Elements of Narration: "Hands" by Xiao Hong – China
"Cranes" by Hwang Sun-won – Korea
"The Nose" by Akutagawa Ryunosuke -Japan
Created by Jetta Ries Fete

This unit is designed using the Ohio Department of Education Instructional Management System template for Elements of Narration located at:
http://dnet01.ode.state.oh.us/IMS.ItemDetails/LessonDetail.aspx?id=0907f84c805322d2
The template has been modified to suit this application.

Lesson Summary:
Students work independently, collaboratively and as a whole class to refine their comprehension of the interwoven nature of the elements of fiction. They read self-selected and teacher-selected fiction. They use the vocabulary of literary analysis to demonstrate understanding and communicate it to their peers.

Estimated Duration: Five to six hours

Pre-Assessment:
In a whole class activity, guide and record student responses.
Ask students to
* Identify and define the elements of fiction: plot, characterization, setting, point of view, theme
* Complete collaboratively the aspects of
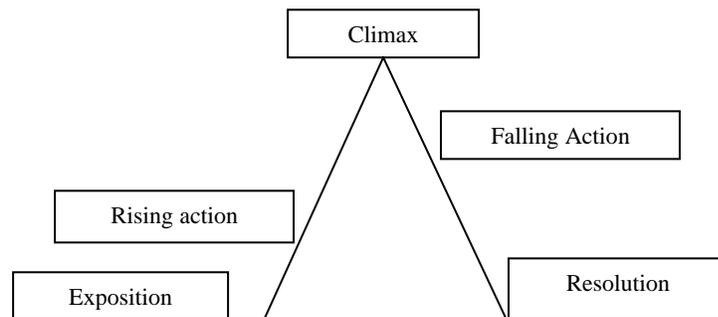
Frye's plot diagram (above), types of characters, two-pronged definition of setting [time and place], major points of view and theme.

Then, require students individually to
* Copy elements of fiction vocabulary into their notebooks for future reference throughout the lesson.

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- Choose a one of the following short stories:
  "Hands" by Xiao Hong – China
  "Cranes" by Hwang Sun-Soo – Korea
  "The Nose" by Akutagawa Ryunosuke - Japan
- Read the self-selected text.
- Complete a brief overview of the text, including plot outline, major characters' names and roles (1-2 characters), setting, point of view and theme by drawing a storyboard, writing a paragraph or selecting a method of choice to share with class.

Students form collaborative groups based on selected short piece of fiction.

Students collaboratively:
- Share overviews of text.
- Re-create or blend the overviews in a format to present to whole class
- Present overview of short fiction piece identifying accurately the plot development, the characters (as protagonist and antagonist—further delineations depending upon whole class listing), aspects of setting, point of view narration and collaboratively agreed-upon theme of text.

Scoring Guidelines:
- Informally assess basic understanding of the five elements of fiction and informally observe students' ability to collaborate in small groups.
- Informally assess student presentations for accuracy of information only—not on presentation skills.
- Collect both the individual and the small group overviews and compare each with self-assessments completed after the presentations.

Instructional Tip:
In the self-assessment students individually evaluate their current understanding of plot, characterization, setting, point of view, and theme, using a three-point rubric. See Attachment A, *Pre-Assessment Rubric*.

- Based upon the self-assessment, assign students to keep a dialectical journal throughout lesson for each fictional text read, focusing upon questions and observations.

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- Students who have recognized weaknesses can begin exploring that/those element(s) and making connections with their personal lives. As confidence with the fictional elements grows, students should begin making analytical observations.
- Students who have consistent strengths may deepen their understanding by focusing on comparisons/contrasts in previously read texts—either for class or for personal enjoyment— or on observations that connect the story with their personal lives. These students also should make analytical observations and ask textual questions. At selected intervals, require students to share their questions, observations and/or connections with the whole class. Provide computer time for research for contextual questions that have historical roots.

Post-Assessment:
Students individually:
- Read a short piece of Asian fiction from a pre-approved list (but not read as whole class assignment) and take notes on plot development, characterizations, setting(s), point of view, and theme(s)—using class discussions, analyses, and evaluations as the basis for note-taking.
- Select one of the above elements of fiction.
- Distribute and review an analytic rubric as a companion to the post-assessment assignment (See Attachment B, *Literary Elements Analytic Rubric*) to guide students as to the expectations of the assignment.
- Create a deeper analysis of that element using the explicit vocabulary developed and enriched upon during whole class reading and discussion.
- Select a method of presentation for the analysis: e.g., an analytic paper; a dialogue between two different readers of same story; a dramatization. Prepare the analysis for presentation and evaluation.
- In addition, students write a letter to their teacher, reflecting upon their growing understanding of connectedness of elements of fiction and universal themes of common humanity. In this assessment, students assign themselves a grade for the unit and defend it, citing entries from their dialectical journal.

Scoring Guidelines:
- Formally assess student demonstration of their deepening knowledge of an author's treatment of plot/conflict developments, characterization strategies, use of setting, point of view and thematic approaches as they impact upon a fictional text's meaning.
- Use Attachment B, *Literary Elements Analytic Rubric*.
- Informally assess the reflection letter. Use the information to guide future instruction.

Instructional Procedures:
Day One
1. Model dialectical journal format using a pre-assessment selection.

Instructional Tip:
A dialectical journal is a double-entry journal. Students can use two pages facing one another or divide a single page lengthwise, creating a T-chart. On one side, students record sentences or vocabulary from the text with page number (if text is long), and on the other side students write

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their observations, questions, comments and/or concerns. The dialectical journal provides students with a vehicle for dialoging with a text, thinking metacognitively and evaluating. (See Attachment D: *Dialectical Journal*).

2. Assign dialectical journal procedure based on student-identified pre-assessment strengths and/or weaknesses.
3. Introduce short story (or fictional text i.e. fairy tale, folktale) for whole class study.
4. Review/define more precisely the elements of fiction, for student notes and analysis. (See Attachment C, *Elements of Fiction Vocabulary.*)
5. Begin reading the short story aloud in class.
6. During reading, guide students as they enter journal responses.

Day Two:
7. Randomly select pre-assessment collaborative groups composed of three to four students.
8. Assign group roles: i.e., recorder, timekeeper, presenter, questioner.
9. Provide overview questions for analysis of fictional reading, each group focusing upon a different element of fiction. See Attachment E, *Sample Analytic Questions.*
10. Student groups formally present collaborative story analysis, focusing upon their specific element of fiction and using elements of fiction vocabulary.
11. Conduct whole class discussion.
12. Reteach, review or summarize, as necessary.

Instructional Tips:
- Organize students into literature study groups, based on the pre-assessment results. For example, a student with misconceptions about theme should be placed in a group with at least one student who achieved a level 3 on the pre-assessment rubric.
- Select short story/stories for whole class analysis from an anthology or other sources that develop complex characters.

Day Three:
13. Read the selected East Asian fictional text(s) in class or assign reading for homework
14. Students continue dialectical journaling their selected texts.
15. Emphasize one or more of the elements of fiction with each selection, incorporating whole class discussion, collaborative groups and individual work.

Instructional Tips:
- Organize students into mixed-ability literature study groups, based on the pre-assessment, i.e., student with misconceptions about theme in group with at least one student achieving a 3 on "theme."
- Collect dialectical journals at least twice throughout unit.
- Throughout lesson, review vocabulary. See Attachment C, *Elements of Fiction Vocabulary*.

Day Four through Six: Continue literary circles, completing differentiated projects and research, whole class presentations, and reflection on unit.

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Differentiated Instructional Support:
Instruction is differentiated according to learner needs, to help all learners either meet the intent of the specified indicator(s) or, if the indicator is already met, to advance beyond the specified indicator(s).
- To help students who might be experiencing difficulty with elements of fiction analysis, create pairs and provide each pair with the same story and a set of colored highlighters. Ask each pair to read the story—silently or orally—and together highlight segments of the story that reveal major character traits, setting, clues to the narrator, the plot's climax and resolution. Remind each pair to determine the narrator (point of view) and theme(s). Then, jigsaw the pairs at least once to compare/contrast their highlighted segments.
- Assessments, pre- and post-, provide students with choice. In pre-assessment students select a piece of fiction. In the post-assessment, students select their mode of analysis.
- To further engage students in broadening their understanding of the role of fiction, encourage them to consider and write about "what if?" questions (i.e., What if the setting were 1960s East Asia? What occurred during that time that could have affected the characters differently? How would that influence characters' responses to their situation and to each other?)

Interdisciplinary Connections:
Content Area: 20th and 21st century History
Strand: Modern World History
Topic: Historical Thinking
After students read the selections, have students research the historical context of each political and social atmospheres of each country in the time frame of the writing and identify the influences that impact the author and/or the story. Student groups can present a media production of the historical context and discuss the influences on their stories in a whole class setting.

Instructional Tips:
- Students will need access to computers with internet access and media software.
- Social Studies colleagues and artistic students can provide students with research ideas and presentation ideas.
- Use students journal questions to guide them in their research. "What do you need to know to have a deeper understanding of the story?"

Materials and Resources:
For the teacher: collection of duplicated pre-assessment, sets of highlighters, copies of the selected East Asian texts.

For the student: a journal

Vocabulary:
- Characterization: protagonist, antagonist, flat, round, static, dynamic, direct and indirect
- Plot: exposition, narrative hook, rising action, climax, denouement (falling action) and resolution
- Point of View: First Person, Third Person Limited and Omniscient

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- Setting
- Theme: Directly Stated and Implied/Implicit

Technology Connections:
- Students create their post assessments using a word processing program.
- Students discuss observations of short stories in emails, instant messages and/or chat rooms, conducted by teacher.
- Students conduct internet research on authors, historical context, styles and/or their fiction.

Research Connections:
Arter, Judith and Jay McTighe. *Scoring Rubrics in the Classroom: Using Performance Criteria for Assessing and Improving Student Performance.* Thousand Oaks, CA: Corwin Press, 2001.

A *holistic rubric* gives a single score or rating for any entire product or performance based on an overall impression of a student's work.
An *analytical trait rubric* divides a product or performance into essential traits or dimensions so they can be judged separately—one analyzes a product or performance for essential traits. A separate score is provided for each trait.

Holistic rubrics work best for:
- Judging simple products or performances
- Getting a quick snapshot of the overall quality or achievement
- Judging the impact of a product or performance

Analytical rubrics address some of the limitations of the holistic rubric. These manage to:
- Judge complex performances involving several significant dimensions
- Break performances into traits in order to more readily grasp the components of quality
- Provide more specific feedback to students, parents and teachers.

Berthoff, Ann E. "Dialectical Notebooks and the Audit of Meaning." In Toby Fulwiler (Ed.) *The Journal Book,* 11-18, Portsmouth, NH: Boynton/Cook/Heinemann, 1987.
Developing double-entry journals provides a path to fluency, comprehension, self-understanding and creative, critical thinking.

Martinez, Miriam, Nancy L. Roser & Susan Strecker. "I Never Thought I Could Be a Star: A Reader's Theatre Ticket To Fluency." *The Reading Teacher*, 52 (1998/1999) 326-344.

Reader's theatre is a dramatic production of a script by a group of readers. Each student assumes a role and reads the character's lines in the script. Readers interpret a story without using much action. They may stand or sit, but they must carry the whole communication of the plot, characterization, mood and theme by using their voices, gestures, and facial expressions. *Reader's theatre* avoids many of the restrictions inherent in theatrical productions: Students do not memorize their part; elaborate props, costumes and backdrops are not needed; and long, tedious

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hours are not spent rehearsing. For *reader's theatre* presentations, students can read scripts in trade books and textbooks, or they can write their own.

Marzano, Robert J., Jane E. Pollock and Debra Pickering. *Classroom Instruction that Works: Research-Based Strategies for Increasing Student Achievement*, Alexandria, VA: Association for Supervision and Curriculum Development, 2001.
1. Cooperative learning grouping has a powerful effect on student learning. This grouping includes the following elements:
    - Positive interdependence
    - Face-to-face interaction
    - Individual and group accountability
    - Interpersonal and small group skills
    - Group processing

Spiegel, D. L. & J. Fitzgerald. "Improving Reading Comprehension through Instruction About Story Parts." *The Reading Teacher*, 39 (1986) 676-683.

Literature can help young children develop an important type of discourse knowledge – knowledge about *narrative discourse structure*. Narrative discourse structure refers to the structural organization common to most stories and narratives and includes the special structural characteristics common to particular types of narratives such as fairy tales, mysteries, science fiction, fables, and fantasies. Knowledge of narrative discourse structure assists with comprehension in several ways. First, knowing the structure of narratives helps readers develop appropriate expectations for upcoming meaning. Knowing the structure of narratives is important because it allows a reader to infer structural information omitted by an author. Knowledge of unique characteristics in narratives is important for effective comprehension of particular narrative types.

Zemelman, Steven, Harvey Daniels and Arthur Hyde. *Best Practice: New Standards of Teaching and Learning in America's Schools*. Portsmouth, NH: Heinemann, 1998.

READING
- Use Literature Circles to transform traditional reading instruction:
    The children, not the teacher, pick the books
    Everyone does not read the same book at the same time
    Temporary groups are formed by common interest in a particular book
    Children pursue their own discussion questions
    Teacher facilitates not dictates

General Tip:
Extend this lesson beyond the suggested time limit with a larger variety of texts. In that case, each selection could highlight one specific element of fiction to examine in depth.

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<u>**Attachments:**</u>
Attachment A, *Pre-Assessment Rubric*
Attachment B, *Literary Elements Analytic Rubric*
Attachment C, *Elements of Fiction Vocabulary*
Attachment D, *Dialectical Journal*
Attachment E, *Sample Analytic Questions*
Attachment F, Short Stories – provided as examples for this unit plan only – not for general
                              distribution per copyright laws.

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Attachment A
Pre-Assessment Rubric

	3	2	1
Plot	I understand the roles of exposition, hook, rising action, climax, denouement, and resolution	I still have some questions about the roles of exposition, hook, rising action, climax, denouement, and/or resolution	I am clueless about all of the elements of plot structure
Characterization	I understand fully the complexities of characterizations	I still have some questions about the complexities of characterization	I cannot even identify the protagonist
Setting	I can always identify both time and place and the importance of each in a story	I can usually identify time and/or place in a story and sometimes recognize their importance	I wish I could identify the setting and its importance
Point of View	I can always identify the narrator of the story and the author's point of view	I am comfortable trying to identify the narrator and author's point of view	I am totally uncomfortable in point of view discussions
Theme	I can recognize and discuss themes I find in literary texts	I can define theme and sometimes find a thematic connection in a text; I can contribute to a discussion on theme	I am confused in class during 'theme' discussions

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Attachment B
Literary Elements Analytic Rubric

<u>Literary Element:</u>   (Circle one) plot characterization setting point of view theme

<u>Mode of Analysis</u>: _____

Score	Comprehension	Analysis	Evaluation
3 **Superior**	Reader demonstrates inquisitive comprehension of aspects/definition.	Reader thoroughly analyzes/identifies the varied roles in the construction of a fictional text.	Reader thoroughly evaluates/assesses impact within the fictional text.
2 **Sufficient**	Reader demonstrates adequate comprehension of aspects/definition.	Reader correctly analyzes/identifies many aspects in the construction of a fictional text.	Reader evaluates/assesses some aspects of impact within the fictional text.
1 **Substandard**	Reader demonstrates superficial comprehension of aspects/definition.	Reader inconsistently analyzes/identifies the role(s) in the construction of a fictional text.	Reader attempts to evaluate/assess the impact within the fictional text.
0 **Unacceptable**	Reader demonstrates little or no comprehension of aspects/definition.	Reader does not analyze/identify the role(s) in the construction of a fictional text.	Reader misconstrues the evaluation/assessment of impact within the fictional text.

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Attachment C
Elements of Fiction Vocabulary

PLOT

Exposition
Narrative hook
Rising action
Climax
Denouement/Falling Action
Resolution

POINT OF VIEW (NARRATOR)

First person
Third person limited
Omniscient (all-knowing)

CHARACTERIZATION
Protagonist
Antagonist
Direct
Indirect
Flat
Round
Static
Dynamic

THEME
Directly stated
Implied/Implicit

SETTING
Time
Place

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Attachment D
Dialectical Journal

Personal Observations/Questions	Page #	Textual Passages/Vocabulary

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Personal Observations/Questions	Page #	Textual Passages/Vocabulary

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Attachment E
Sample Analytic Questions

Directions: In collaborative groups, analyze the fictional text using the following questions. Although each group is to focus on the questions related to a specific narrative element, all questions need to be responded to during the analysis of the literary selection.

1. Identify the protagonist. What qualities, actions and words does the protagonist display?

2. How are the protagonist and antagonist portrayed? Are they dynamic or static characters? Cite evidence from the text.

3. What information is revealed in the exposition (characterizations? setting? point of view?)?

4. How is that information altered/complicated in the rising action of the story?

5. Where does the climax of the story occur?

6. Explain how climax affects the denouement and resolution.

7. What is the time and place of the story? Does the setting, in your opinion, significantly contribute to plot development and characterization, or does it serve only as a backdrop for the characters, story's plot and theme? Explain.

8. Who is telling the story? Evaluate the narrator's insight into the conflict plaguing the protagonist. (Be alert: the narrator and the protagonist may be the same person.)

9. In your own words, explain the theme of the story.

10. If the theme is directly stated, cite the passage. How does the theme of this story relate to you, your family or your friends?

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Attachment F

"Cranes" by Hwang Sun-won, translated by Peter H. Lee.
Modern World Literature. **Holt, Rinehart and Winston, Austin. 1996.**

"Hands" by Xiao Hong. *A Walk In My World,* **edited by Anne Mazer.**
Persea Books, Inc. New York, New York. 1998.

"The Nose" by Akutagawa Ryunosuke, translated by Takashi Kojima.
*Literature From Around the World***. Prentice-Hall, Inc, New Jersey. 1999.**