

## **Lessons from Fiction**

*Gretchen Wolfe*

### **Introduction**

“Stories give meaning to the human experience, and they are a powerful way of knowing and learning.” Gail E. Tompkins

Teaching young children has afforded me the opportunity to coach and sometimes referee my students through many different types of problem situations. I have experienced situations where the children have difficulty sharing materials, deciding who has the first turn, taking turns, and interacting respectfully with others. Although I spend the first weeks of school teaching strategies and procedures for avoiding those kinds of problems, role playing these situations with my class, and then revisit the strategies throughout the year, I find more work is needed. Through my years of teaching I have found that teaching problem solving within the curriculum is often limited to mathematics lessons in elementary school and it is a skill that is sorely needed. More situations where children can look at problems similar to the kind they experience, analyze the problems and develop solutions need to be embedded in lessons to help the children become more aware and less reactionary. The reading and writing blocks are excellent areas to embed these types of lessons.

I teach first grade at Henry M. Brader Elementary School and situations where children need to problem solve happen all through the day, every day. This year I am teaching a diverse class of 28 students in a self-contained classroom in a suburban school with a population of approximately 600 Kindergarten - 5th grade students. In Kindergarten the children learn about the elements of a fictional story or “story elements” and practice identifying the elements: characters, settings, problem/solution or plot, and story resolution. In first grade the children dig deeper to predict and identify the causes and effects of character actions and the changes that occur in the characters.

### **Rationale**

In my school district there is currently a large emphasis placed on reading and writing nonfiction text to prepare students for the state testing that occurs in third grade and beyond. Although children learn a great deal about their world by reading nonfiction text, they learn very little about life lessons and social interactions. Children’s books assimilate the modern child into literacy, and consequently into culture.<sup>1</sup> Children who miss out on reading fables and fairy tales miss the emotional connections that occur when

they read about the decisions and consequences of the actions of the characters. I want to design meaningful lessons for my students that will include fiction, with its valuable lessons, and insert them into the current curriculum. I want the children to look critically at fiction, its structure, its characters, plots, and resolutions and make connections to the stories. I want the children to recognize their connections and develop their thoughts into stories of their own. The connections should lead the children to be able to create characters that the children, as authors, can manipulate in thoughtful ways to help them think critically about the consequences of their own actions.

Through my participation in the Things That Happen in Fiction seminar, I have reread the classic story *Harold and the Purple Crayon*, this time looking at the story through a different lens - I looked at Harold as a problem solver. Each challenge that Harold encountered was overcome with ease through clever use of his purple crayon. I've used this particular piece of fiction in my classroom for many years focusing on setting changes and fantasy vs. reality but have not focused the reading on Harold's problem solving abilities. Harold is an excellent role model for problem solving. Using Harold's plight to foster discussion and role play seemed like a missed opportunity to me, an opportunity I could design a unit of instruction around.

Is fiction a worthy tool to teach children to respond to adversity in an appropriate way? Can children engage in reading fiction and interact and connect with it in meaningful ways? I have found through my years of teaching first grade that my students often have very emotional and immediate reactions to certain stories. Whether they identify strongly with the characters or perhaps the situations the characters find themselves embroiled in, the children respond quickly and often vehemently forming an opinion about the actions of the characters. I want to find a way to channel that engagement with a story into reflection about the characters' choices. Engaging children in interpreting story characters' feelings and motivations or disagreeing with text and challenging the ideas presented are some of the most effective experiences children can have with stories to promote reading comprehension.<sup>2</sup> I developed this unit to focus on the "problem" story element as a vehicle to help first grade children to learn ways to problem solve in their own lives. The children will identify and analyze the actions and behaviors of characters in fiction faced with problems, then use this knowledge to determine how to solve problems on their own. To do this, the children will first need to understand the elements of fiction.

### **Standards and Essential Questions**

This unit has two purposes in mind as I have designed it. The first purpose is more academically focused on having the children identify the problem - solution parts of fictional stories and craft their own fictional pieces focused around a problem - solution element.

This unit will address the CCSS reading standards for retelling stories, demonstrating understanding of the central message or lesson and describing major events in stories. It will also address the CCSS writing standard for writing a narrative recounting two or more events with detail, sequence, and closure. Listening, speaking, and language standards will also be addressed through the writing and sharing of written work throughout the unit.

The second purpose of this unit is to help children improve their social skills and become better problem solvers. We will focus on the essential question: What can we learn about problem solving from the characters in fiction?

The children will identify and analyze the actions and behaviors of characters in fiction. Possible character examples are Goldilocks, Pete the Cat, Olivia, Elephant and Piggie, Cinderella, Jack and the Beanstalk, Nate the Great, and Swimmy; all of whom are faced with problems and choose different routes toward a solution. The children can analyze these characters' problem solving methods and choices for effectiveness and application in their own lives. The children will use a five-step problem solving method<sup>3</sup> to analyze the character's actions, possibly identify alternative actions, then role play situations where the same 5 steps can be used by the children to solve problem situations they encounter.

### **The Five Step Method**

In order for the children to be able to problem solve in thoughtful and reflective ways, I will have to teach them a strategy or steps to follow when approaching a conflict. I looked for a problem solving approach that mirrored the problem solving steps we use in mathematics. The children are already familiar with the steps we use in mathematical problem solving and I think it will be easier to internalize because of its familiarity.

The five step method for problem solving is as follows: identify the problem, brainstorm solutions, select a solution strategy after looking at the advantages and disadvantages of the strategy, explore /implement the strategy, and evaluate the effectiveness of the strategy.<sup>4</sup> These steps will be reviewed, modeled, role played, and applied to the stories we read throughout the year.

### **Elements of Fiction**

In order to teach my students the elements of fiction, I had to understand them more deeply myself. Participation in the Delaware Teachers' Institute afforded me the chance to dig deeply into fiction. Our seminar leader, David Teague, is a children's book author himself. He provided us with a great deal of fiction to read and analyze, both adult and children's literature. As we read we also discussed the elements of fiction.

E.M. Forster tells us that story is “a narrative of events arranged in their time sequence.”<sup>5</sup> This definition is straightforward and succinct. In our seminar *Things that Happen in Fiction*, we discussed a definition of “story.” We defined story as: *why* the character did what he or she did. I found this definition thought provoking. I began to apply this definition to the children’s stories I had read and found that I enjoyed looking at stories in this way. Rather than merely identifying a sequence of events, I focused on the reasons behind the events – going deeper into a story. It made me think about how I would handle the situations in which the characters were placed. If I were Pete the Cat, would I deal with the ruination of my new shoes by continuing on my journey with a positive turn of phrase or would I instead become upset or sullen? Would I stop to try to wash the colors off my new shoes? There were many different reactions that Pete could have had, which one made the best story? This way of thinking is my goal - what I want my students to do when they read stories and encounter problems in their lives, I want them to think about all the possible reactions to a situation and choose the best solution to implement.

Once we defined story in our seminar, we focused our attention toward identifying the elements of a story. Authors of fiction have a “storytelling toolbox” of sorts. Within the toolbox we identified setting, style, flat and round characters, plot, and point of view as some of the crucial tools of storytelling.

## Setting

Setting is usually defined as time and place, but setting has many facets that sometimes get overlooked. In the past I have not spent a great deal of time teaching my students to recognize the importance that setting can have in a story. As I have spent time reading and researching elements of fiction, I have come to recognize its importance in stories and value in the classroom. In stories like *Where the Wild Things Are* by Maurice Sendak, the setting is almost its own character. The story would not have been as powerful if Jack had traveled to his own backyard and met the wild things, traveling to an island of wild things is more impactful to the story. The island helped to separate Jack from his home, made him unique among the wild things, and allowed him to have an exotic adventure.

There are different types of settings such as backdrop settings that set the stage for the story but are relatively unimportant to the plot of the story. We see these settings in Mo Willems’ *Elephant and Piggie* books. The illustrations have little sense of location and the dialogue between the characters does not always give the reader a sense of place. In contrast, integral settings are specific, elaborated and essential to plot of the story.<sup>6</sup>

There are dimensions of setting to be considered as part of the elements of story. They are location which can be essential to the plot, such as in *Country Mouse, City Mouse*. Weather can sometimes be essential to the plot, such as in *Hurricane* by David Wiesner.

Time period can also be integral to the setting of a story as in past, present, or future as well as both time of day and passage of time.<sup>7</sup>

## Style

I would define style as the author's word choice, use of literary devices, the pattern or cadence of his or her words. First grade students are often introduced to the following literary devices when reading fiction: hyperbole or exaggeration is used for emphasis or effect.<sup>8</sup> Imagery which is the use of descriptive or sensory words to create a picture in the reader's mind.<sup>9</sup> Symbolism which is the use of a person, place, or thing as a symbol to represent something else.<sup>10</sup> Comparison such as similes and metaphors, and tone which is the overall feeling or effect the author produces through word choice and use of other literary devices.<sup>11</sup>

Identifying the literary devices listed above, when they occur in texts, is an exercise that commonly takes place in first grade. It is a good first step but identifying a literary device should lead to the question: Why did the author choose to use this device? or What impact does the use of this device have on the story? Tone in particular will be the focus of my instruction in the use of literary devices. The tone of the story and problem solving outcomes seem to often be connected in children's literature. Pete the Cat stories have a very lighthearted tone as he overcomes obstacles and remains happy-go-lucky. In contrast *Alexander and the Terrible, Horrible, No Good, Very Bad Day* has a moody tone as the main character faces situations he finds problematic and runs through a range of emotions. To build a good foundation for the understanding of the use of literary devices and their impact on the story and enjoyment of the reader, I will challenge my students to read like an author and look for instances where the tone is set (or changes) in a story.

## Characters

"Characters are the people or personified animals who are involved in the story. Characters are often the most important structural element because the story is centered on a character or group of characters."<sup>12</sup> Characters are developed through description of their appearance, actions, dialogue, and monologue.<sup>13</sup> In children's books the pictures are often an integral part of developing the character and helping to move the plot. The pictures help depict the characters' moods, reactions, appearances, and actions. Both dialogue and monologue help readers interpret a character's actions and infer meaning.

Stories can contain flat and round characters. According to E.M. Forster, "Flat characters are sometimes called types, and sometimes caricatures. In their purest form, they are constructed around a single idea or quality."<sup>14</sup> Round characters are much more developed and integral to the story. "The test of a round character is whether it is capable of surprising in a convincing way. If it never surprises, it is flat. If it does not convince, it is a flat pretending to be round."<sup>15</sup> Thoughtful discussion around a character and his or

her actions can provide opportunities for analyzing a character's traits, actions, dialogue with other characters, and importance in a story.

## Plot

Plot is usually defined as the sequence of events that take place when characters are involved in conflict situations.<sup>16</sup> “The main characters want to achieve a goal, and other characters are introduced to oppose the main characters or prevent them from being successful. The story events are set in motion by characters as they attempt to overcome conflict, reach their goals, and solve their problems.”<sup>17</sup>

“There are only two plots: (1) A person goes on a journey (2) A stranger comes to town”<sup>18</sup>

The quote above was a catalyst for a good deal of discussion in our seminar. Our seminar leader encouraged us to think of the quote as the two basic things that happen in fiction: a challenge comes in search of us or we go in search of a challenge. Since we defined story as *why* the character did what he or she did, we proposed a definition of plot as: plot=character, the actions of the character drive the plot.

I often introduce plot to the children as the sequence of events that include the problem/solution parts of the story. In “kid friendly” terms I define the problem as: the main character(s) wants something, and something gets in the way of him or her getting it. I describe the solution as: how the character(s) goes about trying to overcome obstacles to getting what he or she wants. In the past I have directed the children to look for the series of events in which these types of things happen, describing it as the plot. For this unit I am going to define plot as the action of the character, this seems like more a “kid friendly” way of defining plot.

“Conflict is the tension or opposition between forces in the plot, and is what interests readers enough to continue reading the story.”<sup>19</sup> This is another area where, in the past, I did not focus a great deal of instruction. Determining where the conflict takes place in a story has always been an important aspect of understanding the stories we read, but delving deeper into the story to determine between whom or what the conflict takes place leads us to look more closely at reasons for the conflict and how to go about solving it. Commonly, conflict occurs between a character and nature, between a character and society, between characters, or within a character (person vs. himself)<sup>20</sup>

Generally the plot is developed through conflict introduced early in the story, developed through the middle of the story, and solved at the end.<sup>21</sup> In first grade we teach the children to identify the events at the beginning, middle, and end of the story, which is a good skill to help them sequence a story when retelling it. But to dig deeper and help the children understand plot I will introduce the four components of plot development.

The components are: problem – conflict (beginning), roadblocks – obstacles the characters face while attempting to solve a problem (middle), the high point – a point in the action when the problem is about to be solved (separates the middle and end), solution – roadblocks are overcome and the problem is solved (end)<sup>22</sup>

### Point of View

“Point of view is the angle of considering things, which shows us the opinion, or feelings of the individuals involved in a situation. In literature, point of view is the mode of narration that an author employs to let the readers “hear” and “see” what takes place in a story.”<sup>23</sup> There are four points of view in stories<sup>24</sup>: first-person – tells the story through the eyes of one character as in Judith Viorst’s *Alexander and the Terrible, Horrible, No Good, Very Bad Day*, omniscient – the narrator is all-knowing and tells readers about the characters’ thought processes and shows the readers what the characters say and do as in William Steig’s *Doctor DeSoto*, limited omniscient – the narrator tells the thoughts of one character as in Leo Lionni’s *Alexander and the Wind-Up Mouse*, objective – the narrator tells the action and dialogue but does not tell what the characters think or feel as in Arnold Lobel’s Frog and Toad stories.<sup>25</sup>

By looking closely at the elements of story and digging deeper into the five main elements I was able to see missed opportunities in my reading comprehension instruction for taking the children from a surface understanding into a place where they can make more meaningful connections with texts. My next step in developing this unit was looking at the 3 main genres of creative writing that we identified in seminar to see if I could incorporate them into my unit.

## 3 Main Genres of Creative Writing

### Poetry

In seminar we read “*Out, Out*” by Robert Frost, *Out of the Dust* by Karen Hesse, and the ballad of *Sir Patrick Spens*. Each of these poems caused an emotional response from the readers. Robert Frost’s poem caused reactions of horror and disbelief as we read his account of the death of a child. Karen Hesse’s book, a beautifully written account of a young girl’s struggle living in the dust bowl also elicited emotional reactions as she worked through pain and tragic loss. Part of the magic of that book was the author’s choice to use poetry to tell the story, the flow of the language making the tale more compelling. The ballad of *Sir Patrick Spens* had a difficult dialect to read aloud but that very same use of language gave the ballad a very specific sense of time and place.

Because of pacing guides and test preparation, poetry is often overlooked as a tool for teaching reading comprehension or as a genre worthy of writing. It is not as highly regarded as a tool for teaching reading comprehension because poetry for young children

can appear to have simpler themes. There are poems written for children in which overcoming conflict appears as a theme. Shel Silverstein's narrative poem *The Giving Tree* is an excellent example of this. The boy who encounters many obstacles looks to the tree for support. The fate of the tree and the choices the boy makes stimulates emotional discussion. The emotional element of poetry deserves more focus in our first grade curriculum.

## Fiction

Fiction is an expressive narrative. It often emphasizes the development of a character and can be realistic or make believe. Examples of this genre are science fiction, fantasy, realistic fiction, mysteries, and historical fiction.

## Drama

Drama explores conflict and feeling, which makes it an excellent source of material for problem solving. Examples of drama are plays, improvisation, role play, mime, puppetry, and performance poetry. Dramatization and role play are used routinely in my first grade classroom. I have found it to be one of the most powerful tools for teaching reading comprehension. Once children have read a text they act out the parts and start to develop empathy for the character – step into their shoes, so to speak. The children paraphrase the text and use their own innovations to convey meaning in powerful ways. It is also a hands-on way to involve children with varied learning styles to interact with text.

## Strategies

### Learning Centers

Learning centers are an integral part of the first grade learning framework. Literacy centers are designed for students to work in small groups of three for 20 to 30 minutes each day. The activities are designed to reinforce skills previously taught in the areas of phonics, vocabulary, writing, reading comprehension, and phonemic awareness. For this unit the learning centers are focused on writing and reading comprehension. The children rotate to visit each center once during the week. The center activities are differentiated when possible to accommodate ability level differences.

### Role Play

While the children are reading about the problems book characters are experiencing and working through, the students should be looking carefully at point of view. While exploring point of view the children can role play or act out stories. They can take an additional step and role play different solutions to a problem that they have improvised.



## Cooperative Learning

In cooperative learning groups, students work together in heterogeneous teams to master the material presented. Three concepts are integral to successful cooperative learning: individual accountability, equal opportunities for success, and team rewards. Throughout this unit the children will work in small cooperative learning groups for both reading and writing text.

## Literature Circles

Literature circles are small, temporary discussion groups where student members take on different roles while working together to construct meaning from text. When the children are reading and responding to literature they will work in groups to complete story element graphic organizers, retell the story, or identify the lesson/central message. In these groups the children work together to complete tasks but have separate roles within the group such as monitor, scribe, illustrator, and reporter. When group work is completed the groups share their process, thinking, and conclusions with the whole class.

## Direct instruction

Direct instruction is the teacher-led presentation of content to students through demonstration, lecture, or viewing/listening to other media sources. Definitions of story elements will be presented through direct instruction and modeling.

## Writing Workshop

Writing workshop is conducted in a daily writing block where student authors work together through the writing process. In this unit the children will work together in the prewriting stage to craft ideas then revise and edit their written work.

## Activities

This unit is designed to be taught over time in a combination of subject areas and revisited, not as a brief continuous unit of instruction. First the elements of story, characters, setting, problem, solution/resolution will be introduced through the reading aloud of various trade books early in the school year. Each trade book chosen should exemplify a specific story element, and be presented as either a read aloud or choral reading (when class sets of the book are available). Once the story element is introduced the children will work together to identify the story element and determine its importance or meaning within the story. Problem and solution will be the last focus introduced to the children because these elements will be the focus of the children's writing later in the unit.

Once the elements of story have been introduced the focus of instruction will shift to point of view. Activities include acting out stories and acting out alternative solutions (both successful and unsuccessful) that the children have brainstormed. This is where an introduction of the 5-step problem solving model and the decision tree will take place for the children to have a means of coming up with the best solution for a situation.

The next piece of this unit will focus on writing a story. The children will craft a piece of writing by first focusing on a problem that they would like to solve. Once the children have determined what the problem will be they will create characters, set the story in a specific time or place, and begin to build the action toward solving the problem. Then the children will story board their ideas as a prewriting organizer for their piece. Once the story board is complete the children will write their stories.

As an extension to the writing segment of this unit, the stories the children have written should be revisited and reworked. As different genres of writing are introduced the children will change their stories into that genre. For example, as the children read poetry and learn about literary elements they can retell the story in a narrative poem form. As we read plays and discuss how the action is driven by the dialogue, the children can turn their stories into a reader's theater piece.

As a culminating activity the children will dress as a character from their book, poem, or play, share their work and answer questions from classmates or visiting audience members.<sup>26</sup> Below I will share three lesson examples from the scope of this unit.

### Lesson One

This lesson will be repeated as needed using different trade books that exemplify the story element that is the focus of the lesson. I will teach this lesson early in the year and I might begin with David Shannon's *Duck on a Bike*. In the story the main character is Duck, however there are many secondary characters. Duck is an interesting character because he is not afraid of a challenge and behaves in surprising ways. After defining a character as a person or animal in a story and directing the children to listen and look for descriptions of the character's actions and dialogue I will read the book aloud. After the read aloud and some pair-share discussions, the children will create a character web (see appendix B) and write a brief description of the character using details from the story to support their conclusions about Duck's character.

Subsequent lessons about characters will include an introduction of the idea of flat and round characters and comparing characters from different stories. Each story element will be introduced in a similar manner and revisited until the children are comfortable with identifying the elements and can begin to determine motivations for actions and themes within a story.

## Lesson Two

After the children have been introduced to character, setting, and plot story elements I will move them to problem and solution. The children will be the “problem detectives” looking for the place where a problem has occurred as I read aloud a story such as *Pete the Cat, I Love My White Shoes*. This story has a repeated problem, Pete’s new white shoes change colors as he steps in different substances. Pete’s reaction is to accept, adapt, and move on. The children will record this information on a problem-solution graphic organizer (see appendix C) and write a comparison of Pete’s problem solving approach with another character from fiction, such as Ramon from Peter Reynold’s *Ish*.

Next I will introduce point of view because I want the children to consider this when we look for the characters’ motivations for solving problems. Reading a book such as Judith Viorst’s *Alexander and the Terrible, Horrible, No Good, Very Bad Day* and asking the children to role play the events, exchanging the roles to see the different viewpoints. The children could rework the book events giving Alexander a very positive outlook instead of his pessimistic outlook.

Throughout this part of the unit I will make an effort to connect all these situations to the children’s real life experiences, connecting the 5 step problem-solving method (identify the problem, brainstorm solutions, select a solution strategy after looking at the advantages and disadvantages of the strategy, explore /implement the strategy, and evaluate the effectiveness of the strategy) to each problem and guiding the children toward informed decision making.

Learning centers are introduced during the reading block. The children will listen to the books we read on CD at the listening center. Once the group of three children have listened to the story they will form a small literature circle and discuss the problem and solution elements of the story. The child who is assigned as scribe will record the group’s thoughts on a graphic organizer (see appendix C).

## Lesson Three

After the children demonstrate comfort with identifying story elements, point of view, manipulating the 5 step problem-solving method, and using the decision tree (see appendix E) I will introduce story writing. I will choose mentor texts with simple text that is written to appear like a first grade child has written it, such as David Shannon’s books, as well as more complex texts from Leo Lionni. I will direct the students to start their story planning by creating the problem first. Then I will have them build characters to draw and map. Next the setting(s) will be created and last I will have the children consider the actions to solve the problem. They will be directed to develop a plot that helps the reader understand why the main character is performing the actions. Once these pieces have been created the pieces can be story boarded (see appendix D).

Once the stories have been planned the children can begin to write their stories. I will pull examples of writing mini-lessons from analysis of the work as it is being written and try to focus the lessons to address where I see large areas of need. Once the stories have been completed we will bind them, publish them, and have a sharing celebration.

When poetry is introduced in a genre study I will have the children revisit their stories. They can take their created story and highlight the strong verbs and descriptive words and rewrite their stories into narrative poems. Any genre that is studied could be a source of this writing extension. The children could write letters as characters from their stories, persuasive pieces, and advertisements for their story books, even turn their stories into mysteries.

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## Teacher Resources

Johnson, Crockett. *Harold and the Purple Crayon*. New York: Harper & Row, 1955.

Excellent example of working through a problem.

Lionni, Leo, and James Ss. *Swimmy*. Weinheim: Beltz & Gelberg, 2004.

Demonstrates working together to solve a problem.

Litwin, Eric, and James Dean. *Pete the Cat: I Love My White Shoes*. New York: Harper, 2010.

Demonstrates a positive attitude when problems occur.

MacDonald, Alan, and Gwyneth Williamson. *Beware of the Bears!* Waukesha, Wis.: Little Tiger Press, 1998.

A great example of retaliation backfiring!

Reynolds, Peter. *Ish*. Cambridge, Mass.: Candlewick Press, 2004.

Main character demonstrates a positive attitude.

Rynbach, Iris. *The Soup Stone*. New York: Greenwillow Books, 1988.

A classic tale as an example of working together.

Viorst, Judith, and Ray Cruz. *Alexander and the Terrible, Horrible, No Good, Very Bad Day*. New York: Atheneum, 1972.

Many problem occur throughout this story.

Willems, Mo. *Should I Share My Ice Cream?* New York: Hyperion Books for Children, 2011.

An excellent model for decision making and sharing.

## Appendix A

### Common Core Standards

This unit will address the following CCSS reading and writing standards:

#### CCSS.ELA-LITERACY.RL.1.2

Retell stories, including key details, and demonstrate understanding of their central message or lesson.

Appendix A

#### CCSS.ELA-LITERACY.RL.1.3

Describe characters, settings, and major events in a story, using key details.

#### CCSS.ELA-Literacy.W.1.3

Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure.

#### CCSS.ELA-Literacy.L.1.1

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

#### CCSS.ELA-Literacy.SL.1.1

Participate in collaborative conversations with diverse partners about *grade 1 topics and texts* with peers and adults in small and larger groups.

Essential Question: What can we learn about problem solving from the characters in fiction?

What are the elements of story (fiction)?

How do the characters' actions in fiction move the plot forward?

What kinds of challenges do the characters in fiction have to overcome?

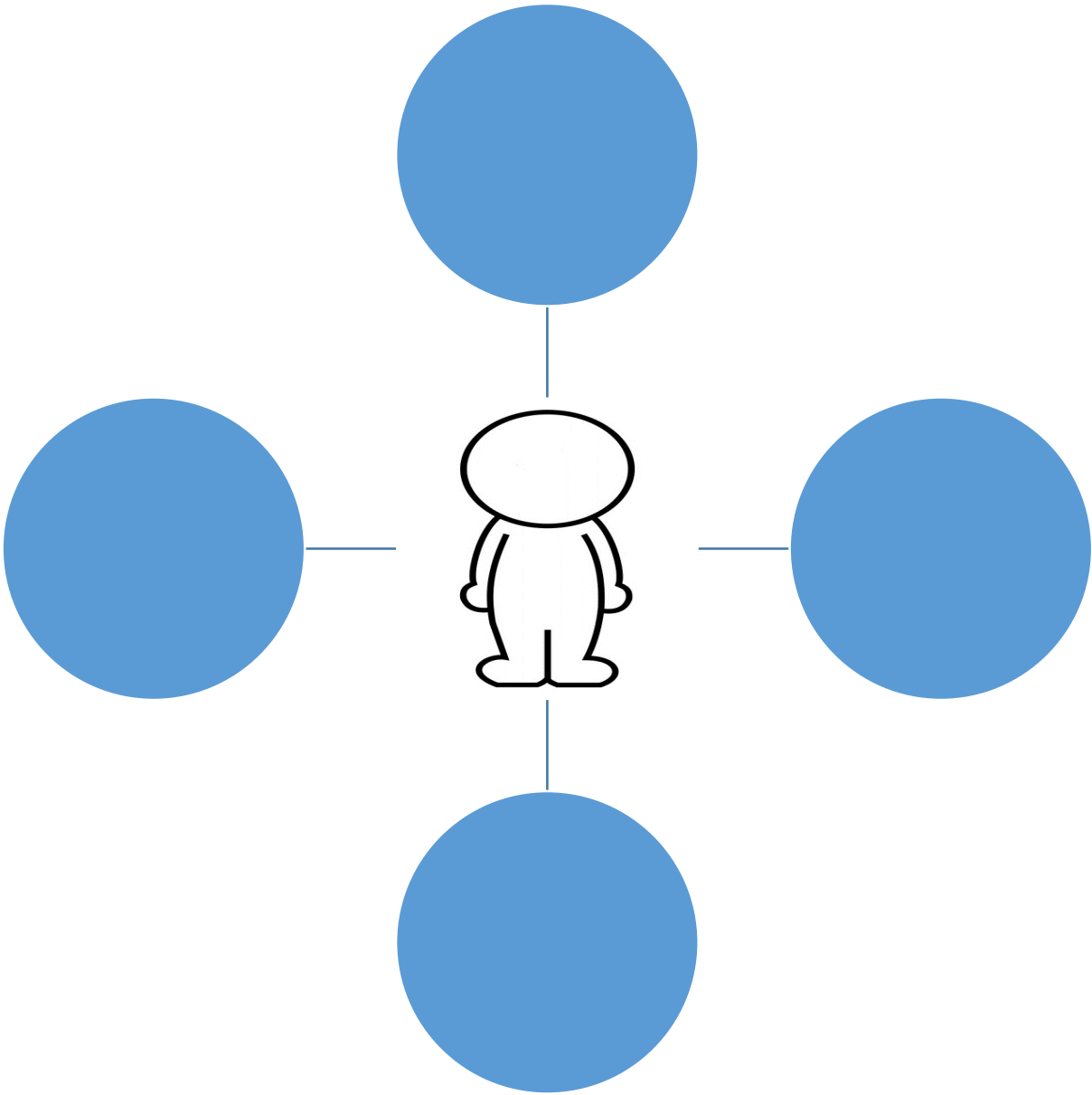
How do characters in fiction overcome the challenges they face?

Why do people write stories (fiction)?

From where do the ideas for a story come?

Appendix B

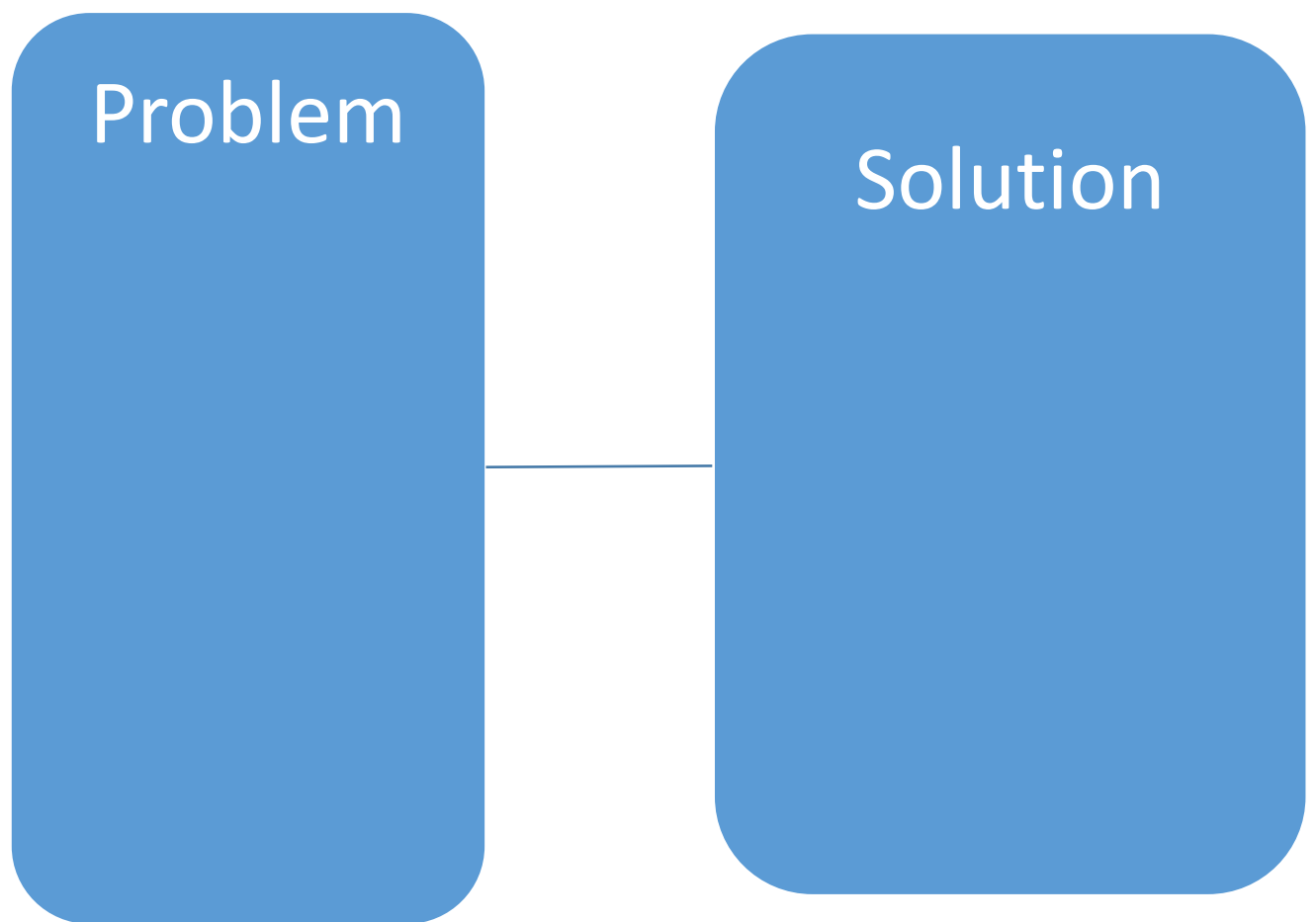
Character web





## Appendix C

### Problem – Solution



Appendix D

Story board


Appendix E

Decision Tree

Decision: \_\_\_\_\_

Pros 😊

\_\_\_\_\_  
\_\_\_\_\_

Cons ☹️

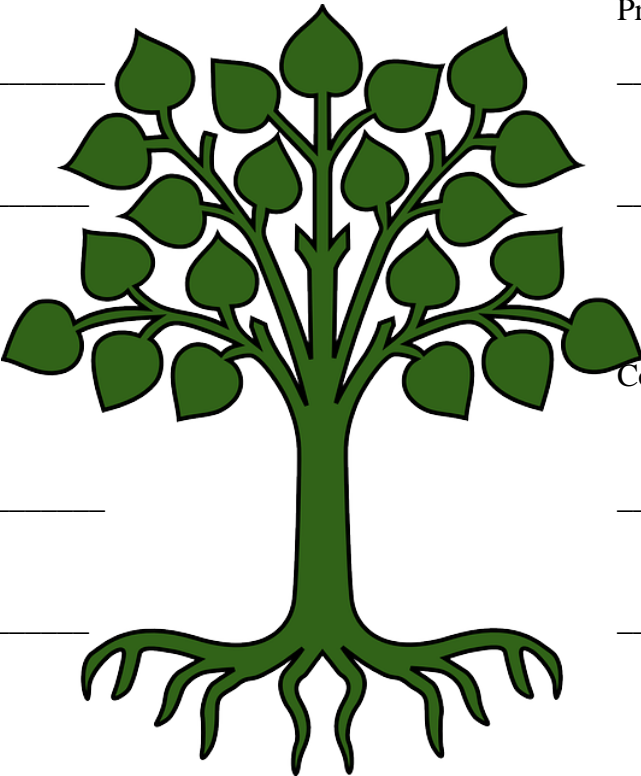
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Pros 😊

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Cons ☹️

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Choice 1

\_\_\_\_\_

Choice 2

\_\_\_\_\_

Problem:

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## Endnotes

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<sup>1</sup> Jennifer Shaddock page 155

<sup>2</sup> Lawrence R. Sipe The construction of literary understand by first and second graders in oral response to picture storybook read-alouds, reading research quarterly. Vol. 35, no 2 pp. 272.

<sup>3</sup> Banks, James A. An Introduction to Multicultural Education. Boston: Allyn and Bacon, 1994.

<sup>4</sup> Ibid. p

<sup>5</sup> E.M. Forster, Aspects of the Novel page 23

<sup>6</sup> Tompkins, Gail E. Literacy for the 21<sup>st</sup> Century 3ed edition page 290

<sup>7</sup> Ibid, 290

<sup>8</sup> <http://www.thefreedictionary.com> (accessed October, 2015)

<sup>9</sup> Tompkins, Gail E. Literacy for the 21<sup>st</sup> Century 3ed edition page 296

<sup>10</sup> Ibid, 296

<sup>11</sup> Ibid, 296

<sup>12</sup> Ibid, 284

<sup>13</sup> Ibid, 288

<sup>14</sup> E.M Forster, Aspects of the Novel, page 49

<sup>15</sup> Ibid, 55

<sup>16</sup> Ibid, 288

<sup>17</sup> Ibid, 284

<sup>18</sup> Unknown origin

<sup>19</sup> Tompkins, Gail E. Literacy for the 21<sup>st</sup> Century 3ed edition page 284

<sup>20</sup> Ibid, 284

<sup>21</sup> Ibid, 285

<sup>22</sup> Ibid, 285-6

<sup>23</sup> <http://literarydevices.net/point-of-view/>

<sup>24</sup> Tompkins, Gail E. Literacy for the 21<sup>st</sup> Century 3ed edition page 291-2

<sup>25</sup> Ibid, 292

<sup>26</sup> Ibid, 47

Curriculum Unit  
Title

Lessons from Fiction

Author

Gretchen Wolfe

**KEY LEARNING, ENDURING UNDERSTANDING, ETC.**

Reading fiction helps us understanding ourselves.

**ESSENTIAL QUESTION(S) for the UNIT**

What can we learn about problem solving from the characters in fiction?

**CONCEPT A**

Understanding Fiction

**CONCEPT B**

Problem Solving

**CONCEPT C**

Writing Fiction

**ESSENTIAL QUESTIONS A**

What are the elements of story (fiction)?  
How do the characters' actions in fiction move the plot forward?

**ESSENTIAL QUESTIONS B**

What kinds of challenges do the characters in fiction have to overcome?  
How do characters in fiction overcome the challenges they face?

**ESSENTIAL QUESTIONS C**

Why do people write stories (fiction)?  
From where do the ideas for a story come?

**VOCABULARY A**

Characters (flat and round), setting, problem, solution, resolution, plot

**VOCABULARY B**

point of view  
decision

**VOCABULARY C**

genre

**ADDITIONAL INFORMATION/MATERIAL/TEXT/FILM/RESOURCES**