

LESSON 2: Setting

MATERIALS:

- Writer’s Notebook
- Workshop Folders
- Handout: Guidelines for Workshops and Writers’ Retreats
- Handout: Writing Workshop #1
- Setting Passages: from *Belle Prater’s Boy* and *Ruby Holler*
- Word Wall Cards: **setting**
- Road to Publishing: Imagery and Setting
- Fiction Fanatic Cards



BIG IDEA

Writers use senses, emotions, and images to evoke connections between the text and the reader

OBJECTIVES:

- Use evidence from text to support opinions
- Make personal connections to fictional narratives
- Respond to a prompt creatively and thoughtfully
- Use descriptive language appropriately



LANGUAGE

Important Vocabulary:

- Setting

SEQUENCE:

INTRODUCTION: Writing Workshops

Ask: *Does anyone have examples of Fiction Fanatic Cards for the board?* Allow **1-2** students to share their cards with the class.



CLASS

Explain: *Today we are going to have our first full Writing Workshop. Yesterday, you started free writing about a prompt to prepare for today’s Writing Workshop.*

One of the most important components of the Writing Workshop is sharing our work and giving constructive

TEACHER NOTES:



TIP

Allow 1-2 students to share, or allow one student with a story, one with a comic, and one with a movie example to share each day. The idea is for this to be a very quick review, and it should not be a focus of the lesson or take too much time away from instruction.

criticism. Today you will finish the prompt response you started and prepare it for sharing with the class in your first Writers' Retreat

Pass out the Workshop Folders; Hand out the Guidelines for Workshops and Writers' Retreats. Have students staple the guideline into the left pocket or have it 3 hole-punched and placed in center prongs of the Workshop Folder. In the future this handout should always be the first thing students see when they open their Workshop Folders.

Say: *Let's go over these Guidelines for Workshops and Writers' Retreats.*

Have a different student read each rule. Once a student has read a rule, ask another student to tell you what the rule says in his or her own words.

Additionally, if you notice a student who lists an example that does not fit the category, make note of it and check in with the student(s) at later time, possibly during the Writing Workshop, to discuss why their example might not be the best fit.

Either plan to collect student Fiction Fanatic card examples each class, or create/utilize a space in the classroom where students can turn them in.



Encourage children to create a new Fiction Fanatic Card whenever they find an

example. Tell students not to worry if they have difficulty finding an example or their example doesn't quite fit the definition--mistakes help us grow as learners.

ACTIVITY: Writing Workshop #1

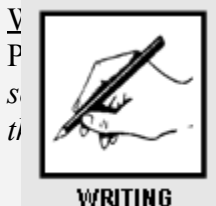


Sensory Details



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

Ask students to take out their Writer's Notebooks. (Writing ndout is already in their Workshop folder: *one of the five senses. In approximately 10 'be something you saw on your way to school*



This activity will work best if students are sitting in a circle, so they are all part of

Writing Workshop handouts should all be kept in students' own Workshop Folders.

Workshop responses will be shared at Writers' Retreat after workshop time is complete.



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.

Reiterate that students can either use/expand on what they already wrote in their Writer's Notebooks, or they can write a totally new version today to share at the Writers' Retreat.

Allow for 5-10 minutes (maximum) of writing and/or transfer of writing—the responses are designed to be short, so even if students did not have a lot in their Writer's Notebooks, they will be able to participate in the Writers' Retreat.

When students finish, have them take some time to look over their work and consider any revisions they might want to make (e.g., look for ways to use more imagery, use stronger words, maybe think about incorporating the perspective from another sense if they are ready to do that, etc.)



GROUP

Ask students to form circle(s) (either as a full class or with their writing group) for the Writers' Retreat. 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.



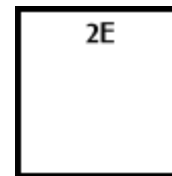
CLASS

Encourage students to pay particular attention to imagery and symbols in their writing.

Once all students have shared and received feedback, say:

This concludes our Writing Workshop and Writers' Retreat. Thank you to all the authors for sharing!

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.



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 or 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.



TIP

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.



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



TIP

Since this is the very first Writers' Retreat for students, you may need to review the guidelines for constructive feedback. Once the retreat starts, if students are not being constructive, revisit the guidelines and remind students of their goals. Additionally, you might want to give an example/model constructive criticism again for the class.

INTRODUCTION: What is Setting?



LANGUAGE

Now we're going to move on to our next area of focus: setting. How do we define **setting** again? (this was one of the review terms from the pre-assessment, but ensure that students know that setting involves both time and place.)



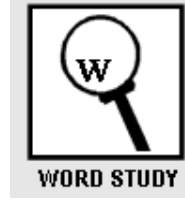
PLACE

Ask: *What is our setting? How would you describe the time and place where we live?* (Give students 1-2 minutes to think through this.)

Write their descriptions on the board.

In fiction, we sometimes use time and places that are real and sometimes we use time and places that are made up. Even though we can use real times and places in fiction, we always make up what happens to the characters.

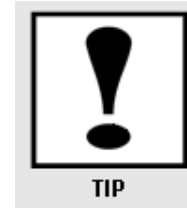
Keep this in mind as we read the passages from Belle Prater's Boy and Ruby Holler.



WORD STUDY

Setting:

"The time, place, and circumstances in which a narrative, drama, or film takes place." (*American Heritage Dictionary*)



TIP

If there are any words in the passages that you think might be difficult for some students, ask: Are there any vocabulary words that we should figure out with context clues? Give an example of a word you are concerned about if students are unwilling to speak up. Words that may be tricky in these passages include: rugged, ignition, dingy, outskirts, parallel, ranch (as in ranch-style house), fuschia, veering, basin.

APPLICATION: Setting



CLASS

Invite students to find a comfortable place for listening. Remind students to enjoy the way the passage sounds, but to listen for details about the setting, particularly any sensory imagery they notice.

Project the passage from *Belle Prater's Boy*. Read it out loud to students. When you finish, tell them to take a moment to look over the fourth paragraph, about Gypsy's home.



TIP

The description of the spring blooms in Coal Station may inspire your students artistically! You may want to pull up images of flowering trees that grow in your own community and talk to the students about how they might write poetry or paint pictures

Ask: *Where does Gypsy live? How does she feel about where she lives? What can we tell about her neighborhood from her description?* (possible answers: Gypsy’s house is in town; it’s “modern” (*note*: the story takes place in 1952), her grandparents live next door; there are lots of beautiful spring flowers around). Then, discuss the first part of the passage. Ask: *How is Woodrow’s former home different than Gypsy’s home? How does the author show that his family is “isolated”? What is the rest of the community like?*

Then, project the passage from *Ruby Holler*. Discuss how the author, Sharon Creech, describes the setting in a more indirect way. Ask: *What do we learn about the town of Boxtton from the description of the bird’s flight path? Why do you think the author used this method of description instead of being more direct, like Ruth White in the previous passage?*



Make sure you highlight the idea of socioeconomic differences and how they relate to the geography of a place, which is key to the setting. Ask: *What conveniences are available to Gypsy and her family that are not available to Woodrow? This story took place in the past, when TV was still brand-new. Today, are there still things that are easier or harder for people to access depending on where they live? What are some advantages to living in a more remote location?*



Ask: *Let’s think about our setting again. How is it different from Coal Station? How is it the same? Do you recognize any similarities between our community and Boxtton?*

Make a list of students’ responses, either on a SMARTboard template that you can save, or on a piece of chart paper that you can use again in the next lesson.

Add **setting** to the Word Wall.

ROAD TO PUBLISHING: Imagery and Setting



CLASS

Show the students Road to Publishing: Imagery and Setting. As a class, decide how the excerpt from *Belle Prater’s Boy* or *Ruby Holler* (your choice) fits into this rubric. The idea is to

about them (and of course, if it’s spring when you’re doing this lesson, go outside and investigate!).



TIP

While book covers are part of Lesson 13, you may want to show students the

covers of all the books you read excerpts from. A PowerPoint with a book cover and brief description for each book is included in the Introduction section.

Background Information





Ruth White, the author of *Belle Prater’s Boy*, grew up in Grundy, Virginia, and she based Coal Station on her hometown. The character of Gypsy in *Belle Prater’s Boy* lives in the wealthier part of the community (in “town”), whereas Ruth’s home was more like where Woodrow had previously lived with his parents, way up on the mountain. Ruth’s book, *Little Audrey*, depicts her family’s life in a coal camp and features her older sister, Audrey, as its main character (see Lesson 6 for an excerpt from *Little Audrey*).



TIP

Because these are excerpts, the passages will often fall short of our “publishable”

expectations—make sure you

<p>expose students to the rubric so they will understand it for their process later in the unit.</p>	<p>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>ANCHOR: Fiction Fanatic Cards</p> <p>V E tl</p>  <p>ANCHOR</p> <p>naining (if any), have students complete <u>cards</u> for setting. Or, encourage students to ple and bring it in tomorrow.</p>	 <p>TIP</p> <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>PLACE</p> <p>OPTIONAL: Have students bring in pictures of their homes/community for <u>Writing Workshop #2: Pictures of Our Place</u>. Newspaper or downloaded pictures are acceptable. If you do not have students bring in pictures, make sure you have enough available that all students will have a picture to use for the Workshop.</p>	 <p>TIP</p> <p>Collect brochures from your community to have available for students who might not have access to pictures, magazines, etc. Also, consider using a local chamber of commerce website as a resource.</p>