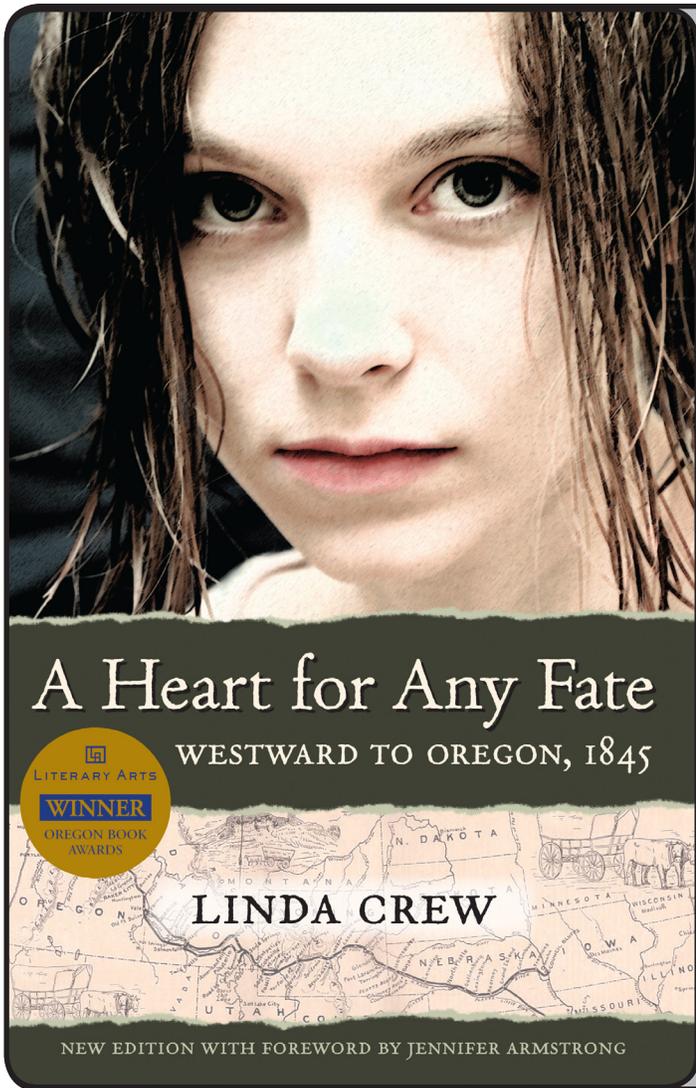




An Ooligan Teacher's Guide

*A Heart for Any Fate:
Westward to Oregon, 1845*
by Linda Crew



Genres: Young Adult, Historical Fiction

Grade Level: 6th–8th

Topics:

- Mid-19th Century U.S. History
- Oregon Trail
- American Pioneers
- Understanding Self and Others
- Coming of Age
- Teamwork and Cooperation
- Trust
- Overcoming Obstacles
- Friendship/Family/Relationships

A Heart for Any Fate: *Westward to Oregon, 1845* by Linda Crew

Book Description

Take your class aboard a covered wagon and head west with Lovisa King in *A Heart for Any Fate*. Seventeen-year-old Lovisa sets out on the Oregon Trail in 1845 with three generations of her Missouri family in tow. Optimistic and eager, Lovisa is sure her family's preparation and determination will protect them from the catastrophic hardships endured by previous travelers. But the path is wild, and the King family soon discovers that supplies can be scarce, directions can be misleading, and mistakes can be fatal. Based on actual accounts from historic pioneer trail journals, *A Heart for Any Fate* will encourage students to reflect on this significant time in U.S. history while drawing parallels with events in their own lives.

About the Author

While writing *A Heart For Any Fate*, Linda Crew and her husband, Herb, traveled the Oregon Trail and saw the great sites that protagonist Lovisa King and her family journeyed through in 1845. A native Oregonian, Linda grew up in the historically rich city of Corvallis. After graduating from the University of Oregon with a BA in Journalism, Linda realized that her passion was really writing fiction, not fact. Inspired by her love for pioneer stories, Linda delved into the young adult historical fiction genre, anxious to tell our history's untold stories. Thirty-five years later, she is now the author of eight young adult titles. *A Heart for Any Fate* won the Oregon Book Award for Young Adult Literature in 2005.

Introduction

The Oregon Trail was a dark but inspiring part of U.S. history. Without the bravery and motivation of thousands of pioneers, the nation would not have developed in the same way, and the country would look markedly different. *A Heart for Any Fate* is a classic coming-of-age story, set against the gritty backdrop of the cross-country journey that so many of our ancestors traveled.

There are many access points to this text, but a good way to engage students is by helping them connect the story to their modern lives. The lessons in this guide are meant to provide relevance, and to help students make personal connections to the text through characters, relationships, themes, and structure. This guide is not meant to be comprehensive, but should be used to supplement classroom material already in place. Please adapt or alter lessons to better meet the needs of your classroom, and enjoy the book!

Socratic Seminar

Lesson Plan by Marrla Wilkinson

Grade Level: 8th

Estimated Time: Two class periods

Materials Needed:

- Chairs in a circle for each student and the instructor/facilitator
- Discussion sheets for each student to take home and prepare
- A copy of *A Heart for Any Fate* for each student

Background Knowledge Needed: Students will have performed a close reading of *A Heart for Any Fate*. Students will have viewed and discussed supporting texts that feature heroes on a Call to Adventure.

Prompts

- How is Lovisa a hero, and what does her journey entail?
- What is the Hero's Journey archetype in literature?

Overview

This lesson is compatible with a unit on the Hero's Journey/Call to Adventure as a common archetype in literature. Through Socratic Seminar, many students will share their thoughts and opinions in a way that they have not experienced before. Instructor will guide student discussion with an outline of themes and concepts from the novel. Students will compare and contrast Lovisa's journey with that of other heroes they've explored in other texts. They are encouraged to identify deeply with Lovisa and the King family by participating in this intellectual discussion with their classmates.

Procedure

Day One (15 minutes)

Hook

Instructor asks, "What is a Socratic Seminar?" Students make guesses, and, if they have been part of a Socratic Seminar in a different class, share their past

experiences. Instructor then explains that the seminar will be about Lovisa's journey and the unit's novel, *A Heart for Any Fate*. Instructor explains the themes that will be discussed while students follow along on their hand-outs.

Key themes to be discussed

- How does Lovisa's relationship with her family change as the journey becomes treacherous? Consider specific family members.
- How does Lovisa change from the beginning (when the family is leaving Missouri) to the end (when they finally arrive in Oregon)? How is the journey life-changing for Lovisa?
- How does Lovisa's sense of responsibility for her family become apparent in the face of adversity? Be prepared to give examples.
- How does the King family deal with the death of Lovisa's older sister?
- What is sacrifice, and what did the King family sacrifice in order to finally reach their goal? Was it worth it? Why or why not?
- How is Lovisa a hero in this journey and how is the journey a Call to Adventure?"
- What other novels have we discussed that feature a hero on a Call to Adventure?
- How would the Kings' experience be different if they were travelling today?

Day Two (45 minutes)

Students sit in a circle. The instructor begins to facilitate the seminar by introducing each theme and allowing students to discuss them. A time keeper is assigned to make sure each theme gets equal attention. Each student has time to talk during the seminar.

Oregon State Standards

EL.08.LI.06 Identify and analyze the development of themes in literary works based on evidence in the text.

EL.08.LI.07EL.08.LI.12 Analyze the importance of the setting (place, time, customs) to the mood, tone, and meaning of the text.

Trail Journal

Lesson Plan by Emma Berman

Grade Level: 6th–12th

Estimated Time: Three class periods

Materials Needed:

- Cookie sheet
- Several bags of black tea
- Hot water
- Blank paper

Background Knowledge Needed: Students will have finished reading *A Heart for Any Fate* at this point in the unit. Discussion and analysis will be completed so that the students are familiar with the material, characters, plot structure, and other literary devices used within the book. Students should also be familiar with the realities of life on the trail, and the struggles of traveling through a variety of terrains and climates.

Prompts

- How can supporting characters help inform us about protagonists?
- Why is audience awareness important when writing?
- What are the elements that make up a good story?

Overview

In *A Heart for Any Fate*, the reader is given a window into Lovisa's world. But Lovisa was only one of thousands of pioneers who came west on the Oregon Trail. This assignment gives students the opportunity to creatively examine the stories of those other families, and create a narrative for their own imaginary pioneer whose story has never been told. Students will consider the elements and influences of trail life on their protagonist, and will support their writing with historically accurate details.

Procedure

Day One

This lesson should start with a discussion about the form in which the book was written. By telling the story in first person, from Lovisa's point of view, the reader can get a more intimate sense of the life of an Oregon Trail pioneer. The discussion should include the benefits and drawbacks of a first-person narrator, as well as the major story elements of *A Heart for Any Fate*.

Tell the students that they will be writing their own trail journal similar to Lovisa's. It should include major and minor characters, the basic elements of plot, and historical information learned from the book and/or supporting materials. Students will write from the perspective of a minor character in the book, or an original character of their own. Students should use the book, as well as any other maps and supportive texts used in the unit for information on the locations visited and the timeline of the journey. Each student should write at least ten journal entries.

Students should use the rest of the class period compiling ideas, and taking notes from the book as well as from discussions with classmates.

Day Two

This part of the lesson should occur once the students have written rough drafts. They will read their in-process writing to a fellow student for critique and analysis. The writing should be evaluated for realism in relation to the historical event, effectiveness of the story, and grammatical and structural issues.

This is a good day to dye the paper that students will use for their final journals. While the students are doing peer editing, have a couple students at a time bring their blank white paper to you. Have a pan, cookie sheet, or baking dish big enough to put a piece

Trail Journal

continued

of paper in flat, and fill it to about an inch with warm or hot water and several black tea bags. The students should crumple up their paper into a loose ball and then unfold again until flat. This wrinkled piece of paper should be laid in the water for several minutes, until it reaches a yellowish, aged color. Set the paper aside to dry overnight.

Day Three

Students will complete their journals. Using the dyed paper from the previous day, students will write their journal entries onto the “aged” paper, to give it a more authentic look. This means that students will need to finalize their rough drafts at home the night before. This day should be spent writing the journal entries onto the specially made paper. At the end of class, have students display their journals and walk around the room to see everyone else’s work.

Oregon State Standards

EL.HS.RE.02 Listen to, read, and understand a wide variety of informational and narrative text, including classic and contemporary literature, poetry, magazines, newspapers, reference materials, and online information.

EL.HS.RE.03 Make connections to texts, within texts, and among texts across the subject areas.

EL.HS.RE.05 Match reading to purpose—location of information, full comprehension, and personal enjoyment.

EL.HS.LI.11 Explain how voice and the choice of a narrator affect characterization and the tone, plot, and credibility of a text.

EL.HS.LI.16 Analyze the way in which a work of literature is related to the themes and issues of its historical period.

EL.HS.WR.01 Use a variety of strategies to prepare for writing, such as brainstorming, making lists, mapping, outlining, grouping related ideas, using graphic organizers, and taking notes.

EL.HS.WR.04 Choose the form of writing that best suits the intended purpose—personal letter, letter to the editor, review, poem, report, or narrative.

Survivors

Lesson Plan by Jolene Stensland

Grade Level: 8th

Estimated Time: 20 minute introduction, plus 3 to 5 minutes per day, and 20 minutes for conclusion

Materials Needed:

- Bulletin board
- Paper cutouts of wagons, men, women, and children
- Stapler or push pins
- Markers

Background Knowledge Needed: Students will have read the introduction to *A Heart for Any Fate*, and understand the culture of the time and the implications of and reasons for westward expansion.

Prompts

- What can I learn about myself and my culture from historical fiction?
- How do people cope with tragedy?
- Are the tragic losses of friends and family worth the promise of a brighter future?

Overview

This lesson is intended to illustrate the hardships faced by pioneers traveling west on the Oregon Trail. Students will deepen their connections to the characters in the text through graphic representation.

Procedure

Day One

Teacher will have prepared a bulletin board with green or brown paper and have prepared images of Conestoga wagons and people. Teacher will explain to the students that the bulletin board represents the Kings' wagon train, with "Wagon Train," or "Westward to Oregon," written at the top of the bulletin board. Students must add to the wagon train every time a new character is introduced, so they should pay close attention, making sure not to miss anyone.

As the class reads, they will add wagons and people to the bulletin board, grouping them by family and wagon, just as they are depicted in the story. The teacher may appoint a student the responsibility of adding to the board, or do it himself or herself. Family names should be written on the wagons, and given names written on the people.

Subsequent Days

As the story progresses, the class will keep up the bulletin board, adding characters as necessary. The first time a character passes away, the class will stop reading and ceremoniously remove that character from the bulletin board. These deceased characters should be kept in one place, with the cause of death noted on each paper character.

Final Day

After completing the novel, the class will revisit the deceased characters. The teacher may choose to have a general class discussion about the hardship every company faced on the Oregon Trail, or perhaps sort the deceased characters into groups based upon cause of death.

Discussion Suggestions

- How did the Kings fare compared to the other families in the wagon train?
- Do you think the casualty rate in this wagon train is indicative of all companies travelling the Oregon Trail? Why or why not?
- Could any of these deaths have been avoided? How?

Oregon State Standards

EL.08.RE.18 Clarify understanding of informational texts by creating detailed outlines, graphic organizers, diagrams, logical notes, or summaries.

EL.08.SL.12 Interpret and evaluate the various ways in which visual image-makers (e.g., graphic artists, illustrators, news photographers, film makers) communicate information and affect impressions and opinions.

Making a Movie Poster

Lesson Plan by Marrla Wilkinson

Grade Level: 8th

Estimated Time: Three class periods

Materials Needed:

- Enough art supplies for thirty students: butcher paper, scissors, glue sticks and glue, multiple colors of tempura and acrylic paint, pencils, rulers, sketch paper, graph paper, notebook paper for brainstorming, a range of magazines with varying images and text
- ELMO document camera

Background Knowledge Needed: Students have performed a close reading of the novel *A Heart for Any Fate*. Students have finished two or three lessons about characterization, and have analyzed Lovisa King as a dynamic, round character.

Prompts

- What is characterization?
- How does Lovisa grow and change as the main character of *A Heart for Any Fate*?

Overview

This lesson is compatible with a unit on characterization, and should be used as part of a character study of the protagonist, Lovisa. Students will perform a critical analysis on the ways in which Lovisa undergoes change throughout the novel. They will work with tempura and acrylic paints to create a 1.5 × 2 foot poster that advertises the novel as a movie. The poster must feature Lovisa as the central figure, and contain wording that describes her in different stages of growth during the novel.

Procedure

Day One

(20 minutes): Teacher breaks students up into pairs. Each student then gets out a piece of notebook paper. Students make three columns down, which the teacher demonstrates on the document camera. Students

title each column: "Lovisa in Chapters 1–6"; "Lovisa in Chapters 7–14"; and "Lovisa in Chapters 15–20." The teacher explains that students will work in pairs to write adjectives and phrases that describe Lovisa's character in each section of the book. On the ELMO, the teacher projects the questions: "How has Lovisa changed from one part of the book to the next?" and "How has she grown as a character?" Students work for fifteen minutes on their columns. Teacher circulates the room, helping students that are confused or stuck, and assesses the activity for students' understanding.

(20 minutes): Teacher then asks for volunteers to share their brainstorming sheets with the class. Students take turns discussing how Lovisa has changed as a character while the teacher facilitates the conversation. Teacher asks for clarification, such as how Lovisa's responsibility for her family changed; how her feelings towards her brother in law, Roland, changed; and how she matured and developed integrity.

(5 minutes): Teacher explains to the class what they will be doing tomorrow, which is drawing pictures of Lovisa in different aspects of her character growth.

Day Two

(10 minutes): Teacher passes out sketch paper, graph paper, rulers, and pencils. Students are asked to sit with their partner from yesterday. Instructor asks each student to work with their partner to pick one quality about Lovisa from each column of their brainstorming sheet; then students will draw their interpretation of Lovisa exhibiting that quality. Teacher shows two examples on the ELMO: Lovisa as dedicated to her family, with a drawing of Lovisa caring for her sick older sister, Susan; and Lovisa as hopeful, with a drawing of Lovisa looking up at the stars from her campsite.

(20 minutes): Students work with their partners to draw/sketch Lovisa in different aspects of character growth. Teacher circulates the room, assessing understanding and helping students.

Making a Movie Poster continued

(12 minutes): Teacher shows examples of movie posters and explains how the final product should look. The movie poster will feature the title, *A Heart for Any Fate*, and name of the author, Linda Crew. The poster should also feature two pictures of Lovisa, one that portrays her before she goes through a character change and another after she goes through that change (grows as a character).

(3 minutes): Instructor asks students to clean up, and explains that tomorrow the class will begin painting their posters.

Day Three

(40 minutes): Teacher has displayed all supplies for the poster and passes out butcher paper to each pair, enough for two posters. Students begin working on their posters. Teacher helps students and directs them to the poster instructions, which are on the ELMO. Guidelines for the poster are projected, including the title of the book, the author's name, and two "before and after" pictures of Lovisa. The poster may also

contain other important objects, such as a covered wagon, ruts in the trail, a starry sky, or campfire.

(10 minutes): Clean up and brief discussion about what the class just did and what they will do tomorrow.

Day Four

(40 minutes): Students finish their posters. Students who finish early do SSR or homework while others finish.

(10 minutes): Clean up and hang posters up to dry.

Oregon State Standards

EL.08.RE.18 Clarify understanding of informational texts by creating detailed outlines, graphic organizers, diagrams, logical notes, or summaries

EL.08.LI.05 Identify the actions and motives (e.g., loyalty, selfishness, conscientiousness) of characters in a work of fiction, including contrasting motives that advance the plot or promote the theme, and discuss their importance to the plot or theme.

The Theme of Hope

Lesson Plan by Jolene Stensland

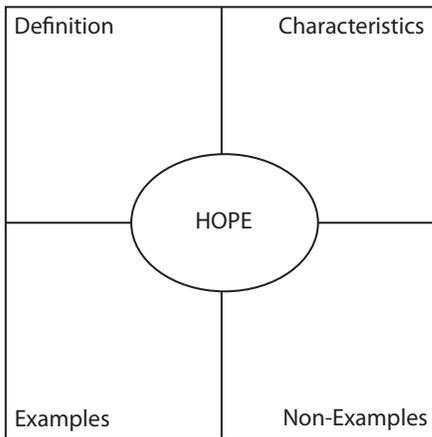
Grade Level: 8th

Estimated Time: One class period

Materials Needed: Handouts of the Frayer Model

Background Knowledge Needed: Students will need to have read at least three to five chapters of the novel.

The Frayer Model



Prompts

- How does hope keep people going?
- What can I learn about myself and my culture from historical fiction?
- How can themes help us relate to characters in stories?

Overview

This lesson should be used alongside a close reading of *A Heart for Any Fate*. Students will work in small groups to define themes and relate them to the text. They will use a graphic organizer, and consider examples and non-examples, as well as the characteristics of hope.

Procedure

(20 minutes): Teacher hands out Frayer Model worksheets, and instructs students to work together in groups of three or four to complete the worksheet,

leaving the “Definition” section for last. If groups are struggling, teacher may direct students to think first of examples and non-examples, or may ask leading questions, such as:

- How might someone who is hopeful act? What might they think about? What might they talk about?
- When have you felt hopeful?
- How do you act when you are hopeful? What about when you aren't?

Students should find as many examples as possible from the text, but may use examples from their own lives if necessary.

(10 minutes): Teacher calls the class together to discuss what they have found, asking each group to share both an example and non-example, and to write them on the board. Next, the teacher asks each group to share a characteristic of hope. Once each group has shared, teacher asks if anyone has additional examples.

(10 minutes): Students work in their groups again to create their own definition of hope.

(10 minutes): Teacher calls the class together and asks each group to share their definition. The teacher then leads a class discussion about the similarities and differences in the groups' definitions, and the significance of hope in the novel.

Oregon State Standards

EL.08.RE.18 Clarify understanding of informational texts by creating detailed outlines, graphic organizers, diagrams, logical notes, or summaries.

EL.08.LI.06 Identify and analyze the development of themes in literary works based on evidence in the text.

Creating a Graphic Novel

Lesson Plan by Marrla Wilkinson

Grade Level: 8th

Estimated Time: Ten class periods

Materials needed:

- A selection of various graphic novels (5-6)
- A copy of *A Heart for Any Fate* for each student
- Graphing paper
- Colored pencils
- Lead #2 pencils, rulers
- Notebook paper for brainstorming and scratch drawing paper
- Assignment prompts and handouts on guidelines for peer editing
- Location scheduled for printing and binding
- ELMO document camera

Background Knowledge Needed: Students have completed reading *A Heart for Any Fate*. Students have done deep critical thinking and analysis activities pertaining to the novel.

Prompts

- What are the main themes of the novel *A Heart for Any Fate*?
- How can we use a graphic novel to further explore these themes?

Overview

Students will work in teams of three or four to create a graphic novel that is based on *A Heart for Any Fate*.

Procedures

Day One

(10 minutes): Instructor passes out examples of graphic novels and engages students in a class discussion about the books. Students share whether or not they are familiar with graphic novels, or if they have ever read them.

(10 minutes): Instructor announces teams. Each team will be assigned two chapters, making ten teams of three students. Students are asked to take out their books and get into their new teams.

(20 minutes): Instructor passes out prompts to each team. Each prompt is specific to one team, and explains which chapters of the novel the team will work on (e.g., team one will make chapters one and two into a graphic novel). Instructor then puts a piece of paper on the ELMO, and draws an example of a comic strip sequence that could be used for one of the chapters.

Discussion Questions:

- Who is Lovisa?
- What does she look like?

Students take turns explaining adjectives and imagery that describes the novel's protagonist. Instructor draws a figure that could represent Lovisa as an example. Instructor then points out the first team project: students work in their teams to draw characters from their assigned chapters.

Closure (5 minutes): Instructor points out that in each chapter characters will look slightly different depending on how that team envisions them.

Days Two and Three

Students work in teams to create their settings, beginning by reading their chapters together for review. They list all of the settings, and describe the imagery. Students use colored pencils to draw and color the landscape they read about in their chapters.

Days Four and Five

Students practice drawing characters into settings, and incorporate plot. Teams work together to identify main events in the plot of their chapters and the overall story, and practice combining characters, setting, and plot into their part of the graphic novel. Instructor helps students draw their graphic novel chapters.

Creating a Graphic Novel

continued

Days Six and Seven

Students finalize all drawings and do peer editing in teams. First draft of work is turned in to instructor, who makes suggestions and attaches a list of requested revisions to each student's work. Instructor asks students to exchange work within teams, and gives guidelines for peer editing.

Day Eight

Students add text bubbles and captions. Teams decide on dialog between their characters, and also decide if the point of view is first person, third person, or omniscient. Students then create dialog and thought bubbles, as well as captions beneath the graphics.

Days Nine and Ten

Students and instructor compile all chapters of the graphic novel in order, and prepare it for print. Instructor has prearranged to have copies printed and bound (there are many resources available for this, such as local print shops, or a color printer at the school).

Closure

Teams share their chapters of the graphic novel with the class.

Variation

Students go on a field trip with instructor to have graphic novel printed and bound.

Oregon State Standards

EL.08.WR.01 Use a variety of strategies to prepare for writing, such as brainstorming, making lists, mapping, outlining, grouping related ideas, using graphic organizers, and taking notes.

EL.08.SL.12 Interpret and evaluate the various ways in which visual image-makers (e.g., graphic artists, illustrators, news photographers, film makers) communicate information and affect impressions and opinions.

Other Discussion Questions and Writing Prompts

by Jolene Stensland

Pre- and Early Reading Questions

- Read the Longfellow poem at the beginning of the book. Referring to the poem, what can you predict might happen in this story?
- What clues does Lovisa give us that things on the trail may not go exactly as planned?
- Draw one of the characters from the story based upon your first impression. Look back at this later. What were you right about? Where were you wrong about?
- Draw “east” and “west.” What do those words mean to you?
- Foreshadowing: “...as Pa said, we would all get to Oregon. I would remember and it would break my heart.” Predict something that might happen later on in the story based on this statement.
- What kinds of things would you have a hard time giving up? Make a list of things that are necessary to survival and things that are luxuries.
- When Lovisa asks her mother why she didn’t encourage her to marry Mr. Collins, her mother states: “You didn’t like him. You don’t marry a man you don’t like. Seems simple enough.” Is this how it seems to work for other women on the wagon train?
- There are ninety-eight men over the age of sixteen in the wagon train and fifty-seven females over the age of fourteen. Why do you think there are so many more men?

Middle to Late Reading Questions

- Keep track of all the different types of terrain Lovisa’s company encounters. What effect does the different terrain have on each of the characters?
- What are Lovisa’s positive character traits? What are her negative traits? How do you relate to her?
- What kind of things do we do to protect ourselves from the elements?
- In your opinion, who was right: Price or Lovisa? How could situations like this be avoided?
- Why is Lute always getting into trouble?

- Make note of the times children say out loud what the adults are thinking and feeling.
- What does it mean to be an “Old Maid”? Why is everyone worried about Lovisa being one?
- Lovisa says that she and Abbie “...recount the past, analyze the present, and speculate about the future...” What might they be talking about?
- What does it mean to be “fair”? Who was in control during the trading scene with the Native American women?
- The trapper says: “Stealing’s not the same thing to them. It’s not a sin, it’s a skill.” What do you think about this statement?
- Lovisa and her family reach a “point of no return.” What does this mean? How would that knowledge make you feel?
- How do you feel about the Browns?
- Why do you think Lovisa resists boys and “courting” so much? Why do her parents let her?
- Why does Abbie say that to the Native Americans, dirty is “different?” Do you think it is different?
- What is your gut instinct about the shortcut? Would you take it?
- Why does Sally want the blue dress?

Personal and Reflective Questions

- What does the title of the novel mean to you?
- Describe something you dream about but have never seen.
- Have you ever disliked someone who everyone else seemed to adore? How did that make you feel?
- Why do people tell scary stories? Do you think they’re all true?
- Has the name of something, someplace, or someone ever seemed like an omen to you? What did you do about it?
- The King family’s motto is: “Up and doing.” Does your family have a motto or catchphrase? If so, what does it mean to you? If not, what do you think it should be and why?