not all writing will lead to published work, therefore, the following lessons are OPTIONAL and can be taught as needed.

 17. **Writers revise and edit to create a finished story.**

18. **Writers prepare a piece for publication.**

19. **Writers celebrate their accomplishments.**

Objective Two
Historical Fiction

20. Readers use text features and story elements to navigate historical fiction. Readers pay attention to mood and atmosphere and while reading descriptive passages to gather details and deepen understanding.

LISTEN: Teacher models how historical fiction has text features unique to that genre. This includes (but is not limited to) prologues, timelines, author's notes, and story elements. **Teacher** demonstrates how integral the setting is to this genre by modeling the use of text evidence (language, dress, gender roles, etc.) to figure out where and when the story is taking place. Teacher models creating a detailed mental image of the story's setting while explaining how these images further the reader's comprehension and knowledge.

TRY: Students use the features of their historical fiction texts to deepen their comprehension of the text. Students envision the details of their story using text evidence to draw conclusions about where and when the story is taking place.

SHARE: Teacher selects 3 or 4 students to share the text features they found in a historical fiction text.

MATERIALS: Read aloud, book boxes/bags, Reader's Notebooks

21. Readers work through unfamiliar terms and words, reading with repetition to construct meaning.

LISTEN: Teacher models how historical fiction may contain new vocabulary, and readers should expect to encounter these new words as they read through a text. **Teacher** models rereading and using context clues to construct understanding of the new vocabulary.

TRY: Students should use rereading and/or context clues to construct meaning for new vocabulary.

SHARE: **Teacher** selects 3 or 4 students to share their findings relating to historical fiction text.

MATERIALS: Read aloud, book boxes/bags, Reader's Notebooks

22. <u>Readers pay attention to historical conflict and the main character's relationship to this conflict using story elements.</u>

LISTEN: Teacher models how readers pay attention to any big historical conflict that may be either at the forefront of the story or a backdrop to the story. **Teacher** models focusing on character actions and interactions through a story. **Teacher** then models how readers stop and consider how their main character relates to this conflict. **Teacher** models how the character's attitude, behavior, or actions may be affected by the time period in which they are living. *Use a story map to keep track of this, add historical information column*

TRY: Students identify the historical conflict in their texts and stop to analyze their main character's relationship to that conflict paying close attention to details to examine the character's relationship with the time period and/or conflict.

SHARE: Teacher selects 3 or 4 students to share their findings relating to historical fiction text.

MATERIALS: Read aloud, book boxes/bags, Reader's Notebooks

23 & 24. <u>Readers make and use inferences about characters and story events to determine themes/author's messages</u>.

LISTEN: **Teacher** models how we question and analyze the characters' actions and interactions and how we make inferences using story elements. Teacher models how to use text evidence to determine a theme/author's messages.

TRY: Students track the character's actions and interactions through their reading and think about those actions to make inferences about their character. **Students** question and analyze the actions of their characters. **Students** collect their thinking and notes from previous lessons and begin to determine what they think a possible author's message may be.

SHARE: Teacher selects 3-4 students to share their thinking about the author's message.

MATERIALS: read aloud, book boxes/bags, Reader's Notebooks

25. <u>Readers support their ideas of themes/author's messages by citing evidence. Readers learn that ideas put together can form an umbrella of theme.</u>

LISTEN: Teacher reviews the theme/message from previous lesson and models how to go back and support thinking with evidence from the text. (This is a second day on determining theme/author's message.)

TRY: Students review the theme/message determined from the previous day and go back to

find supporting evidence from the text.

SHARE: **Teacher** selects 3-4 students to share the thinking and text evidence that supports their author's message determination.

MATERIALS: Read aloud, book boxes/bags, Reader's Notebooks

26. Readers will summarize text in a way that maintains meaning and logical order.

LISTEN: Teacher reads or refers to a short realistic fiction piece. **Teacher and students** recount the plot using plot diagram and create a summary together.

TRY: Students recount the plot from their just right book in their reading journal and create a summary that maintains meaning and logical order.

SHARE: Students share their findings with a partner. **Teacher** selects examples from student work to share.

Objective Three
<mark>**Connecting across texts**</mark>

27. Readers develop the ability to make specific connections between texts and employ these strategies while reading.

LISTEN: Teacher asks students to discuss two movies that they have seen. Students may be given time to turn and talk to a partner about how the movies are similar and how they are different. Explain that readers use a similar process of making connections as they read.   We are learning how to make text-to-text connections. We understand that as we read we connect to other texts that we have already read. We think about other characters, genres, ways in which certain authors have written, and also big ideas that might be the same across the texts.

Refer to a Venn Diagram or a T-chart as a tool to use to compare and/or contrast different texts.. **Teacher** selects two familiar texts that were read during this unit and with students complete comparison graphic organizer looking characters or events (teacher selects).

Teacher concludes by saying we have talked about making connections between texts. The rest of the year we will be working on making connections between texts that we read. Not only will we be looking at characters, events in the story, and ways that certain authors write their books, but we will also be looking at big themes and ideas. Today we got a great start by looking at _____, and soon we will be looking at other books and articles and identifying ways in which they are similar and different.

TRY: When students are reading independently, they may want to use the comparison graphic organizer as a way to frame their thinking and any connections that they make between their reading and another text.

Questions that Evoke Conversation
What is a major idea found in both selections/stories?
The story and the article both present ideas about _____
Why was __ mentioned in both the (newspaper article) and the (story with the   journal)?
What is the theme in both selections?
What do the lessons in __ and __ have in common?
What is a common theme in both of the stories?
In comparing __ and __, what was the difference in the moral lessons in the two selections?
A theme found in both stories is __.

SHARE: Students share their findings with a partner. **Teacher** selects examples from student work to share.

TEKS:
ELA.5.Fig19A Establish purposes for reading selected texts based upon own or others' desired outcome to enhance comprehension.
ELA.5.Fig19B Ask literal, interpretive, and evaluative questions of text.
ELA.5.Fig19C Monitor and adjust comprehension (e.g., using background knowledge, creating sensory images, rereading a portion aloud, generating questions).
ELA.5.Fig19D Make inferences about text and use textual evidence to support understanding.
ELA.5.Fig19E Summarize and paraphrase texts in ways that maintain meaning and logical order within a text and across texts.
ELA.5.Fig19F Make connections (e.g., thematic links, author analysis) between and across multiple texts of various genres and provide textual evidence.
ELA.5.3A Compare and contrast the themes or moral lessons of several works of fiction from various cultures.
ELA.5.3B Describe the phenomena explained in origin myths from various cultures.
ELA.5.3C Explain the effect of a historical event or movement on the theme of a work of literature.
ELA.5.6A Describe incidents that advance the story or novel, explaining how each incident gives rise to or foreshadows future events.
ELA. 5.6B Explain the roles and functions of characters in various plots, including their relationships and conflicts.
ELA.5.8A Evaluate the impact of sensory details, imagery, and figurative language in literary text.
ELA.5.15A Plan a first draft by selecting a genre appropriate for conveying the intended meaning to an audience, determining appropriate topics through a range of strategies (e.g., discussion, background reading, personal interests, interviews), and developing a thesis or controlling idea.
ELA.5.16A.i Write imaginative stories that include a clearly defined focus, plot, and point of view.
ELA.5.16A.ii Write imaginative stories that include a specific, believable setting created through the use of sensory details.
ELA.5.16A.iii Write imaginative stories that include dialogue that develops the story.
ELA.5.18C Write responses to literary or expository texts and provide evidence from the text to demonstrate understanding.

Suggested Texts for Teaching:

The Patchwork Quilt by Valerie Flournoy
Nettie's Trip South by Ann Turner
The Story of Ruby Bridges
Esperanza Rising by Pam Munoz Ryan
Pop's Bridge by Eve Bunting
Out of the Dust by Karen Hesse
Leah's Pony
Number the Stars by Lois Lowry
Little House on the Prairie by Laura Ingalls Wilder
The Blue and the Gray, Bunting
The Butterfly, Polacco
The Cats in Krasinski Square, Hesse
Dandelions, Bunting
Encounter, Yolen
Freedom on the Menu, Weatherford
Freedom Summer, Wiles
Gleam and Glow, Bunting
Home of the Brave, Say
How Many Days to America, Bunting
Let the Celebration Begin, Wild & Vivas
Now Let Me Fly, Johnson
Pink and Say, Polacco
Rose Blanche, Gallaz & Innocentith
Show Way, Woodson
Terrible Things, Bunting
The Wall, Bunting

Suggested Texts for Student's Independent Reading Bags/Boxes:

Level K – Wagon Wheels, Brenner
Level L – Long Way Westward, Sandin
Level O – The Secret Soldier, McGovern
Mieko and the Fifth Treasure, Coerr
Level P – My Brother's Keeper, Osborne
Bright Paddler, Dowai
Bess's Log Cabin Quilt, Love
Children of the Fire, Robinet
Level Q – The American Girl Collection
Little House in the Big Woods, Wilder
Level R – Skylark, McLachtan
Snow Treasure, McSwigan
The Whipping Boy, Fleischman
Level S – Facing East, Kudlinski
House of the Sixty Fathers, Dejong
Kate's House, Shura
Children of the Longhouse, Bruchae
The Friendship, Taylor
Ahoykoa and the Talking Leaves, Roop
Ben and Me, Lawson
On My Honor, Bauer
Cheyenne Again, Bunting
Dia's Story Cloth, Dia Cha
Marven of the Great North Woods, Lasky
Sweet Clara and the Freedom Quilt, Hopkinson
Level T – Abraham's Battle, Banks
George Washington's Socks, Woodruff
Freedom Train, Sterling
Sounder, Armstrong
Toliver's Secret, Brady
Level U – Charlie Skedaddle, Beatty
Number the Stars, Lowery
War Comes to Willie Freeman, Collier
Level V – Adaline Falling Star, Osborn
True North, Laky
The Fighting Ground, Avi
Level W – The Witch of Blackbird Pond, Speare
Level X – Boston Jane, Holm
Level Y – My Brother Sam is Dead, Collier
Level Z – Johnny Tremain, Forbes

Conferring

Indicators of Understanding	When conferring, you might say/ask:
1. Readers can internalize the story elements of realistic fiction to better comprehend the genre.	Who is this selection about? Who are the main characters and what are they like?
2. Writers utilize the elements of realistic fiction to write their own.	What is the setting, including time and place?
3. Readers examine characters and their relationships in historical fiction.	What is a main conflict/problem? What strategies did the characters use to try to solve this conflict?
4. Readers make generalizations about the time periods and consider bigger ideas.	How did this conflict/problem get solved? What is the historical conflict in your story?
5. Readers develop an understanding of the structures and uniqueness of myths.	How do the characters relate to, or connect with, this conflict?
6. Readers use what they know about fiction to make meaningful comparisons and connections.	From what perspective is this story told? How does this impact the story?