

LESSON 9: Conflict

MATERIALS:

- Writer's Notebook
- Workshop Folder
- Conflict Passage: from *Last in a Long Line of Rebels*
- Handout: Writing Workshop #6 (Point of View 2)
- Word Wall Cards: **conflict**
- Road to Publishing: Conflict
- Fiction Fanatic Cards



Literature is based on universal themes/characters/situations that embody the human experience and help us make sense of our own lives

Different perspectives and opinions of an event are legitimate when justified by evidence

OBJECTIVES:

- Recognize different forms of conflict in a fictional narrative
- Identify the narrator and point of view from which a fictional narrative is told



Important Vocabulary:

- Conflict

SEQUENCE:

ACTIVITY: Writing Workshop #6



Point of View 2



Write or project the following prompt on the board:

TEACHER NOTES:



These are general guidelines for the amount of time to spend on each section of the writing workshop--feel free to adjust their writing and sharing time depending on the amount of class time you have and the ability of the students to focus on and/or complete the activity.

Describe a character from the point of view of another character or outside narrator in third person voice.



INDEPENDENT

Ask students to get out their Writer's Notebooks and Workshop Folders. Explain to students that they can write as much as they want in response to the prompt during the time allotted for the Workshop in their Writer's Notebooks. However, they will need to make sure to save enough time to transfer their final response to their Workshop Folder. Give students 5-10 minutes before giving them a one-minute warning, then ask them to form circle(s) with their group for the Writers' Retreat.



GROUP

As a class or in small groups (3-4 students), have each student read his/her prompt response aloud, and allow time (about 2-3 minutes per response) for students to offer constructive feedback. The Retreats should not dominate the lesson.



CLASS

Encourage students to pay particular attention to incorporating the ideas of third person voice. Try to model constructive criticism by highlighting one common aspect of the Writers' Retreat to reinforce.

Be sure to take note of any conflicts that may appear in students' work to use as a transition into conflict later on in the lesson.

Once all students have shared and received feedback, say: *This concludes our Writing Workshop and Writers' Retreat. Thank you for sharing!*



INTEREST

During every Writing Workshop, encourage students to respond to the prompts by writing about topics that interest them or that they are passionate about.






If you have students who have difficulty with writing, you can either act as a scribe for them, or give them access to a computer /tablet so that they can craft a response. You may also allow them to respond using other assistive devices recommended by special education resource teachers/specialists.



READINESS

Students should be grouped according to their readiness to write complex responses--this will help ensure that students are challenged and are given feedback at the same level. Designate a different Discussion Leader each Retreat to take notes on the feedback students receive; collect these notes to help you adjust groups as needed. Sit with a different group for each Writers' Retreat.

You should also be skimming students' Writer's Notebooks/Fiction Fanatics cards throughout the unit to

	<p>check and see which students may be having difficulty and which students need more challenge either in the tasks or through comments/questions you provide.</p> <div data-bbox="1101 449 1284 653">  <p>TIP</p> </div> <p>This activity will work best if students are sitting in a circle, so they are all part of the group rather than having to stand in front of their peers. If students are shy and do not want to share, they can ask a classmate or the teacher to read the response aloud for them--the goal is for students to get feedback. As the unit progresses, continue to encourage the children to read their own work out loud.</p>
<p>INTRODUCTION: Conflict</p> <p>Explain: <i>Today, we are going to talk about something that appeared (or did not appear) in some of your responses today. It is an important part of both fiction and real life called conflict. What do you think about when you hear that word?</i></p> <div data-bbox="261 1377 435 1581">  <p>CLASS</p> </div> <p>Write students' responses on the board, and use these responses to create a class definition of conflict, which should address incompatibility or disagreement between people or things, particularly those that affect the plot. Tell/remind students that there are four major types of conflict and ask if they can list them. If needed, write or project <i>person v. _____</i> on the board four times to guide students to the different types and ask: <i>What conflicts do you think exist, or what conflicts do you already know about?</i></p> <p>Allow students to fill in the blanks and define the terms, and be sure to ask for examples of each from students. If they are</p>	<div data-bbox="1214 1125 1393 1329">  <p>WORD STUDY</p> </div> <p>Conflict: "Opposition between characters or forces in a work of drama or fiction, especially when motivating or shaping the action of the plot" (<i>American Heritage Dictionary</i>)</p>

- stuck, provide some examples for them, but still have them define the terms and come up with additional examples:
- Person v. person (external conflict between characters)
 - e.g., *Think about the story of the The Rebellion v. the Dark Side in the Star Wars movies. What kind of conflict do you think this is?*¹
 - Person v. nature (external conflict between characters and natural events, like the weather)
 - e.g., WALL-E v. Earth in *WALL-E*
 - Person v. self (internal conflict about what a character thinks/feels about him/her/itself)
 - e.g., Elsa’s feelings about her powers in *Frozen*
 - Person v. society (external conflict between character[s] and organizations/beliefs)
 - e.g., Katniss v. the Capital in the *Hunger Games* series



Add **conflict** to the Word Wall.

APPLICATION: Conflict

Explain: *Now that we feel comfortable with conflict, we can look for examples.*

Project/show the passage from Lisa Lewis Tyre’s *Last in a Long Line of Rebels*. Invite students to find a comfortable place in the room. Remind them that they will want to listen for all the different types of conflict. Read the passage (parts 1 and 2) out loud to students. When you finish, tell them to take a moment to look at it again.



Ask: *What examples of conflict do we see Louise encounter in this passage?* There are possible examples for three of the types (person v. person, person v. society, person v. self)—make sure students find at least one of each type. Ask students to give an example of something that might happen that would be a person v. nature conflict (e.g., a

¹ At the time this unit was written, these were popular movies/stories that kids talked about. You may need to adjust these examples based on more current popular movies/stories.

dog comes up and snatches Louise’s food from her tray while she’s paying attention to Isaac and Daniella’s conversation; a thunderstorm causes a tree limb to fall on the former slave quarters and Louise decides to work to restore them).

Explain that conflicts are not always small moments, like in this excerpt—they can be major parts of the story, like in some of the examples listed earlier.



Ask: How do authors portray conflict? What kinds of words and sentences do they use?

Take note of the negative connotation of many of the words (e.g., afraid, wrong, scornfully, etc.) and how both dialogue and description help us see the conflicts.








Ask: How might point of view change how we see a conflict? Explain that it is easier for us to see internal conflict when we have first person (main) or third person narrators, who can give us insight into a person’s thoughts and feelings.



The conflict depicted in the passage seems to be exacerbated because the story is set in a small town. That is, Coach Brewer seems to have bypassed Isaac for a scholarship he deserved due to a racial bias, but it’s unlikely that the coach will face any negative consequences for this—or that Isaac will be able to have the decision reversed—because the coach’s brother-in-law is in a position of authority in the school district. Consider discussing the situation in more detail to help the students think of actions they might take if the same situation occurred in their hometowns (e.g., writing a letter in support of Isaac to the local newspaper; organizing a protest at an upcoming school board meeting). If time allows, this book would make for an excellent read-aloud to help students think critically about how they can advocate for social justice and antiracism in their own spheres of influence as they see how the characters in the book grapple with these issues.



<p>ROAD TO PUBLISHING: Conflict</p> <div data-bbox="256 275 423 474">  <p>CLASS</p> </div> <p>Show the students <u>Road to Publishing: Conflict</u>. As a class, decide how the excerpt from <i>Last in a Long Line of Rebels</i> fits into this rubric. The idea is to expose students to the rubric so they will understand it for their process later in the unit.</p>	<div data-bbox="1105 226 1292 426">  <p>TIP</p> </div> <p>Because these are excerpts, the passages will often fall short of our “publishable” expectations—make sure you explain how the authors are on the right track, but that they have to be clear and consistent in order for their work to be published.</p>
<p>V C ty al</p> <div data-bbox="272 758 459 957">  <p>ANCHOR</p> </div> <p>maining, students can complete <u>Fiction Fanatic</u>. Challenge students to find examples of each Or, encourage students to think of an example tomorrow.</p>	<div data-bbox="1105 720 1292 919">  <p>TIP</p> </div> <p>If possible, remember to keep a cart of library books in the room for students to generate ideas from in case there are days where students don’t have any ideas to bring in from home.</p>
<p>OPTIONAL: Revision Activity</p> <div data-bbox="256 1136 423 1335">  <p>WRITING</p> </div> <p>Ask students to select one of the prompt responses that they think might be a good start for their fiction story. Remind students their ultimate product will be a story they will write, so tell them to be sure to select one they’ve gotten feedback on and that you think might be a great starting point for your story. Work on a revision of that piece.</p>	