

Historical Fiction Text Plan

March 2016

<p style="text-align: center;"><u>Standards</u> <u>Common Core</u></p> <p><u>Key Ideas and Details:</u> Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.</p> <p>Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.</p> <p><u>Craft and Structure:</u> Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone</p> <p>Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.</p> <p>Explain how an author develops the point of view of the narrator or speaker in a text.</p> <p><u>Integration of Knowledge and Ideas:</u> Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.</p> <p>Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.</p> <p style="text-align: center;"><u>California Content Standards for</u></p> <th data-bbox="610 262 1497 1898"><p style="text-align: center;"><u>Pre-Assessment:</u></p><p style="text-align: center;"><u>Questions to ask in beginning of unit:</u> <u>Using the book <i>Baseball Saved Us</i></u></p><ol style="list-style-type: none">1) What do you know about historical fiction? Write down what you know about HF.2) How does the setting influence your understanding of a historical fiction text?3) How are the problems the characters are facing in this time period different from problems in realistic fiction?4) How does the author help you understand the time period and how it affects the characters?5) What in this text seems to be more fiction, and what have we read that is more historically based?6) What more do you need to know about this time period in order to better understand this book?7) What do you think is the theme of this book?8) How does the author help us understand the different points of view?9) What evidence does the author give to support the central problem?<p>Before starting: Show book club video, asking what students see, modeling, getting them excited for book clubs. https://vimeo.com/55950554</p><p>“Were going to study what book clubs do” students have book clubs, “What does it look like, how are they sitting, how do they help themselves? what do we hear them say? What do we notice when they’re disagreeing? How are they helping each other say more?”</p><p>Then read aloud whole group, but students are already in book club groups, so they can practice dialogue.</p><p style="text-align: center;"><u>Bend I: Readers read closely for setting and conflict</u> <i>How can I read analytically, determining not only the physical setting (the time and place), of a story, but also the psychological setting.</i></p><p>Clarification Chart:</p><ol style="list-style-type: none">1) Roadblock (what it says)2) Question (what’s confusing?)3) Strategy (my next step)4) Clarification (what I think it means)</th>	<p style="text-align: center;"><u>Pre-Assessment:</u></p> <p style="text-align: center;"><u>Questions to ask in beginning of unit:</u> <u>Using the book <i>Baseball Saved Us</i></u></p> <ol style="list-style-type: none">1) What do you know about historical fiction? 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Literature:

Structural Features of Literature

Identify the forms of fiction and describe the major characteristics of each form.

Analyze the effect of the qualities of the character (e.g., courage or cowardice, ambition or laziness) on the plot and the resolution of the conflict.

Analyze the influence of setting on the problem and its resolution.

Define how tone or meaning is conveyed in poetry through word choice, figurative language, sentence structure, line length, punctuation, rhythm, repetition, and rhyme.

Identify the speaker and recognize the difference between first- and third-person narration (e.g., autobiography compared with biography).

Identify and analyze features of themes conveyed through characters, actions, and images.

Explain the effects of common literary devices (e.g., symbolism, imagery, metaphor) in a variety of fictional and nonfictional texts.

Critique the credibility of characterization and the degree to which a plot is contrived or realistic (e.g., compare use of fact and fantasy in historical fiction).

Write responses to literature:

- a. Develop an interpretation exhibiting careful reading, understanding, and insight.
- b. Organize the interpretation around several clear ideas, premises, or images.
- c. Develop and justify the interpretation through sustained use of examples and textual evidence.

Deliver oral responses to literature:

- a. Develop an interpretation exhibiting careful reading, understanding, and insight.
- b. Organize the selected interpretation around several clear ideas, premises, or images.

Bend I, Session 1:

Anchor experience: Readers enter into the world of the story.

Historical Fiction Resource (Characteristics of Historical Fiction)

TEACHING POINT:

“Readers read texts closely to be sure they are entering the world of the story—they pay attention to the setting the conflicts and the characters to be sure they are digging deeply into and making sense of all of the text right from the start.”

- Plan to zoom in on the setting, characters and conflicts in the text
- Stop quickly and note when you ‘realize’ that this story begins

- Generalize what you do as a reader to make an inference, saying “So I realize that..._____ because when I start a new scene or text in historical fiction, I am always scrambling, in my mind to figure out where the scenes take place, what is going on, and who is there.”
 - Point out specific details and word choice and model pulling the clues of the setting together to figure out where are and what is happening.
- As you read out, stop occasionally and prompt students to continue this work in their own minds, focusing on synthesizing the details of the text to build the world of the story.
- Stop to give students time to think and speak with partners
- Prompt students to discuss the scene laid out in front of them with details that focus on rich imagery.
- Prompt students toward empathizing with the main character. Going through emotions and experiences.
- Make connections with times they have had similar emotions.
- Focus in on the details
 - Reread bits of the text for what else they can find, and also cycling through having students work through having students think through the setting
- Ask students to begin reading their book club books, holding onto what they have already tried today.
- You might want to make a quick chart to use as they begin, a chart that captures the big work of the read aloud

Historical Fiction Readers...

- *Add up and synthesize details to make sense of the setting*
- *Envision where the scenes are taking place*
- *Work to empathize with characters we may not relate to*
- *Reread to notice micro events*
- *Point out major and minor conflicts between characters*

Bend I, Session 2:

Understanding the emotional and tonal importance of setting

TEACHING POINT:

“Readers track the emotional impact of the setting across a text and note when the scene changes, looking to see if that setting change has an effect on the tone of the scene as well”

- Plan to build of the last session, where students will begin thinking about the setting in their books
- You will teach your students that readers of historical fiction know that the setting (the place and time where the stories take place) has a literal component and an emotional one.
- Setting has multiple layers:

c. Develop and justify the selected interpretation through sustained use of examples and textual evidence.

- The tone of the time
- We track how emotions and tones change as the scene settings change---Specific places in which the author sets his/her scenes allows a reader to think more deeply
- The tone of the setting can help us identify how the characters identify the setting
- Setting across the text is important because it will shift and change.

BOOK CLUBS:

- Have students gather quickly to talk about the tone at the start of their books and how it relates to setting
- Then, send them off to their books to read, pushing them to make a plan for how much writing about reading they will get done that day, and what their focus will be for their work.

When students go off to work,

***can look differently...1. Students can do most of their reading for their clubs during class time, and their independent reading for homework or 2. You can reverse this

***can be planned differently...1. Can meet daily 2. The class is split in half with half of the clubs meeting Tuesdays and Thursday, the other half meeting on Wednesdays and Fridays

Watch for students who struggle to find language to match the complexities of the text

To scaffold, you can leave a word bank of adjectives to cover some of the most commonly used words like sad, mad, happy, and mean and encourage them to build off of the descriptives.

Bend I, Session 3:

Noticing layers of conflict within texts,

TEACHING POINT:

“Readers uncover the layers of conflict in historical fiction, being sure to note the time period conflicts as well as the more personal problems that we all face from time to time”

- Along with unfamiliar settings, one way that historical fiction can feel alienating to young readers is the conflicts that arise and how these conflicts are not relatable to adolescents living today.
- Teach students that readers of historical fiction, first, are sure to name the big historical conflicts in the texts they are reading, and imagine what that must have been like, and then, they focus on the smaller conflicts between and within people to create a full picture of the world of the story.

- Make a quick personal connection, like,

“So I was thinking about the books we are reading and how it is tough sometimes to relate to what is happening because it all happened so long ago. But one thing that struck me is that the people in our texts are just like us---they are just in really extreme circumstances.”

The guide gives an example to connect to, Hurricane Sandy, but you may want to think of a different real life connection of a devastating event

- Then, show students how you can use this real life personal connection to the mentor text and how this understanding enhances your reading of this shared text.
 - “The main conflict of this story is....but I can reread the text a bit, looking for smaller conflicts along the way---not to equate them, but to better understand the complexity and humanity of the situation.”

As you move about the classroom,

- Notice students reading, jotting on sticky notes or in notebooks, carrying on conversations (when appropriate).

Bend I, Session 4:

By now, students have met at least once in their clubs. They have written about their reading, including in this writing, reflections on the settings and the conflicts in the books they are reading.

TEACHING POINT:

“Readers use all they know to analyze characters. Historical fiction readers pay special attention to **how** characters react to the events of the text (and the events of history) to see what this reveals about their personalities, their hopes and dreams, their limitations”

- Teach students that we use all we know to think about and discuss our characters, but as historical fiction readers, we can pay special attention to how characters react to the events of the text (and the events of history) to see what this reveals about their characters’ personalities, their hopes and dreams, their limitations.
- Read aloud text can be used as a model
- Ask students to do this same reflection on the characters in their books---how do these characters react to the events happening to them and around them? What does this say about who they are?

As readers go back to their independent reading for the day, be sure to remind them that they will be talking with their clubs later that day. Remind them that the most important thing a club member can do is come to discussion, prepared with great and controversial ideas to talk about. Suggest that each student strive to get at least three great topics for conversation down on paper before talking.

The work should not be particularly new to them, a good assessment on this day is to see whether or not students are holding on to what they have been taught in the past about characters in texts---this should not feel like day one of character study.

ready some strategies for those who struggle and those who are ready for next steps. Here are a few ideas to help you as you confer and pull small groups during the course of this bend.

For Readers Who Need Extra Scaffolds	For Advanced Readers
Readers look for subtle details whose meaning changes as you read on in the story—small words, objects, or language that give insight into the characters as the story progresses	The reader often brings critical lenses to bear on the text, alert to how a text suggests certain ideas, lessons, and themes—and yet the reader also remains open to what the text suggests that is unexpected, new, or unusual.
Readers notice how and when characters change across a narrative, and how the author sheds light on these changes	The reader expects texts to convey complex ideas as well as more than one idea. When the reader talks about themes that the narrative illustrates, these themes are complex and the reader has to look closely at different parts of the text to articulate how these themes are developed. The reader often relates this thinking to his or her life, to other texts, and to the world at large.

Bend II: Readers examine the interaction and intersection of characters, events, and history

How can I examine and re-examine the interaction and intersection of characters, events and history, in order to come to deeper understandings of how these affect each other in to come to deeper understandings of how these affect each other in literature and history?

Bend III: Readers interpret personal and historical themes

How can I discern and trace themes within and across historical fiction, paying attention to how authors develop the individual roles of characters and of historical events to suggest these themes?

Bend IV: Readers consider the literary choices an author has made in relation to the themes they develop

How can I pay attention to and ponder the literary choices an author makes, so that I see more of the effect of these choices on the readers?