

# Teacher's Guide

SAMPLE

## Know Your Texts

- ★ Text Structures and Forms
- ★ Morphology
- ★ Syllabication
- ★ Latin & Greek Roots
- ★ Making Meaning From Context
- ★ Spelling Rules and Generalizations
- ★ Comprehension Strategies
- ★ Building Background Knowledge
- ★ Vocabulary Development
- ★ Fluency Practice
- ★ Working with Words (morphology, syntax, grammar)
- ★ Writing (traits, process)
- ★ Oral Language
- ★ Cross-Curricular Connections
- ★ Assessment Tools



SCHOLASTIC

# Characteristics of Narrative Texts: Conflict

## NO Autographs

### Narrative Characteristic

Conflict

**Form:** Script

### Context Clues

Surrounding Words:

Synonyms and Antonyms

### Spelling Generalizations

Words with the Letters *c*, *cc*

#### Content Words

fate  
vaguely  
rummage  
biding  
harried  
vetoed  
a cappella  
salvage  
sacrifice



#### Printables

- Conflict Cards
- Structure of Narrative
- Student Word Lists: *c*, *cc*
- Teacher Word Lists: *c*, *cc*
- Add the Missing Colons
- Conflict in Narrative



#### Mini-Lessons

- Listening to and Learning From Peers
- Idioms
- Punctuation: The Colon

## Part 1: Conflict in Narrative

### Introduce Conflict

1. Introduce the concept of conflict in narrative fiction. Tell students the following story: *I went to the ski trails for a few hours of cross-country skiing. The trails were well-groomed. The sun sparkled on the trees, and it was so peaceful. Ask: How did you react to my story? Does it make you want to hear more? (It's boring; it's not very interesting; nothing really happened.)*
2. Then introduce a second story: *I went to the ski trails for a few hours of peace and quiet. I was so stressed out because I had a big hockey game coming up and I have been in a real slump—my goaltending has been abysmal, and my teammates are losing faith in me. I was enjoying the solitude and just not thinking about hockey. Suddenly, I heard a thunderous crash coming out of the bush behind me. I turned and took a quick look. It was the largest bear that I had ever seen. What should I do—try to outski it? Play dead? Make a lot of noise? Ask: How did you react to this story? (It's interesting; it makes me want to hear more.)*
3. Ask: *What made the second story more interesting?* (You want to keep listening to see what the author did when encountering the bear; there is real action in the story; the author faces a problem, and you want to know what the author does.)
4. Explain that conflict (such as between the bear and author) is what drives the story. Conflict refers to obstacles or struggles characters face to solve a problem or reach their goal. Conflict does not have to involve fighting. Conflict forces the characters to make choices. Without conflict, stories would not really go anywhere. The characters would get what they want or need without any actions or events that keep them from attaining their goal.
5. Display the following chart to introduce the types of conflict found in narrative. As you introduce each type of conflict, add it to the chart.

| Internal Conflict  | External Conflict          |
|--------------------|----------------------------|
| Character vs. self | Character vs. character    |
|                    | Character vs. nature       |
|                    | Character vs. technology   |
|                    | Character vs. society      |
|                    | Character vs. supernatural |
|                    | Character vs. fate or luck |

Say: *There are two types of conflict that a character in a story faces—internal conflict and external conflict. What do the words internal and external mean? (Internal means inside and external means outside.)* Add the headings “Internal Conflict” and “External Conflict” to the chart.

# Characteristics of Narrative Texts: Conflict

6. Introduce internal conflict by saying: *Internal conflict is the struggle that characters face within themselves—when their goals or desires conflict with their beliefs, fears, or values. We call this character versus self conflict.*
7. Introduce external conflict by saying: *External conflict is the struggle characters face with forces outside of themselves, such as other people or nature.* Tell students: *There are many types of external conflict. One type is character versus character. What does this type of conflict mean?* (The character struggles against another character.)
8. Continue with each of the following types of conflict:
  - **character vs. nature:** conflict between the character and the natural world, such as weather, wildlife, or the environment
  - **character vs. technology:** conflict between the character and technological advances or devices, such as robots or time machines
  - **character vs. society:** conflict between the character and their world; conflict between the character and what society expects, such as norms, laws, or expectations
  - **character vs. supernatural:** conflict between the character and something that is beyond human, such as something magical or super abilities
  - **character vs. fate or luck:** conflict between the character and destiny, cosmic forces, or random, uncontrollable events

## Conflict in Narrative Structure

- Review what students have already learned about the structure of narrative. You may wish to use the projectable version of the Structure of Narrative graphic organizer. Explain how conflict is central to the rising action and climax of a story.

Point out to students:

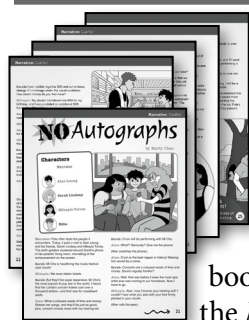
- Most of the conflict in a story takes place in the middle of the story.
  - The problem facing the protagonist or main character is identified in the rising action. The problems faced by the character escalate or continue until they reach the climax.
  - The climax is the turning point in the story—where the most important conflict takes place between the character (protagonist) and the forces working against them (internal and/or external conflict).
- Use one of the stories that students have already read. Work collaboratively to identify the conflict in the story and map it out on the Structure of Narrative graphic organizer.

## Practise and Apply

- Have students work in groups. Provide each group with a set of cards containing the seven types of internal and external conflict. One student draws a card and describes an example of the conflict shown on the card. Students can reference a movie, a book, or a TV show, or create a scenario of their own.

To make the activity more challenging, the student does not tell what card they have drawn, and the other members of the group identify the type of conflict that the student is describing. (See Conflict Cards printable.)

## Part 2: Read the Text



### NO Autographs

pp. 21–25

**Background Information:** Marty Chan writes stage plays, radio dramas, television scripts, and books. Among his popular books are the *Marty Chan Mysteries* series and *Dragon on the Loose*. Marty lives and works in Edmonton, Alberta. When he's not writing, Marty learns stage magic and cuddles with his cat, Minnie.

**Pronunciation Key:** Mikayla Torres: mih-KAY-la TOR-rez; Mi Cha: MEE Chah; D'von: Deh-VON; Leung: Leh-ung; Bàba: BA-ba

### BEFORE READING

- ▶ Read the title and ask students to share their experiences about getting autographs. Ask: *Why do you think the title says, "NO Autographs"?*
- ▶ Have students preview the selection and ask: *What kind of text is this?* (a play or a script) *How do you know?* (There is a narrator; there is a list of characters; the way it is set up on the page with the speaker's name and then their dialogue.)
- ▶ Ask: *What is a narrator?* (the one who tells the story but is not one of the characters in the play; the one who provides comments about the play that are not provided by the characters)
- ▶ Set a purpose for reading by reminding students what they have learned about conflict. As they read, they can note the kinds of conflict.

### DURING READING

- ▶ Students read the text independently or in a small teacher-facilitated group.
- ▶ Provide feedback if students have difficulty making meaning of a word, e.g., *travesty*. Say: *We know how to say travesty, but we aren't sure what it means. We can use context clues to help us. Sometimes other words can give us clues as to the meaning. When I read on in the text, it says, "My dreams of befriending Mi Cha are ruined." I think because Mikayla's dreams are ruined, travesty must mean something terrible. (You may wish to further explain the meaning of travesty as something that is done in a way that is totally wrong or unfair.)*

### AFTER READING

#### Build Comprehension

1. Ask: *How did your prediction about the meaning of "NO Autographs" fit with what you learned from the script?* [**Confirm Predictions**]  
**Explicit Comprehension Strategies Mini-Lessons are available on the Teacher Companion Website.**
2. Ask: *What was the problem faced by the main character?* (which friend to choose to work in the restaurant) [**Identify Main Idea**]
3. Ask: *Is Alan a dynamic or static character? What evidence do you have to support your answer?* (a dynamic character because he changes as the story progresses; he learns something important about himself) [**Make Inferences, Find Evidence**]
4. Ask: *What are some ways in which comedy is developed in this play?* (through the dialogue; the types of characters—one who uses big words and the others who don't know what she means; the illustrations exaggerate the characters' expressions; humorous details in the illustrations, such as the cat and squirrel) [**Make Inferences**]
5. Ask: *Did "NO Autographs" include internal conflict? Explain.* (Yes, there is internal conflict. For example, Alan struggles with his desire to see the celebrities and a solution where he doesn't lose his friendships.) [**Make Inferences, Find Evidence**]
6. Ask: *What kinds of external conflict are in the story?* (character vs. character, character vs. fate or luck) *Why do you think that?* (Mikayla and Sarah are at odds with each other because they both want to be the person Alan picks; the friends are forced into a decision due to the celebrities requesting a private reservation at Alan's dad's restaurant.) [**Make Inferences, Find Evidence**]

#### Response to Reading

- ▶ Have students work in partners or small groups. Using the Structure of Narrative printable, have them map out the sequence of conflicts in the rising action and the climax of "NO Autographs."
- ▶ Before students begin their work, co-create an anchor chart that identifies good listening and speaking skills when working together. (See Listening to and Learning From Peers Mini-Lesson.)

## Part 3: Building Fluency and Word Work

### Vocabulary Development: Use Context for Meaning

#### Surrounding Words: Synonyms and Antonyms

- ▶ Ask: *What are context clues?* (pieces of information within a text that can give us clues about the meaning of an unknown word) Then display the following sentences:  
**Mikayla:** *Hmmm. I conclude that means your father vetoed our proposal.*  
**Sarah:** *Can you say that again, but in English this time?*  
**Mikayla** (sighing): *Your dad said no to our idea?*
- ▶ Say: *Sometimes surrounding words provide a synonym for an unknown word. If I did not know the meaning of the word vetoed, I could read on and see if I might find a clue. When I read the next few sentences, I see that Alan's dad said "no" to the proposal. I think no and vetoed are synonyms. So vetoed must mean something that is not allowed or someone said no to.*
- ▶ Have students use synonyms to find the meaning of *beseech* in the following sentences:
  - **Mikayla** (breathlessly): *We have an opportunity to see Mi Cha? I will beseech her for an autograph and a selfie. No, I'll implore her to perform "The Tide Around Jupiter" a cappella.*
- ▶ Another clue that might be provided in the surrounding words is an antonym. Display the following sentence:
  - *Unlike his gregarious brother, who loved parties, Jason preferred to spend his afternoons alone in his room.*
- ▶ Ask: *What surrounding words might help us find out the meaning of gregarious? Is there an antonym?* (It says that Jason, unlike his brother, likes to be alone so I think *gregarious* is an antonym of *alone* and means someone who likes to be social.)

#### Read for Fluency

- ▶ Organize students into groups of five to represent the narrator and characters in "NO Autographs." Have students re-read the script to practise fluency. Remind students to show emotion and expression when they are reading their part based on what they have learned about each character.

### Spelling Rules and Generalizations

#### Words with the Letters c, cc

- ▶ Display and read the following words: *cent, city, cycle, canvas, cover, cup*. Ask: *How did I know whether to pronounce the letter c with a hard c sound or a soft c sound?* Introduce or review the following generalizations: when the letter *c* comes before the letters *e, i, or y* in a word, it is usually pronounced with a soft *c* or /s/ sound, as in *cent, city, cycle*. If the letter *c* comes before the letters *a, o, or u*, it is usually pronounced as a hard *c* or /k/ sound, as in *canvas, cover, cup*.
- ▶ Display and read the following words: *accident, accept, access, acclaim, accompany*. Ask: *How did I know how to pronounce the double letter c?* Introduce or review the following spelling generalization: when double *c* comes before an *i* or an *e* in a word, it usually represents two sounds /k/ /s/, as in *accident, accept, access*.
- ▶ From their own knowledge and "NO Autographs," have students first find words where *c* represents a soft *c* sound and a hard *c* sound. Then have them find words where double *c* represents the hard *c* or /k/ sound and two sounds, /k/ /s/. Ask students to practise reading their words with a partner. (Examples from the text: soft *c* or /s/ sound spelled *c*: *announcement, concert, unconvinced, policy, since*; hard *c* or /k/ sound spelled *c*: *encounters, clustered, concert, colossal, epic, could, cushions, frantic, unconvinced*)
- ▶ Have students add the spelling generalizations for the letters *c* and *cc* to their *Spelling Generalizations Notebooks* and include example words. Students can use the Student Word Lists printable to help them.

### Guided Spelling

- ▶ Select words with *c* and *cc* from the Teacher Word Lists. Say each word, repeat it in a sentence, and then have students write the word. Display the words and have students self-correct. They should identify parts of the word that were incorrect as a focus for further practice. Students can record these words in their *Spelling Generalizations Notebooks*.

## Word Study

### Idioms

- ▶ Display the following sentences: **Mikayla:** *Alan, may I borrow your hearing aid? I couldn't hear what you said with your foot firmly planted in your mouth.* Ask: *Does Alan really have his foot in his mouth?* (No.) *What does it mean?* (to say something wrong, awkward, or embarrassing)
- ▶ Remind students that this is an example of figurative language. It is called an *idiom*. An idiom is not meant to be taken literally—the words do not mean exactly what they say.
- ▶ Display the following sentence: *I heard that her London concert tickets cost over a thousand dollars—and that was for nosebleed seats.* Ask: *What does the idiom nosebleed seats mean?* (The seats are so high up in the arena that you could get a nosebleed just like people do at high altitudes.)
- ▶ Ask: *Why do you think authors use idioms in their writing?* (Idioms can help create pictures for the reader; they can make complex ideas simpler to understand; they can create humour; they can make the text more engaging for the reader.)
- ▶ For additional practice, see Idioms Mini-Lesson.

# Part 4: Language Conventions and Writing

## Language Conventions

### Punctuation: Use of the Colon

- ▶ Review the punctuation used after a speaker tag in direct speech or dialogue by displaying the following sentences:
  - *Mary cried, "Don't forget your backpack!"*
  - *He replied, "Don't worry, I've got it."*

Remind students that the words *Mary cried* and *He replied* are called speaker tags. Ask: *What punctuation is used to separate the speaker tag from the words the speaker is saying?* (a comma) *What else do you notice about the punctuation?* (What the speaker is saying is in quotation marks.)

- ▶ Then display the following examples from "NO Autographs":
  - **Sarah:** *D'von will be performing with Mi Cha.*
  - **Alan:** *What?! Seriously? Give me the phone!*

Ask: *What do you notice about the punctuation that is used after the name of the character in the script?* (It is a colon.) Tell students that in a script, the characters' names are included, and a colon is used after the names. There are no words to indicate how the words are said, for example *asked, cried, replied, said, etc.*

Then ask: *What else do you notice about the punctuation in a script?* (There are no quotation marks at the beginning and end of the characters' words.)

- ▶ You may wish to review previous learning about the use of the colon: a title with two parts; a list after a complete sentence; a quotation of someone else's words; and to separate hours and minutes. (See Punctuation: The Colon Mini-Lesson.)
- ▶ Tell students that the colon is used in one other place—in a letter salutation. Display two letter salutations, e.g., *Dear Mom*, and *Dear Mr. Mayor*: Ask students to note the difference in punctuation in the salutations. Tell students that in a formal letter a colon is usually used and in an informal letter a comma is used.
- ▶ For additional practice, have students use the Add the Missing Colons printable.

## Writing

### Developing Conflict in a Story

#### Introduce

- ▶ Review students' learning about conflict. Ask: *What is conflict in a story?* (Conflict is about what gets in the way of the characters as they try to reach their goal or solve a problem.)
- ▶ Tell students that a simple way to think about conflict is the following:  
The character wants something or needs something.  
Something gets in the way of achieving their goal.  
The character makes choices to solve the conflict and reach their goal.

## Practise and Apply

- ▶ Present a scenario, such as the following to students: *The character in our story is Jerry. He is a grade 6 student. It is Mother's Day and he wants to cook supper for his mother as a special treat.*
- ▶ Say: *We know who the character is and what he wants to do. Now let's brainstorm all the possible things that can go wrong (the events that might get in the way of Jerry accomplishing his goal, the conflict).* (E.g., the oven breaks; Jerry doesn't know how to crack an egg; he misinterprets the recipe ingredients to say a cup of salt instead of a cup of sugar; his sister keeps telling him he is doing it wrong)
- ▶ Tell students that brainstorming the kinds of conflict or things that go wrong can help them to come up with two or three interesting ideas that will really engage readers.
- ▶ In groups, have students select two or three items from the brainstorming list and create a brief story.

## Cross-Curricular Connections

### Social and Emotional Learning

- Building relationships
- Deepening sense of self
- Taking responsibility for actions

## Narrative Project

- ▶ In previous lessons, students have already identified the kind of story they will write, as well as the characters and setting for their stories. Now they will develop the rising action and climax for their stories by using the following prompts:
  - *What does your character want or need?*
  - *Brainstorm events or actions that might get in the way of your character reaching their goal.*
  - *Select two or three events or actions that work best with your story.*
  - *Identify the choices your character will make to resolve these events or actions.*
  - *Identify the climax or turning point in your story—the point where the character faces the most important event or action.*
- ▶ Provide students with the Conflict in Narrative printable to remind them of the types of conflict and to help them in their brainstorming. Students can plot their conflict development on their Structure of Narrative printable.