Setting, Plot, Character, Dialogue & Theme

Content Area: **Language Arts**
Course(s): **Creat Writ 2H**
Time Period: **Semester 2**
Length: **5 weeks**
Status: **Published**

Standards

R	Reading
RL.CR.9–10.1	Cite a range of thorough textual evidence and make relevant connections to strongly support analysis of multiple aspects of what a literary text says explicitly and inferentially, as well as including determining where the text leaves matters uncertain.
RL.CI.9–10.2	Determine one or more themes of a literary text and analyze how it is developed and refined over the course of the text, including how it emerges and is shaped by specific details; provide an objective summary of the text.
RL.IT.9–10.3	Analyze how an author unfolds and develops ideas throughout a text, including how complex characters (e.g., those with multiple or conflicting motivations) develop, interact with other characters, and advance the plot or develop the theme.
RL.TS.9–10.4	Analyze how an author's choices concerning the structure of a text, order of the events within it (e.g., parallel plots), and manipulation of time (e.g., pacing, flashbacks) create specific effects (e.g., mystery, tension, or surprise).
RL.PP.9–10.5	Determine an author's lens in a text (including cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature) and analyze how an author uses rhetorical devices to advance a point of view.
RL.MF.9–10.6	Analyze, integrate, and evaluate multiple interpretations (e.g., recorded or live production of a play or recorded novel or poetry) of a single text or text/s presented in different formats (visually, quantitatively).
RL.CT.9–10.8	Analyze and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) how an author draws on, develops, or transforms source material historical and literary significance (e.g., how a modern author treats a theme or topic from mythology or a religious text) and how they relate in terms of themes and significant concepts.
W	Writing
W.NW.9–10.3	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
W.NW.9–10.3.A	Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
W.NW.9–10.3.B	Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
W.NW.9–10.3.C	Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
W.NW.9–10.3.D	Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
W.NW.9–10.3.E	Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.
W.WP.9–10.4	Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a

	new approach; sustaining effort to complete complex writing tasks; seeking out feedback and reflecting on personal writing progress; consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience.
W.RW.9–10.7	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
SL	Speaking and Listening
SL.PE.9–10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
SL.PE.9–10.1.A	Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
SL.PE.9–10.1.B	Collaborate with peers to set rules for discussions (e.g., informal consensus, taking votes on key issues, presentation of alternate views); develop clear goals and assessment criteria (e.g., student developed rubric) and assign individual roles as needed.
SL.PE.9–10.1.C	Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
SL.PE.9–10.1.D	Respond thoughtfully to various perspectives, summarize points of agreement and disagreement, and justify own views. Make new connections in light of the evidence and reasoning presented.

Enduring Understandings

Creative writers develop a story's setting, plot, characters, dialogue, and theme to create a sensory experience for readers.

The setting is important because it allows readers to imagine a specific time and place.

A story's structure is an inherent part of plot.

A story's protagonist must be a round character who commits several actions that indicate her moral or mental attitude.

A character's speech is important in developing the plot and characterization.

Unlike everyday conversation, dialogue is shaped and it exists to advance and deepen the story.

Writing is a process of discovery; therefore, the writer should not begin a story knowing its theme.

Essential Questions

How do I create an authentic place that is populated with realistic, complex characters?

How can setting interact with character and mood to support a central theme?

How can I work my way to the beginning of my story?

What makes a vibrant scene?

Why is character almost always greater or equal to plot?

How can I develop my story's protagonist?

When and how do I use dialogue to enhance my story?

What should I avoid when inserting dialogue in my story?

How can I write great dialogue?

Why should I embark on a story without knowing its theme?

Knowledge and Skills

Students will learn the following:

Place + time = setting

A character's mood is her emotional and intellectual attitude in a story.

Setting is the foundation on which the character stands.

A character's mood determines which aspect of a setting the writer chooses to focus on.

Plot is the set of events of a story.

The organization of a story may be chronological or it may be interspersed with **flashbacks** (narrator goes back in time to narrate some backstory) and **flashforwards** (narrator goes forward in time to narrate some future story).

A story's structure can be broken down into four basic components: the **conflict**; the **escalation,** or rise in complication; the **climax**, or turning point; and the **denouement** and conclusion.

It is more exciting to begin a story **in medias res** or in the middle of things.

The more the writer knows about her characters, the more clearly defined they will be on paper. It is important for the writer to know her characters' **backstory** (the history of the story prior to page one of the written text) if the reader is to have some idea of their **futurestory** (the future of the story after the last page of the written text) after the story ends.

They will have to decide which of the story's events should be handled through **exposition** ("telling" or "explaining," as differentiated from scene, which is "live" action) and which should be handled through **scene** ("live action," in which the reader views events as they unfold; there is often dialogue in a scene).

Our plots come from all around us: from our own compelling experiences; the newspaper; eavesdropping on others' conversations;

and stories we've read.

The word *character* comes from the Greek *kharakter,* which means *engraved mark*. Our characters must be different from one another.

A story's **protagonist** must almost always be **round** (a developing three-dimensional character) while peripheral characters may often be **flat** (a static and undeveloped character of two dimensions).

An **antagonist** is someone who provides a contest with the protagonist.

A **foil** is a flat character who, by contrast, is used to enhance another character.

Developing a character as round can be done in the following ways: develop a character chart outlining the character's life; conduct an interview with the character; include actions in the story that shed light on the character's personality; use dialogue; and, include exposition or summary.

Taking traits from people we know or know of will help in the creation of a character of our own.

Direct dialogue occurs when two or more people are speaking in a scene as opposed to **indirect dialogue** which is reported speech.

Using direct dialogue creates a scene whereas indirect dialogue is exposition.

Both direct and indirect dialogue advance the story and keep up its pace.

Dialogue should not be done in a question and answer format.

Theme is the central meaning of the story derived from the characters' actions and reactions in relation to the plot.

If you go into a story knowing its theme, the story will most likely sound didactic.

Allow yourself the pleasure of discovering what your story means.

Students will be able to do the following:

Identify all references to setting in a draft and determine to what extent they are addressing our five senses.

Take a story they have written and outline the plot points and make sure they have established the conflict early in the story. Students should also confirm that they have a rise in tension before some kind of resolution.

Create a list of characters who are inherently bad and give them some redeeming qualities. Conversely, create a list of characters who are good and give them some flaws.

Interview a character from one of their stories. Prepare a list of questions to ask their character.

Write stories that reflect an understanding of setting, plot, character, dialogue, and theme.

From *Mooring Against the Tide: Writing Fiction and Poetry* (2nd edition) - Jeff Knorr and Tim Schell

Transfer Goals

Students use the elements of fiction in their own writing.

Students transport readers to their own universe through poetry and verse.

Assessment

Formative:

- Exit tickets
- Openings and Closings
- Strategic Questioning--higher order thinking/Philosophical thinking skills
- Think-pair-share
- Jigsaws
- Socratic Seminars
- Discussion
- Participation
- Four Corners
- Quick Writes
- Dialectical Notebook
- Walk and Talks

Benchmark Assessments:

- Research Simulation Exercises
- Vocabulary in context and analysis necessary for tracing the argument
- Synthesis Essays
- Evidence Based Selected Response Exercises
- Various Literary Analysis Tasks
- Grammar and Language Conventions

Summative:

- Formal Writing
- Game Design
- Socratic Defense
- Presentations
- Vocabulary
- Participation
- Four Corners
- Quick Writes
- Dialectical Notebook
- Walk and Talks

Modifications

Modifications for Diverse Learners

Please note this is not an exhaustive list. Please refer to the individualized education plan or 504 plan for accommodations and modifications that are individualized to the student.

General Modifications based on student individualized educational needs may include the following:

- Activity Choice
- Personally/Individually meaningful activities
- Hands-on, multimodal activities
- Involvement in goal setting and assessment activities
- Response options

Special Education/IEPs

- Previewing information/materials

- Questioning techniques
- Brainstorming and webbing
- Pre-teaching or reviewing strategies
- Study Skills
- Visual demonstrations, illustrations, or models
- Timelines for assignments
- Think-alouds, self-talk
- Journal entries
- Rubrics and checklists
- Peer review and coaching
- Individual conferencing with teacher(s)
- Graphic organizers
- Scaffolded questions
- Priority seating/Seating arrangements to minimize distractions, provide positive student models
- Written & oral directions
- Chunking of text/questions
- Kinesthetic activity
- Manipulatives
- Visual prompts/ use of images
- Differentiated instruction
- Guided notes/ class note exchange
- Reteaching concepts/ check for understanding
- Extra time 50%
- Study guide
- Oral testing as needed
- Test modification
- Project based learning

- Individualized instruction
- Practice exercises
- Cooperative learning groups - arranged based on strengths of students
- Buddy systems
- Group roles (timekeeper, recorder, encourager, materials messenger, listener)
- Gesture-signal
- Types of questioning, readings, and writing assignments

504s

- Study Skills/Extended Time on Assessments
- Priority seating/Seating arrangements to minimize distractions, provide positive student models
- Written & oral directions
- Chunking of text/questions
- Extra time
- Study guide
- Oral testing
- Test modification

ML Students

- Incorporate native culture and language
- Learning about students' cultural background is critical
- Communicate one on one with ELL teacher
- Scaffold native language
- Introduce new material using visuals
- Employ ELL translation devices/materials
- Practice a variety of activities: Talk and Turn/Group work
- Pre-teach vocabulary
- Provide extended time
- Discuss alternate responses

- Plan verbal and written instructions
- Introduce and instruct students on resources including eDictionaries
- Repeat and rephrase English phrases, sentences, and stories

At Risk Students

- Provide clear directions
- Peer support
- Modify assignments
- Set contracts for academics and behavior
- Hands-on activities
- Preferential seating

Gifted and Talented

- Questioning techniques
- Brainstorming and webbing
- Journal entries
- Rubrics and checklists
- Peer review and coaching
- Individual conferencing with teacher(s)
- Graphic organizers
- Project based learning
- Cooperative learning groups - arranged based on strengths of students
- Buddy systems
- Group roles (timekeeper, recorder, encourager, materials messenger, listener)
- Types of questioning, readings, and writing assignments
- Implement a multi-dimensional curriculum
- Personalized planning/instruction

- Student-centered curriculum
- Individual activities and projects
- Encourage ownership of learning
- Involve students in academic contests
- Consider parental input