



Lesson Plan for
REBELLION: A TANKBORN
NOVEL
written by **Karen Sandler**

Reading Level

Interest Level: grades 7–12
Guided Reading Level: Y

Lesson Title

How Kayla's Conflicts Reveal Theme

Summary

The purpose of this lesson is for students to engage in deep thematic analysis by studying the types of conflict faced by the main character, Kayla. Science fiction often has multiple conflicts. Authors often employ conflict to drive the plot and convey a message. Without a problem, a story would be dull, as the character would have no reason to change, embark on a journey, acquire new skills, or learn about the world or him/herself. How and to what degree a conflict is resolved impact the lesson of the book. Students are expected to gather examples of Kayla's conflicts, both internal and external, and then evaluate a significant conflict. In comparing multiple conflicts and their resolutions, students will be able to investigate a major theme of the story. This lesson allows students the opportunity to develop their skills in close reading of a text, prepare evidence to justify their arguments, and learn how to express ideas in writing and oral discussion.

Targeted Common Core State Standards to be addressed

CCSS.ELA-Literacy.RL.7-8.1 Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-Literacy.RL.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-Literacy.RL.7-8.2 Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.

CCSS.ELA-Literacy.RL.9-10.2 Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

CCSS.ELA-Literacy.W.7-8.1 Write arguments to support claims with clear reasons and relevant evidence.

CCSS.ELA-Literacy.W.9-10.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

CCSS.ELA-Literacy.SL.7-8.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7-8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

CCSS.ELA-Literacy.SL.9-10.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.SL.7-8.4 Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.

CCSS.ELA-Literacy.SL.9-10.4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

Formative Assessment

1. Students will demonstrate they understand the types of plot conflicts in fiction by collecting examples of each conflict (character vs. self, character vs. nature, character vs. character(s), character vs. society) Kayla faces in a graphic organizer.
2. In reflection on the types of conflicts they have collected, students will argue a significant conflict and what major theme of the story it reveals. Students will first present their evidence and conclusions as an argumentative essay or mock newspaper editorial. Students will present their ideas to their peers.

Grade levels

7th–10th

Essential Question

How can authors use plot conflict to convey characterization and author's message?

Objectives

1. Students will be able to identify the four types of conflict in fiction and distinguish particular conflicts in *Rebellion*
2. Students will be able to analyze how a plot conflict reveals author's message

Approximate Time

Time needed will be determined by individual teachers. However, recommended activity will take four to five lesson periods or four to five teaching days.

Materials, technologies, and resources to be used in this activity

- Each student has a copy of the text, *Rebellion*
- Sticky notes or other note-taking system, so students can mark passages as they read and discuss
- Chart paper to record evidence of Kayla's conflicts

Outline

1. Students read chapters 26 through the epilogue. During assigned homework reading, students take notes with sticky notes or separate notebooks on their areas of confusion, areas they connected with, and questions.
2. At the start of class, students share with the whole class some of their reactions.
3. **(Day 1)** Introduce essential questions and objectives. Present and explain concept of plot conflict.
 - Conflict is a problem a character faces in the story.
 - Conflict can be external or internal. There are four types of conflicts in fiction: *character vs. society*, *character vs. self*, *character vs. character(s)*, *character vs. nature*. Complex stories have multiple plot conflicts. Typically one side in the conflict prevails.
 - Conflict is necessary to a story because without a problem, the character would have no reason to change, embark on a journey, acquire new skills, or learn about the world or him/herself.
 - Conflict is an important element in a story because it drives the plot forward, reveals character traits/desires/motivations of a character, and teaches readers about the lesson of the story. Conflict (and its resolution) is another tool the author has to reveal theme.
4. For each type of conflict, provide examples from other fiction texts read in class or familiar to students. In a whole class setting, encourage students to offer other examples of each plot conflict. Use other problems and events in *Tankborn* and *Awakening*.
5. Give out examples of major conflicts from movies, television shows, or stories (such as on strips of paper) and let students categorize which type of conflict it is and why. Students categorize these in small groups (assigned or unassigned) and review answers in a whole class setting.
6. **(Day 2)** Review concept and purpose of conflict. Call on students to explain the four types of conflict and provide examples of each (examples from outside of *Rebellion*).
7. Ask students to think about the conflicts in *Rebellion*. Model how students will collect examples of plot conflict from *Rebellion* using other characters, such as Zul (Pitamah), using the graphic organizer. In one column, identify what the problem is about and with whom/what the character is struggling. Select which type of conflict Zul faces and in the space below, write why it is this type of conflict and cite textual evidence.

Sample graphic organizer:

Example of conflict/ problem	Character vs. Self	Character vs. Character(s)	Character vs. Society	Character vs. Nature
Zul does not tell Devak that Kayla is alive. Ch. 1–8	This is an example of character vs. self because			

	Zul struggles in his mind whether to share this information with Devak. p. 98			
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8. Students will now make a similar chart focusing on only the conflicts of the main character, Kayla. In small groups (assigned or unassigned), students will search for all types of conflicts Kayla faces in *Rebellion*. What are examples of Kayla vs. society? What are examples of Kayla vs. another character? Can Kayla have more than one of a particular type of conflict? Students should record all examples of conflicts Kayla has in their charts.

Note: Students may need to look in previous chapters than the assigned reading to find the starting point of conflicts Kayla faces.

9. (Homework) Students will finish searching for examples of conflict Kayla faces in *Rebellion* and continue to document findings on the chart.

10. **(Day 3)** Students in small groups (same as yesterday) share additional conflicts they found in their reading. Allow students to share out in a whole class setting. Focus questions: Can a character face more than one conflict at a time? What is the purpose of a plot conflict? How do we measure the significance of a plot conflict in a story?

11. Review the concept of conflict and how it reveals theme.

- Authors use multiple plot and literary devices to communicate a theme in a story. One way is through conflict.
- Good readers think about what lesson the author might want them to learn from a conflict and its resolution: Is the conflict resolved by the end of the story? Are the consequences positive or negative?

12. Model how to select a plot conflict and draw a theme from it following the questions below. Be sure to use a plot conflict without Kayla, such as the example used the previous day.

- What choice(s) does this character make to solve this conflict?
- Were the effects of the resolution positive or negative?
- What does this character learn from resolving this conflict?
- What lesson/theme can readers draw from the story?

Sample graphic organizer:

One conflict X faces: _____		
Type of conflict: (circle one)	character vs. self	character vs. nature
	character vs. society	character vs. character
Why do you think it is this type of conflict? _____		

How does this conflict come about? (Include textual evidence.) _____		

How is it finally resolved? _____

What are the consequences of the resolution? Describe any positive or negative effects of the resolution. _____

What does Kayla learn from this conflict and its resolution? _____

Based on how Kayla handled this conflict, what lesson/message can readers draw from the story? _____

14. Based on the answers to these questions, students will write an argumentative essay or mock newspaper editorial to argue why the conflict they chose is significant to the book and what major theme it reveals. Students should refer back to their graphic organizers and notes.
15. (Homework) Students will finish writing their arguments or revise their in-class drafts.
16. **(Day 4)** In small groups (assigned or unassigned), students will present their conclusions and arguments for what lesson readers can draw from the conflict and why the conflict is significant to the story. Finally, students will present their ideas to their peers.
17. **(Extension opportunity/Optional day 5)** Ask students to think about to what conflict the title, *Rebellion*, refers. Students can discuss in small group or whole class setting:
 - What or who Kayla is rebelling against?
 - What choice(s) does Kayla make to solve this problem?
 - Were the effects of the resolution positive or negative?
 - What does Kayla learn from resolving this conflict?
 - What lesson/message can readers draw from the story?
 - Why might the author give this conflict prominence (by titling the final book with it) over the other conflicts Kayla faces in the story?
 - Do you agree or disagree that this is the most significant conflict in the story? Why or why not? What title would you give the book based on the conflict you think is the most important in communicating theme?

ABOUT THE AUTHOR

Karen Sandler is the author of seventeen novels for adults, as well as several short stories and screenplays. Before becoming a full-time writer, she worked as a software engineer, including work on the Space Shuttle program and communications satellites. Sandler first got the idea for *Tankborn* in the mid-1980s when she wrote it as a

screenplay, and over the years while she was writing other books, the idea grew to include the planet Loka and Kayla's life. Sandler lives in northern California with her husband, Gary, and their three cats, and can often be found riding her Andalusian/Morgan mare, Belle. This is her first novel for young adults. You can find her online at <http://www.karensandler.net/>

Book Information

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Interest Level: grades 7–12

Guided Reading Level: Y

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