

Grade 6
English Language Arts
Unit 3: Historical Fiction

Time Frame: Approximately five weeks



Unit Description

This unit focuses on reading and responding to, as well as writing, historical fiction. Reading historical fiction illuminates time periods and facilitates understanding and appreciation of diverse customs and heritages. Writing historical fiction provides opportunities for students to visualize places and events from history through the eyes of fictional characters. The defining characteristics of fiction are examined and analyzed. Researching historical places and events as setting and background for an original story provides opportunity for student practice in information, technology, and problem solving skills. Writing and group processes provide opportunity for proofreading, revision, publication, and evaluation. Vocabulary and grammar instruction occur within the context of the literature and student writing. Strategies such as reading response *learning log*, *SQPL (Student Questioning for Purposeful Learning)*, *text chain*, *GISTing*, *vocabulary self-awareness* and *vocabulary cards*, *graphic organizers*, and *brainstorming* will be introduced and/or applied to the fiction content.

Student Understandings

Historical fiction conveys to a reader that, while human nature is much the same over time, human experience, especially everyday experience, is not. Students will understand historical fiction is fiction in a historical setting, in which the main characters, and often many others may be real people, or they may be invented by the author. Students will be able to identify selected details that attempt to convey the setting, spirit, manners, and social conditions of a past age from facts based on careful research. Students will understand historical fiction uses the written record to invent dialogue and action and creates fictional characters to bring a reader close to historical figures and events.

Guiding Questions

1. Can students identify the elements of fiction, particularly historical fiction?
2. Can students recognize an author's purpose?
3. Can students explain how historical setting can influence characterization and the future action of a story?
4. Can students relate historical fiction to factual events and personal experiences?
5. Can students avoid plagiarism through creating citations and crediting of sources when conducting Internet research?
6. Can students write a journal entry from first person point of view?
7. Can students plan, draft, evaluate, revise, and proofread a found poem that uses word

- choice and imagery to convey the mood of a character?
8. Can students plan, draft, evaluate, revise, and proofread a historical fiction story?

Unit 3 Grade-Level Expectations (GLEs) and Common Core State Standards (CCSS)

Grade-Level Expectations	
GLE#	GLE Text and Benchmarks
01a.	Identify word meanings using a variety of strategies, including using context clues (e.g., definition, restatement, example, contrast) (ELA-1-M1)
01b.	Identify word meanings using a variety of strategies, including using structural analysis (e.g., roots, affixes) (ELA-1-M1)
01c.	Identify word meanings using a variety of strategies, including determining word origins (etymology) (ELA-1-M1)
01d.	Identify word meanings using a variety of strategies, including using knowledge of idioms (ELA-1-M1)
03.	Develop specific vocabulary (e.g., scientific, content-specific, current events) for various purposes (ELA-1-M1)
04a.	Identify and explain story elements, including theme development (ELA-1-M2)
04b.	Identify and explain story elements, including character development (ELA-1-M2)
04c.	Identify and explain relationship of word choice and mood
04d.	Identify and explain story elements, including plot sequence (e.g., exposition, rising action, climax, falling action, resolution) (ELA-1-M2)
05d.	Identify and explain onomatopoeia (ELA-1-M2)
09.	Compare and contrast elements (e.g., plot, setting, characters, theme) in a variety of genres (ELA-6-M2)
11a.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including sequencing events and steps in a process (ELA-7-M1) (see ELA-1-M2)
11b.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including summarizing and paraphrasing information (ELA-7-M1) (see ELA-1-M2)
11c.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including identifying stated or implied main ideas and supporting details (ELA-7-M1) (see ELA-1-M2)
11d.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including comparing and contrasting literary elements and ideas (ELA-7-M1) (see ELA-1-M2)
11e.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including making simple inferences and drawing conclusions (ELA-7-M1) (see ELA-1-M2)
11f.	
11g.	Demonstrate understanding of information in grade-appropriate texts by identifying literary devices

14.	Analyze an author's stated or implied purpose for writing (e.g., to explain, to entertain, to persuade, to inform, to express personal attitudes or beliefs) (ELA-7- M3)
19a.	Develop grade-appropriate compositions on student- or teacher-selected topics that include word choices (diction) appropriate to the identified audience and/or purpose (ELA-2-M2)
19b.	Develop grade-appropriate compositions on student- or teacher-selected topics that include vocabulary selected to clarify meaning, create images, and set a tone (ELA-2-M2)
19c.	Develop grade-appropriate compositions on student- or teacher-selected topics that include information/ideas selected to engage the interest of the reader (ELA-2-M2)
19d.	Develop grade-appropriate compositions on student- or teacher-selected topics that include clear voice (individual personality) (ELA-2-M2)
19e.	Develop grade-appropriate compositions on student- or teacher-selected topics that include variety in sentence structure (ELA-2-M2)
20a.	Develop grade-appropriate compositions applying writing processes such as selecting topic and form (ELA-2-M3)
20b.	Develop grade-appropriate compositions applying writing processes such as prewriting (e.g., brainstorming, researching, raising questions, generating graphic organizers) (ELA-2-M3)
20c.	Develop grade-appropriate compositions applying writing processes such as drafting (ELA-2-M3)
20d.	Develop grade-appropriate compositions applying writing processes such as conferencing (ELA-2-M3)
20e.	Develop grade-appropriate compositions applying writing processes such as revising based on feedback and use of various tools (e.g., LEAP 21 Writer's Checklist, rubrics) (ELA-2-M3)
20f.	Develop grade-appropriate compositions applying writing processes such as proofreading/editing (ELA-2-M3)
20g.	Develop grade-appropriate compositions applying writing processes such as publishing using technology (ELA-2-M3)
21.	Develop grade-appropriate paragraphs and multiparagraph compositions using the various modes of writing (e.g., description, narration, exposition, persuasion), emphasizing narration and exposition (ELA-2-M4)
22a.	Use the various modes to write compositions, including comparison/contrast (ELA-2-M4)
23.	Develop writing using a variety of literary devices, including foreshadowing, flashback, and imagery (ELA-2-M5)
25a.	Use standard English punctuation, including hyphens to separate syllables of words and compound adjectives (ELA-3-M2)
25b.	Use standard English punctuation, including commas and coordinating conjunctions to separate independent clauses in compound sentences (ELA-3-M2)
26.	Capitalize names of companies, buildings, monuments, and geographical names (ELA-3-M2)

27a.	Write paragraphs and compositions following standard English structure and usage, including possessive forms of singular and plural nouns and pronouns (ELA-3-M3)
27b.	Write paragraphs and compositions following standard English structure and usage, including regular and irregular verb tenses (ELA-3-M3)
27c.	Write paragraphs and compositions following standard English structure and usage, including homophones (ELA-3-M3)
28a.	Apply knowledge of parts of speech in writing, including prepositional phrases (ELA-3-M4)
28b.	Apply knowledge of parts of speech in writing, including interjections for emphasis (ELA-3-M4)
28c.	Apply knowledge of parts of speech in writing, including conjunctions and transitions to connect ideas (ELA-3-M4)
29.	Spell high-frequency, commonly confused, frequently misspelled words and derivatives (e.g., roots and affixes) correctly (ELA-3-M5)
39c.	Evaluate media for various purposes, including support for main position (ELA-4-M5)
39e.	Evaluate media for various purposes, including opinions vs. facts (ELA-4-M5)
40a.	Participate in group and panel discussions, including explaining the effectiveness and dynamics of group process (ELA-4-M6)
40b.	Participate in group and panel discussions, including applying agreed-upon rules for formal and informal discussions (ELA-4-M6)
40c.	Participate in group and panel discussions, including assuming a variety of roles (e.g., facilitator, recorder, leader, listener) (ELA-4-M6)
41a.	Locate and select information using organizational features of grade-appropriate resources, including complex reference sources (e.g., almanacs, atlases, newspapers, magazines, brochures, map legends, prefaces, appendices) (ELA-5-M1)
42a.	Locate and integrate information from grade-appropriate resources, including multiple printed texts (e.g., encyclopedias, atlases, library catalogs, specialized dictionaries, almanacs, technical encyclopedias) (ELA-5-M2)
42b.	Locate and integrate information from grade-appropriate resources, including electronic sources (e.g., Web sites, databases) (ELA-5-M2)
44a.	Locate, gather, and select information using data-gathering strategies, including surveying (ELA-5-M3)
45b.	Generate grade-appropriate research reports that include information presented in a variety of forms, including graphic organizers (e.g., outlines, timelines, charts, webs) (ELA-5-M3)
45c.	Generate grade-appropriate research reports that include information presented in a variety of forms, including bibliographies (ELA-5-M3)
47a.	Give credit for borrowed information following acceptable-use policy, including integrating quotations and citations (ELA-5-M5)
47b.	Give credit for borrowed information following acceptable-use policy, including using endnotes (ELA-5-M5)

47c.	Give credit for borrowed information following acceptable-use policy, including creating bibliographies and/or works cited lists (ELA-5-M5)
ELA CCSS	
CCSS#	CCSS Text
Reading Standards for Literature	
RL.6.1	Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.6.4	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choice on meaning and tone.
R.6.10	By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.
Reading Standards for Informational Text	
RI.6.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.
Writing Standards	
W.6.10	Write routinely over extended time frames (time for research, reflection, revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, audiences.
Speaking and Listening Standards	
SL.6.1a, b, c	<p>Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> <ul style="list-style-type: none"> a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. b. Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed. c. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.
Language Standards	
L.6.4c, d	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, choosing flexibly from a range of strategies.</p> <ul style="list-style-type: none"> c. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech. d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).
L.6.5b, c	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <ul style="list-style-type: none"> b. Use the relationship between particular words (e.g., cause/effect,

	part/whole, item/category) to better understand each of the words. c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., <i>stingy</i> , <i>scrimping</i> , <i>economical</i> , <i>thrifty</i>).
L.6.6	Acquire and use accurately grade-appropriate general academic and domain-specific word and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Sample Activities

Activity 1: Independent Reading (Ongoing): (GLEs: 09, 11a, 11b, 11c, 11d, 11e, 14)

Materials List: texts in current genre, reading response learning logs, Reading Response Prompts BLM

Students should have access to texts at their independent reading level in the current genre for 10 to 20 minutes of *daily* sustained silent reading (SSR) that is not formally assessed; student choice is key in choosing these, as is teacher modeling of this skill. To reflect the emphasis on informational nonfiction and technical texts in the Common Core State Standards (CCSS), teachers should encourage students to read a balance of fiction and nonfiction, both informational and literary. Some types of literary nonfiction include biographies and autobiographies; books on content-area subjects, including social studies, science, and the humanities; and technical texts. SSR offers students an opportunity to practice word attack skills, to boost confidence and work through reading problems, and to learn the joy that reading can bring.

Students should keep a reading response *learning log* ([view literacy strategy descriptions](#)) of pages read in which they frequently respond to the text they have read through the use of brief reflective prompts. Sample reflective response log prompts (starters) and a full-blown lesson plan on this strategy can be found at http://www.readwritethink.org/lessons/lesson_view.asp?id=55. It is crucial that this be seen by students as a personal response to their reading, not as a test. Teacher modeling of his or her own use of the active reading processes of purpose setting, predicting and refuting, visualizing, connecting, speculating and questioning, reacting, inferring, and rereading is vital. To encourage student analysis of texts and to foster their ability to infer information from texts read, have students select a key passage (short) from the day's reading in support of their response. Encourage discussion of student responses, including determining whether the information is explicit or inferred. It is important to note that the responses are not to be summaries.

An example is shown below.

Reading Response Learning Log			
Title of Text: <i>Bud, Not Buddy</i>			
Genre: Historical Fiction			
Date	Pages Read	Response	Passage to Support
10/1/11	p. 1-4	I think this story is going to be about how Bud struggles in his new foster home, especially dealing with an older “brother.”	“I’m the one who’s going to have problems. A older boy is going to want to fight, but those little girls are going to treat you real good.” (3-4)
10/2/11	p. 4-8	Bud has had to grow up quickly. I wonder if that’s just how things were back then.	“Most folks think you start to be a real adult when you’re fifteen or sixteen years old, but that’s not true, it really starts when you’re around six.” (4)
10/4/11	9-13	At first I thought that the Amos family took Bud in out of kindness, but now I see they had a motive of greed.	“I didn’t care that he was twice as big as me, and I didn’t care that his mother was being paid to take care of me.” (13)

Excerpts from *Bud, Not Buddy*; © Christopher Paul Curtis

Curtis, Christopher Paul. *Bud, Not Buddy*. New York: Delacorte Press, 1999.

Activity 2: Vocabulary (Context Clues, Idioms, Multiple Meaning Words) (GLEs: 01a, 01b, 01c, 01d, 03)

Materials List: index cards and vocabulary card examples, plus dictionaries and thesauruses, pen/pencil; paper or notebook



Students will continue to use the *vocabulary self-awareness* strategy ([view literacy strategy descriptions](#)) to determine their familiarity with new words or phrases encountered throughout the unit. Poor reading strategies are characterized by poor metacognitive awareness. Thus, students who are aware of their progress through monitoring, controlling, and evaluating are typically stronger students academically. This strategy is valuable for students because it highlights their understanding of what they know and what they still need to learn in order to comprehend a text. Strategy procedures for students should be explained as follows:

1. Examine the list of words written in the first column.
2. Put a “+” next to each word you know well, and give an accurate example and definition of the word. Your definition and example must relate to the unit of study.
3. Put a “?” next to any words for which you can write only a definition or an example, but not both.
4. Put a “-” next to words that are new to you.

The teacher should remind students that the chart will be used throughout the unit and since they will be revising the chart, they should write in pencil.

Example: Vocabulary Self-Awareness Chart

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Word	+ ? -	Example	Definition
flabbergasted, adj.	-		dumbfounded; thunderstruck
valise, n.	?		a suitcase or a satchel

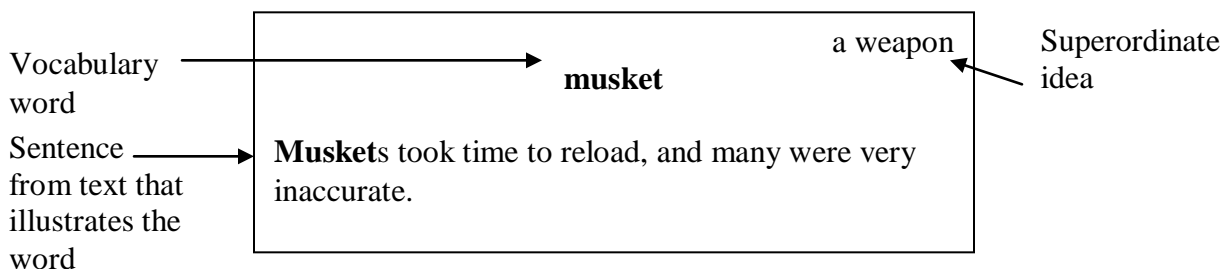
Students will continue to use the four most common types of clues (e.g., definition, restatement, example, and contrast) for figuring out the meaning of an unknown word in context; they will apply this comprehension strategy throughout the unit, as appropriate.

Students will continue to differentiate between literal and figurative meanings of common *idioms* encountered throughout the unit by sketching a picture of the figurative meaning, and writing the literal meaning of the term. These should continue to be posted. Additional idioms that occur throughout the unit should be addressed in like manner.

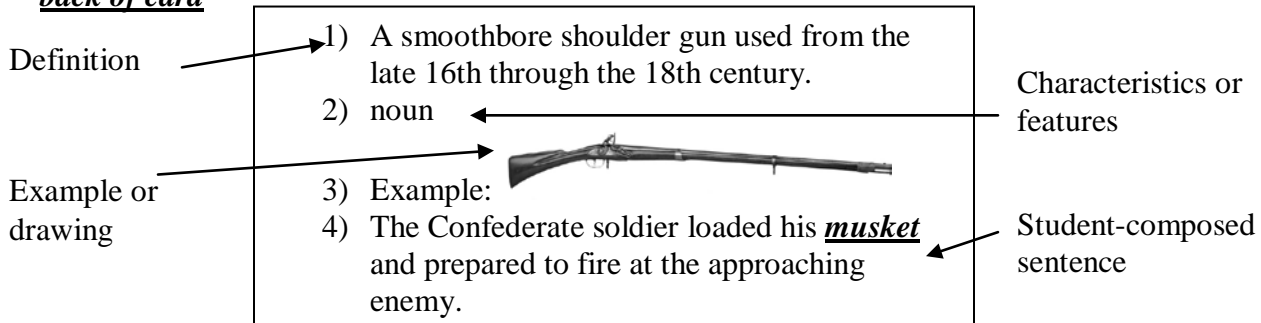
In this unit, students will use two kinds of *vocabulary cards* ([view literacy strategy descriptions](#)). Students will first use the standard *vocabulary cards* to define words specific to the story content and key to its comprehension. This is especially important for new content words that will be seen in historical fiction. Explain to students that these words are content-specific for an understanding of the text. Students will continue to use this strategy to define vocabulary specific to selections read as part of the fiction unit. Allow time throughout the unit for students to review the vocabulary cards individually and with a partner to reinforce word meanings.

Example: Vocabulary Card

front of card



back of card



Students will continue to create word webs and riddles that illustrate multiple-meaning words, including illustrations or examples for each meaning.

Students will continue to focus on the etymologies of common roots and affixes. Students will use structural analysis to generate a list of roots and show other words that are derived from them.

2013-2014

Activity 3: Words in Context (CCSS: RL.6.4, RI.6.4, L.6.4c, L.6.4d, L.6.5b, L.6.5c, L.6.6)

Materials List: independent reading material, Words in Context BLM, pen/pencil

Because students will encounter a number of unknown words in their independent reading, they need a process for dealing with these unknown words. This activity is in some ways an extension of Activity 2, but here the focus is on how the word is used in context and how the student makes sense of the word, not how the word is defined in the dictionary.

The Words in Context BLM is a variation of the *learning log* ([view literacy strategy descriptions](#)) strategy. On the log, students keep track of unknown words, sentences from context, how they determined the meaning (definition, restatement, example, or context), their own definition, and their understanding level. Because student understandings will change over time, it is recommended that students complete this in pencil.

Teach students to add to this chart as they read. These should be words that are not necessarily foreign to students, but they should be words that students stumble over. The goal is that over time, these words become part of the student's writing vocabulary. Once a student's understanding level is marked "+," the word should be showing up in student pieces.

Because the goal is improvement of vocabulary, encourage word talk among students. To meet CCSS language standards, discussion should be geared toward nuances in words, particularly figurative and connotative meanings. As students encounter words with multiple meanings, these could be added to a master class list or word wall. For instance, a discussion about the word *wallop* might include its colloquial use and also its figurative use.

Example: Words in Context

Book: *Bud, Not Buddy*

date	word	sentence(s) from context, page	definition	restatement	example	contrast	student-developed definition	understanding level + ? -
Oct. 6	wallop	“These Amoses might look like a bunch of cream puffs but if she was anything like Todd I bet she could pack a real <u>wallop</u> .” 17				x	a punch or tough hit	+

Excerpt from *Bud, Not Buddy*; © Christopher Paul Curtis

Curtis, Christopher Paul. *Bud, Not Buddy*. New York: Delacorte Press, 2002.

Activity 4: Writing Craft Mini-Lessons (Ongoing) (GLEs: 19a, 19b, 19c, 19d, 19e, 20b, 20c, 20d, 20e, 20f, 20g, 21, 22a, 23)

Materials List: Writing Piece with Target Skills Planner, BLANK BLM, Writing Piece with Target Skills Planner, with Examples BLM, projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), pen/pencil; paper or notebook

The teacher will continue to point out examples of good writing in texts followed by questioning (Examples: *Does it make the writing clear, interesting, or pleasant sounding? Why do you think the author uses this skill? How do you like it as a reader? Can you imitate this?*) This is followed first by the teacher and then the students orally modeling the skill, trying it out in practice pieces and finally applying the skill in independent writing kept in a bound and labeled composition notebook, with a table of contents. This enables students to have a writing book of target skills practices they can take with them. In this unit, it will be important to focus on historically accurate details of setting, chronological order, narrative beginnings and endings, and dialogue to advance or complicate the plot and to reveal character.

In planning a whole-process piece, the teacher will use the Writing Piece with Target Skills Planner and choose one (new) or two (review) genre target skills, one (new) or two (review) organization or composing target skills, and one (new) or two (review) conventions skills as Target Skills for the whole process piece. In this unit, emphasize developing writing with literary devices, specifically foreshadowing, flashback, and imagery. These skills become part of the scoring rubric. Students will draft a whole process piece, double-spacing in order to have room for revisions (adding, substituting, deleting, re-ordering). The teacher will illustrate various proofreading/editing strategies.

2013-2014

Activity 5: Writing Record (Ongoing) (CCSS: W.6.10)

Materials List: Writing Piece with Target Skills Planner, BLANK BLM and Writing Piece with Target Skills, with Examples BLM, projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), Writing Record BLM

This activity is an extension of Activity 4 for the 2013-2014 school year. CCSS W.6.10 calls for routine writing over extended time frames and shorter time frames for a range of tasks, purposes, and audiences. Because this is not much change from current expectations, having students keep a record of their writing over the course of the year would be evidence of achievement. This record should be a point of reflection for students, guiding them to recognize the varied forms their writing can take and the varied uses for writing.

On the Writing Record BLM, students track each time they write over the course of the unit. They should indicate whether the writing is over an extended time frame, and if so whether it is to research, reflect, or revise. If it is a brief piece written over a day or two, students should indicate whether it is a journal, response to text, or other. Students should also indicate the intended audience of the piece.

With each writing assignment in the unit (Activities), students will record on this page.

Activity 6: Sentence Formation/Grammar/Usage/Mechanics (FUMS) Mini-Lessons (Ongoing) (GLEs: 23, 25a, 25b, 26, 27a, 27b, 27c, 28a, 28b, 29)

Materials List: overhead and transparency pen or blackboard and chalk, Secondary Editing/Proofreading Checklist, BLANK BLM, Secondary Editing/Proofreading Checklist, with Examples BLM, Proofreading/Editing Strategies for Students BLM, sentences for proofreading, pen/pencil; paper or notebook

The teacher should continue with whole-class brief mini-lessons in sentence formation, usage, mechanics, and spelling, choosing only one explicit focus for the lesson, based upon student errors in drafts and daily editing practice. Thus, this could be a grammar, usage, conventions, or sentence formation focus.

Students should also continue daily editing or proofreading practice of several sentences in context (related), writing sentences as correctly as they can while the teacher walks around the room and gives positive feedback to students. When a student has not caught an error, the teacher encourages him/her to search further and then returns to the board or overhead, corrects sentences with the class and explains why each error is incorrect. Using proofreading symbols, students continue to correct their papers and record the types of errors they have made on the Secondary Editing/Proofreading Checklist. This allows the teacher to see which errors are being made by the majority of students so teachers can plan appropriate whole-class FUMS mini-lessons. (Adapted from Jane Bell Keister's *Caught Ya: Grammar with a Giggle*, Maupin House, 1990.)

Mini-lessons on the use of capitalization of proper names, especially historical names of people and places, hyphens to separate syllables of words and compound adjectives, homophones, prepositional phrases, and interjections for emphasis should also be part of this unit whenever student errors indicate such a need. Also, for this unit, GLE 23 has been addressed in the checklist with a section labeled “Writing Development Focus.” Following mini-lessons on the use of literary devices, including flashback, foreshadowing, and imagery, students should practice incorporating these into their writing as appropriate.

The teacher will model editing and proofreading strategies, using the Proofreading/Editing Strategies BLM. The teacher will also hold regular peer editing sessions to help students form the habit of attention to spelling high-frequency, commonly confused, frequently misspelled words and derivatives (e.g., roots and affixes) correctly and will daily reinforce the habit of using a variety of resources (e.g., glossaries, dictionaries, thesauruses, spell check) to find correct spellings.

Activity 7: Identify Periods of Interest in History: Group Students on Basis of Interest (GLEs: 09, 22a, 40a, 40b, 40c, 44a, 45b)

Materials List: historical fiction picture book(s), chart paper and marker, projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.)

Students will shift their study of the fiction genre to the historical fiction subgenre by the teacher’s reading aloud a historical fiction picture book, such as *Pink and Say* by Patricia Polacco (Philomel Books, ©1994) or *Dandelions* by Eve Bunting (Voyager Books, ©2001). Students will then compare and contrast the lives of the characters in the chosen historical fiction picture book to present-day lives.

Before reading the picture book aloud, the teacher will use the *Student Questions for Purposeful Learning (SQPL) strategy* ([view literacy strategy descriptions](#)) by first creating a statement that would cause students to wonder, challenge, or question. A sample SQPL statement for *Pink and Say* might be: “Soldiers fighting on opposite sides in a war can never be friends.” Such a statement does not have to be factually true, but it must provoke interest, curiosity, or disagreement. Based upon the statement, teams of students must then create two to three logical questions related to the statement that they would like answered, such as: *Which war will this story be about? Are the characters friends before it starts? Are the characters still friends at the end?* Teams of students should then share their questions, starring those questions that are asked by more than one team. Once all questions are listed, add questions if necessary; if students have failed to ask about important information, they will need to pay attention in the story. Direct students to pay particular attention to information that will help them to answer starred questions. Pause periodically during the reading of *Pink and Say* and have students determine which of their SQPL questions can be answered. Students might write answers in their *learning logs* (strategy link). After reading *Pink and Say*, remind students that they must always ask questions before they learn something new and then listen and look for answers to those questions.

Review the definition of *historical fiction*. Students will give examples and descriptions of the kinds of historical fiction writing they can recall. Responses will be recorded on the board, overhead, or chart and left up throughout the unit. Students will discuss how historical fiction is both alike and different from other kinds of fiction.

Facilitate a discussion of the elements of historical fiction and criteria for choosing good historical fiction books. Historical fiction should present a well-told story that doesn't conflict with historical records, portrays characters realistically, presents authentic settings, folds in historical facts, provides accurate information through illustrations, and avoids stereotypes and myths. Students will connect texts to life by determining well-known movies or television programs they have seen that are historical fiction, using the genre characteristics generated by the class to make their determination.

Students will participate in the group process throughout the rest of this activity; they will reflect upon its effectiveness at its end. They will practice active listening while using group process. The class will survey their interests in particular periods of history and form groups based on these interests. Groups may be formed on the basis of time periods or on the basis of types of people, such as generals, explorers, scientists, or others. Students then will meet in their small groups and identify some essential questions about their time period or role and speculate on possible answers. Varying roles in the group, students will keep a list of their questions for future reference by the group. The group will create symbols for the major events of their time period and organize the symbols into a pictorial timeline *graphic organizer* ([view literacy strategy descriptions](#)) of the era. They will then mark their area of interest on the timeline by recording the topic they are studying and their names next to the appropriate spot. Timelines can be chronologically organized and displayed in the classroom throughout the unit. These can be done with traditional paper and markers or with visual/graphics software such as *KidPix*, *Inspiration*, etc.)

2013-2014

Activity 8: Book Interest Groups (CCSS: RL.6.10, SL.6.1a, SL.6.1b, SL.6.1c)

Materials List: library and Internet access, chart paper and marker, chalkboard and chalk, or overhead projector and pen, Group Discussion Record BLM

Because the Common Core Standards call for greater student accountability in group discussions, an extension of this activity in 2013-2014 provides a BLM for students to record their group roles and tasks, record deadlines, and prepare discussion points in advance. The Group Discussion Record BLM should be seen as a companion document to Activity 7.

Activity 9: Resources for Exploration: Fiction and Nonfiction Bibliographies (GLEs: 40c, 41a, 42a, 42b, 45c, 47a, 47b, 47c)

Materials List: online citation maker, library and Internet access, pen/pencil; paper or notebook, index cards

Groups will use print and electronic resources in the library and the Internet to explore fiction and

nonfiction resources for their research on a historical time period. Following teacher directions, students will make two lists labeled *fiction* and *nonfiction* to keep track of these resources by genre. Students will then skim and scan the resources to determine which ones to use to answer more of the group's questions. Students will report to the group the results of their skimming and scanning and what resources might be appropriate for each member of the group. The teacher will facilitate a discussion about the need for crediting sources in order to avoid plagiarism, and students will learn how to credit quotations, citations, and endnotes from teacher modeling. Teacher will model use of source cards. Students will learn how to credit quotations, citations, and endnotes. Using MLA format, students will create a sample Works Cited (bibliography) page from their source cards of their fiction and nonfiction resources.

To reinforce student understanding of the research process, especially maintaining and reporting accurate source information, utilize the *text chain* ([view literacy strategy descriptions](#)) strategy. The *text chain* strategy gives students an opportunity to demonstrate their understanding of newly learned material. The *text chain* strategy works for narratives, steps in a process, or solution to a problem. In a small group, students write a short composition using the information and concepts being learned—in this case, how to find information and properly credit sources. It might be helpful to provide students with the first line of the *text chain*; for example, "After my search of the online catalog, I had a list of sources to choose from." Students would each add one line, further explaining the steps in the research process. The last student should bring the steps to a logical conclusion.

The full *text chain* for how to conduct research might read something like this:

- After my search of the online catalog, I had a list of sources to choose from.
- Skimming the available sources, I chose those that best answered my questions.
- I kept track of these resources by writing down all copyright information.
- To avoid plagiarizing, I paraphrased or summarized my answers and labeled them with source information.
- Using the model MLA format page, I made a Works Cited page.

The group should then check their *text chain* for accuracy.

Teacher Note: A good source for information regarding these skills and links to online citation makers can be found under *Kathy Shrock's Guide for Educators* at <http://school.discovery.com/schrockguide/referenc.html>. Handouts on avoiding plagiarism and another citation creator can be found at <http://citationmachine.net/>.

Activity 10: Determine Influence of Setting on Characters (GLEs: 04b, 09, 11e, 20a, 45b)

Materials List: reading response learning logs, student-chosen graphic organizers, pen/pencil; paper or notebook

Students will read some of the historical fiction and nonfiction works from the lists compiled during their research. They will record in their reading response *learning log* ([view literacy strategy descriptions](#)) a short description of the characters and settings of each story or piece they read. The teacher will review and model the use of first person pronouns in telling a story from a

particular character's point of view. Students will write a brief entry from a first person point of view as one or more of the characters from the work. Students will keep notes of the ways that the setting of both the fiction and nonfiction works influenced each character and plot. The group will then *brainstorm* ([view literacy strategy descriptions](#)) ways that settings can influence both plot and character. Students can discern and record other noted patterns of character behavior influenced by elements of setting and present this information through the use of *graphic organizers* ([view literacy strategy descriptions](#)), such as lists, character webs, diagrams, wheels, or charts. Students will summarize their own notes regarding the influence of setting on characters for their group. Summaries should be assessed for completeness and correctness.

Students will *brainstorm* individually some ideas that they might want to use when they generate their own historical fiction at the end of the unit. The teacher will be sure to follow the four basic rules in *brainstorming*, intended to stimulate thinking. The teacher or student leader must 1) accept all ideas, 2) make no criticism, 3) accept unusual ideas as new ways of thinking, and 4) look to combine and improve ideas. This *brainstorming* session should focus on details about the time period chosen by each student and such categories as the tools, clothing, foods, vehicles, manners, customs, jargon, toys, etc. that might have been in use during that period and/or place.

Activity 11: Poetry, Imagery, Word Choice, and Mood (GLEs: 04b, 04c, 05c, 05d, 11g, 20e)

Materials List: Found Poem Rubric BLM, Creating a Metaphor BLM, printed copy of an article or piece of fiction or nonfiction text for Found Poems, scissors, paste, and paper or computer and printer, pen/pencil; paper or notebook;

Students will review the poetic form called *free verse* (a poem without predictable rhyme, rhythm, or length of line or stanza) and compare and contrast it to rhymed lyrics and narrative poetry. They will select a historical character to write a poem about and then choose at least three poetic elements and literary devices such as rhyme, rhythm, repetition, simile, alliteration, onomatopoeia, etc. to include in their poem. The teacher will review these as needed.

The teacher will introduce the concept of found poetry next, which will be assessed with the Found Poem Rubric. *Found poetry* is the rearrangement of [words](#) or [phrases](#) taken randomly from other sources (e.g., clipped newspaper articles, nonfiction texts, or fictional stories) in a manner that gives the rearranged words a completely new meaning. The teacher will model aloud the thinking that goes along with creating a found poem that uses word choice and imagery to convey the mood of a character. Students will find a printed copy of an article or piece of fiction or nonfiction text of three to five paragraphs about a person or major event from the historical time period about which they are writing. They will cut apart each word; these should be spread out on their desks so students can see each word better. Students should remove any “unnecessary” or “unimportant” words and from the pile of cut words, choose only the key words they feel create images for their readers and convey something important about their person or event. They are then to rearrange the words into a “found” poem draft by pasting or rewriting them onto a clean piece of paper, remembering that free verse is not written in complete sentences, but instead in meaningful phrases, and that it strives to create images through choosing only the best or most important words and phrases. If necessary, students can add a word or two of their own to the found poems for meaning.

Students will review the concept of metaphor (a comparison of two dissimilar things) and look for a place to revise their found poems by adding a metaphor, using the following questions and the Creating a Metaphor BLM to get them started: How would you describe the person or object? How does it make you feel? What does it remind you of? What object, emotion, or experience could you compare it to? After adding a metaphor to their poems, students will then share the finished found poems with the class.

Before students share their poems, have them read a brief selection from the original text used to write the found poems. As students read their poems and companion texts, audience members should be listening for changes in meaning and purpose as the text evolves into a poem. Student impressions could be used as support in a whole class discussion on how form can change meaning or understanding.

Activity 12: Similarities and Differences of Characters in Fiction/Nonfiction and People Today: Biographical Sketches (GLEs: 04b, 20b, 22a, 39c, 39e)

Materials List: T-Chart Graphic Organizer BLM, historical fiction excerpts/stories, access to historical diaries, photographs, speeches, biographies, and text examples; reading response learning logs; pen/pencil; paper or notebook; index cards, GIST Worksheet BLM, Character Traits List BLM, Biographical Sketch Rubric BLM

Students will spend several days reading, comparing, and contrasting historical fiction accounts, factual historical articles, and biographies. The teacher will facilitate a discussion about how historical fiction and written accounts of history or people (biographies) are different genres. Students will identify where history stops and the story starts by reading various examples of historical fiction and speeches. Students will use a T-chart *graphic organizer* ([view literacy strategy descriptions](#)) to separate facts from fictional details and to differentiate between make-believe and history while the teacher guides students to recognize the interpretive nature of historical reporting. Students will find historical photographs to compare with text illustrations. They will look for incongruities as well as confirmations, what's been included and/or left out, and so on. Students will compare and contrast incongruities and confirmations in a reading response *learning log* ([view literacy strategy descriptions](#)) entry.

Students will use the *GIST strategy* ([view literacy strategy descriptions](#)) to summarize and paraphrase essential information from the short biographies they will read in order to write a biographical sketch. In this strategy, students must limit the “*gist*” of a paragraph to a set number of words. Limiting the total number of words forces students to think about only the most important information in order to summarize a text; this is the essence of comprehension. The teacher must first model this strategy with a short (one to five paragraphs) biographical text (possibly from a biographical dictionary).

- 1) Students read a short section of no more than three paragraphs.
- 2) Students try to remember important ideas from the passage, and the teacher lists them on the board.
- 3) The teacher assists the class to condense those ideas into 20 words.
- 4) Students read a second short section and, again, create a 20-word summary that incorporates

information from both the first and second sections.

5) Students repeat the strategy with a third section.

NOTE: Students must be shown how to delete trivial and repetitious information and to collapse lists into broader categories. If a passage lists the achievements of Robert Fulton, Alexander Graham Bell, and Thomas Edison, collapse the names into the category of “inventors”; or if a passage lists the various schools a person attended, then it could be summarized by stating that the person was well-educated.

Example of *GIST*:

SAMPLE of Biographical Text

Mary Todd met Abraham Lincoln at a dance. He was 10 years her senior and an aspiring lawyer. They fell in love and were engaged at the end of the following year. Mary’s sister and brother-in-law did not approve. In January 1841, perhaps with his poorer background and debt in mind, Abraham asked Mary to release him from the engagement. After Abraham became severely depressed as a result of the split, a friend arranged for them to get together again. After another year of clandestine meetings and secret preparations, on November 4, 1842, Mary informed the Edwardses that she and Abraham were getting married that day. Realizing the marriage was inevitable, the Edwardses had the wedding take place in their home that evening. Inside Mary’s ring was the inscription “Love Is Eternal.”

The Lincolns had four sons: Robert Todd (August 1, 1843), Edward Baker (March 10, 1846), William Wallace (December 21, 1850), and Thomas “Tad” (April 4, 1853). With Lincoln earning a modest income, they first lived in an \$8-a-week room at the Globe Tavern in Springfield. They soon moved to a small three-room cottage; then six months later, in 1844, the Lincolns moved to the only home they would ever own.

With Lincoln’s work keeping him away, they stayed in touch through letters, with him relying more and more on Mary’s careful analysis of books and political reports. She helped Lincoln collect fees for his services and continuously promoted him, even predicting that he would become President. “He is to be President of the United States some day,” she said. “If I had not thought so, I never would have married him, for you can see he is not pretty. But look at him: Doesn’t he look as if he would make a magnificent President?”

Based upon the excerpt from a biography above, a student might complete the following *GIST*:

GIST Worksheet				
<u>Mary</u>	<u>Todd</u>	<u>married</u>	<u>Abraham</u>	<u>Lincoln</u>
<u>in</u>	<u>spite</u>	<u>of</u>	<u>a</u>	<u>10-year</u>
<u>age</u>	<u>difference,</u>	<u>her</u>	<u>family's</u>	<u>disapproval,</u>
<u>and</u>	<u>his</u>	<u>lack</u>	<u>of</u>	<u>money.</u>
<u>In</u>	<u>the</u>	<u>next</u>	<u>eleven</u>	<u>years,</u>
<u>the</u>	<u>Lincolns</u>	<u>had</u>	<u>four</u>	<u>sons</u>
<u>and</u>	<u>moved</u>	<u>from</u>	<u>a</u>	<u>tiny</u>
<u>room</u>	<u>to</u>	<u>their</u>	<u>own</u>	<u>home.</u>
<u>Mary</u>	<u>helped</u>	<u>Abraham</u>	<u>while</u>	<u>he</u>
<u>was</u>	<u>away</u>	<u>by</u>	<u>analyzing</u>	<u>books</u>
<u>and</u>	<u>political</u>	<u>reports</u>	<u>and</u>	<u>promoting</u>
<u>him</u>	<u>as</u>	<u>our</u>	<u>future</u>	<u>president.</u>

The class will choose an important person for a sample biographical sketch and will prewrite by completing a *GIST* for analyzing the real-life character as a class, with the teacher facilitating this activity. Students will then choose a historical person to study and will read a short biography of the person, using available print, electronic, and/or Internet resources to complete their own prewriting to analyze their character by completing a *GIST* with the GIST Worksheet BLM.

The teacher will model the use of note cards for selecting essential information from these resources. Using the Character Traits BLM, students will form theories about the biographical character's traits and support them with researched factual details, using note cards and source cards. Each student will then write a short biographical sketch about the historical figure that will include specific behaviors that support the character traits stated. Students will share their biographical sketches with the class. These will be scored with the Biographical Sketch Rubric BLM.

Activity 13: Comparing Historical Characters with People of Today (GLEs: 04b, 09, 39c, 39e)

Materials List: community guest speakers, Details of Setting BLM, access to library and Internet, T-Chart Graphic Organizer BLM

The teacher can invite experts in history or authors as resource people into the classroom so

students have an opportunity to discuss their observations and explore further questions about interpreting historical events and determining what is fact and what is fiction. Students will make notes on how characters in the fiction and nonfiction they are reading are similar to and different from the people of today. Students will state their main idea as a hypothesis.

Students will be put in groups according to the historical period they will research. Since students have been using the learning log to record titles/info about their selected readings, the teacher should instruct students to refer to the learning logs to assist them with this activity. Using available print, electronic, and/or Internet resources, they will search the Internet or electronic library for holdings about the subject; they will read these and record relevant details of life from their chosen historical periods on a Details of Setting BLM. Using the T-Chart BLM, they will also evaluate their own notes for whether opinions and facts support their main idea (hypothesis) regarding the similarities or differences between people of today and the characters encountered in their historical fiction and nonfiction reading. Students will share their findings within their group and discuss any commonalities between the findings of members of the groups. They will share strategies for taking notes on their fiction and nonfiction reading.

Activity 14: Discuss and Record Criteria for Good Historical Fiction (GLEs: 04a, 04b, 04d, 09, 11c, 14)

Materials List: chart tablet and markers, blackboard and chalk, paper and pen/pencil or computers and printers, T-Chart Graphic Organizer BLM, index cards

The teacher will review the historical fiction criteria discussed at the beginning of the unit and facilitate a discussion about what makes historical fiction good. Having read and responded to a variety of books, students will now create their own criteria for evaluating historical fiction to add to this list. Criteria should include all the typical elements of fiction, such as conflict, characters, plot, theme, etc., but should also include those elements that are specific to historical fiction. Using a T-Chart, students will identify and compare specific characteristics of informational books with those of historical fiction. For example, the order of events cannot change in biographies or history books, but made-up events can be inserted into historical fiction. Another example is that dialogue can be created both to reveal character traits of a real or imagined person and to advance a plot. Students will explore the author's purpose in writing and will discuss what they liked and disliked about the fiction and nonfiction stories they read. Students will take notes on index cards during this discussion to prepare for individual stories they will write later in the unit.

Activity 15: Brainstorm Plots and Characters for Students' Stories: Discuss Interaction of Setting in Those Stories (GLEs: 04b, 04d, 09, 11f, 20b, 40b)

Materials List: Six Basic Plots of Fiction BLM, Story Map BLM, Fiction Planner BLM

The teacher will introduce the six basic plot formations that most stories follow (e.g., Boy Meets Girl, Lost and Found, Good Guys vs. Bad Guys, Character with a Goal or Problem, Character vs. Nature, and Crime and Punishment/Mystery and Solution), using the Six Basic Plots of Fiction

BLM. Students will give examples of books, stories, television programs, or movies they have seen which follow one of these basic plots.

Using the Story Map BLM for prewriting, the teacher will select a story idea to use for demonstration purposes to model the writing of a historical fiction story with at least three historically accurate details of setting in chronological order for the class. The teacher will stop to discuss the thinking that goes into choosing the point of view, basic plot, characters, central problem, complicating events, and solution chosen for the piece as these elements occur in this modeled story; interweave the researched details of historical setting into the story as appropriate. In small cooperative groups, following agreed-upon rules for discussion, students will then prewrite by *brainstorming* ([view literacy strategy descriptions](#)) possible characters and plots for their own stories, based on their reading of both fiction and nonfiction. Students will take notes of ideas that they want to incorporate in their stories, using the Fiction Planner BLM. Students will relate historical fiction to their own personal experience and will continue discussion of how their settings will influence the plot and character development in the story.

Activity 16: Write Initial and Final Drafts and Share Results with the Author Group
(GLEs: 04c, 20c, 20d, 20e, 20f, 25a, 27c, 28b, 29, 40b)

Materials List: Narrative Beginnings BLM, Fiction Planner BLM, Historical Fiction Rubric BLM, LEAP ELA Writer's Checklist, Editing Checklist BLM

Using the Narrative Beginnings BLM as a resource, the teacher will facilitate a review of effective ways to begin narratives. (See Unit 2, Activity 5.) Students will use the Fiction Planner BLM, the Historical Fiction Rubric, and the notes they have taken during the unit to draft a historical fiction story, introducing the characters, making clear the time and place of the historical setting and basic plot, and emphasizing chronological order with transitional words. Students will use interjections for emphasis and variety in sentence structure in writing their drafts, double-spacing to have room for revision and editing. After authors have completed their drafts, they will return to their groups and share them.

Using the assessment rubric (Historical Fiction Rubric BLM) as a source for comments, members of each historical period author group will point out what they like in the story, and authors will take notes for things they would like to incorporate into their own stories. Again, using the Historical Fiction Rubric BLM, students will self-evaluate and revise their drafts for ideas, organization, word choice, style, and audience awareness, incorporating valid feedback by the author group. Using the *LEAP ELA Writer's Checklist* (available at <http://www.doe.state.la.us/lde/uploads/1684.pdf>) and the Editing Checklist BLM, students will self- and peer-edit drafts for sentence formation, usage, and errors in mechanics, including hyphens to separate syllables of words and compound adjectives and spelling errors including commonly confused homophones, frequently misspelled words, and derivatives; students will use spelling resources as needed. Students will read the stories of all of the others within their own group and give feedback on how well stories meet the criteria for good historical fiction developed earlier in the unit.

Activity 17: Revising to Add Foreshadowing and Flashback (GLEs 20e, 21, 23, 28c)

Materials List: Exploding a Moment BLM, historical fiction student drafts, colored pens/pencils, Historical Fiction Rubric BLM

The teacher will distribute and use the Exploding a Moment BLM to help students understand the concept of showing the details of an event rather than simply summarizing them. Students will then review (See Unit 2, Activity 10.) possible ways to use foreshadowing (e.g., bad weather that foreshadows a complication to come; the sun coming out just before a complication is resolved, etc.) in stories; these should be recorded and posted. Students will then *brainstorm* ([view literacy strategy descriptions](#)) possible ways to incorporate flashback (or flash forward) in a story. Such techniques of playing with time can be seen in the film *The Sandlot*. Smalls was walking into the baseball stadium to begin his job as an announcer at the beginning of the story; at the end of the story, he is announcing the game. What happens in between those two scenes is a flashback about the greatest summer of his life. Student responses should also be recorded and posted by the teacher and recorded in student *learning logs* ([view literacy strategy descriptions](#)). Student authors will then revise their historical fiction stories to include elements of both foreshadowing and flashback; they will use a different color pen or pencil to add these elements so the additions can be easily seen by the teacher. In addition, students will check their drafts to make sure that their transitions of time and place are appropriate. The teacher will review these added details. Flashback/flash forward and foreshadowing should be added to the historical fiction rubric.

An additional and invaluable resource for teaching students to play with time in narratives can be found in chapters entitled “Explode the Moment and Shrink a Century” in Barry Lane’s book for teaching writing, entitled *After the End: Teaching and Learning Creative Revision*, published by Heinemann, ©1992.

Activity 18: Publish Historical Fiction Produced by the Class (GLEs: 20f, 20g, 25a, 27c, 28b, 28c, 29)

Materials List: Historical Fiction Rubric BLM, LEAP ELA Writer’s Checklist, Editing Checklist BLM, print and electronic dictionaries and thesauruses, paper and pen/pencil or computers and printers, various publishing and art materials

The class authors may also read the stories of other authors, providing appropriate feedback, based upon the Historical Fiction Rubric BLM. The class will decide as a large group how they would like to publish, illustrate, and disseminate their works of historical fiction, such as printed in a class book, posted on the class Web site, published via e-mail, or read aloud in a video. Students will use available technology to produce a final draft for publication. Final checks will be performed on hyphens, capitalization, homophones, interjections, conjunctions, and spelling, using the ELA Writer’s Checklist and Editing Checklist BLM. A variety of resources, such as print and electronic dictionaries and thesauruses, will be used to check spelling and word choice.

Sample Assessments

General Guidelines

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from the student activities and develop a scoring rubric collaboratively with other teachers or students. The following are samples of assessments that can be used for this unit:

General Assessments

- The teacher will provide students with a checklist of historical fiction-related writing target skills to practice in their journals (e.g., revealing character, showing setting, writing narrative beginnings). Students will collect all journal entries from this unit in a portfolio and turn them in to be assessed for completion and response to the topic.
- Students will research a historical character or event and use the information to produce a text that summarizes the character's appearance, background and origins, accomplishments, and central problem. Have students give oral presentations in small groups or whole class, summarizing the details learned about the character or event. Assessment of the final product may include:
 - interesting and accessible format
 - correct documentation of resources
 - historically accurate content
- Students will complete a visual representation of the knowledge they have gained about historical fiction at the end of the unit. These may include outlines, posters, graphic organizers, *PowerPoint*®, and other technologies to demonstrate mastery of knowledge about myths.
- For specific skills within the unit, the teacher will use observations, checklists, and anecdotal records to monitor individual student progress in reading strategies, elements and genre characteristics of historical fiction and historical nonfiction, story elements, writing process, vocabulary acquisition, and related research components.

Activity-Specific Assessments

- Activity 7: Student groups will create a pictorial timeline of their group's area of interest and essential questions; these should be chronologically organized and posted. The process should include:
 - accurate time and setting.
 - clear labels.
 - appropriate pictures or graphics.
- Activity 9: Students will create fiction and nonfiction bibliographies of possible resources for their research on a historical time period. The process should include:
 - attention to the chosen MLA bibliographic format.
 - a variety of both fiction and nonfiction resources for the period.

- Activity 11: Students will create free verse found poems about a person or event from their chosen historical time period. These should include:
 - clear evidence of critical thinking about this period of history.
 - one or more visual images.
 - one clear overall impression of the topic.
 - details that appeal to one or more of the five senses.
 - details that appeal to your reader's emotions.
 - carefully chosen, precise, and vivid word choices and images.
 - repetition of sounds to emphasize the most important images or ideas.
 - line breaks so each image stands on its own.
 - few errors in grammar, usage, mechanics, and legibility.
- Activity 12: Students will write a short biographical sketch about a chosen historical figure. The process should include:
 - a pre-write.
 - a draft that includes specific behaviors that support the character traits stated in the sketch.
 - revision and editing for ideas, organization, word choice, sentence fluency, and conventions.
- Activities 14 through 18: Students will write an original historical fiction story that will incorporate accurate and researched details of setting (time and place). The process should include:
 - a pre-write that includes a Fiction Plotline and a Character Web.
 - a rough draft of a story that does the following:
 - uses an effective narrative beginning technique.
 - uses sufficient background information, including a clear setting.
 - makes clear the main character's problem or conflict.
 - is arranged in chronological order and uses transitions of time and place.
 - uses at least three historically accurate and documented details of setting in the story (e.g., tools, clothing, foods, vehicles, manners, customs, jargon, toys, etc.).
 - uses dialogue both to advance the plot and to reveal character.
 - uses at least two complicating incidents/events to create dramatic tension.
 - concludes with a satisfying resolution which logically resolves the conflict.
 - allows for revision and editing for ideas, organization, word choice, voice, sentence fluency, and conventions; self and peer editing; or conferencing with the teacher.
 - a final draft that displays cohesive context, good use of logical order, detailed support, and correct use of the conventions of usage and mechanics.

Historical Fiction Short Stories/Anthologies/Picture Books: Grade 6 Recommendations

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| 1. Bunting, Eve. | <i>Dandelions</i> (PB) |
| 2. Chambers, Veronica. | <i>Amistad Rising</i> |
| 3. Cormier, Robert. | "President Cleveland, Where are You?" |
| 4. Driving Hawk Sneve, Virginia. | "Thunder Butte" |
| 5. Fleischman, Paul. | <i>Bull Run</i> |
| 6. Foreman, Michael. | <i>War Boy</i> |
| | <i>War Game</i> |
| 7. Fritz, Jean. | <i>And Then What Happened, Paul Revere?</i> |
| | <i>Homesick</i> |
| 8. George, Jean Craighead. | <i>The Wounded Wolf</i> |
| 9. Hong, Maria. | <i>Growing Up Asian American: An Anthology</i> |
| 10. Jen, Gish. | "The White Umbrella" |
| | "What Means Switch" |
| 11. Jimenez, Francisco. | <i>The Circuit: Stories from the Life of a Migrant Child</i> |
| 12. London, Jack. | "The King of Mazy May: A Story of the Klondike" |
| 13. Mazer, Anne. | <i>America Street: A Multicultural Anthology of Stories</i> |
| 14. Mohr, Nicholasa. | <i>A Matter of Pride and Other Stories</i> |
| 15. Myers, Walter Dean. | "Jeremiah's Song" (from <i>Visions</i>) |
| 16. Nichol, Barbara. | <i>Beethoven Lives Upstairs</i> |
| 17. Polacco, Patricia. | <i>Pink and Say</i> (PB) |
| 18. Taylor, Mildred D. | "The Gold Cadillac" |
| 19. Untermeyer, Louis. | "The Dog of Pompeii" |
| 20. Walker, Mildred Pitts. | "The Silent Lobby" |
| 21. Yee, Paul. | "The Friends of Kwan Ming" (from <i>Tales from the Gold Mountain</i>) |
| 22. Zitkala-Sa. | "The Land of Red Apples" (from <i>Impressions of an Indian Childhood.</i>) |

Historical Fiction Novels: Grade 6 Recommendations

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| 1. Avi. | <i>Don't You Know There's a War On?</i> |
| | <i>True Confessions of Charlotte Doyle</i> |
| 2. Ayers, Katherine. | <i>North by Night: A Story of the Underground Railroad</i> |
| 3. Blos, Joan W. | <i>Gathering of Days: A New England Girl's Journal</i> |
| 4. Collier, James and Christopher. | <i>My Brother Sam is Dead</i> |
| 5. Curtis, Christopher Paul. | <i>Bud, not Buddy</i> |
| | <i>The Watsons Go to Birmingham</i> |
| 6. Cushman, Karen. | <i>Catherine, Called Birdy</i> |
| | <i>The Midwife's Apprentice</i> |
| 7. Hesse, Karen. | <i>Letters from Rifka</i> |
| | <i>Out of the Dust</i> |
| 8. Lord, Bette Bao. | <i>In the Year of the Boar and Jackie Robinson</i> |
| 9. Love, D. Anne. | <i>The Puppeteer's Apprentice</i> |

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| 10. | Myers, Anna. | <i>The Keeping Room</i> |
| 11. | Myers, Walter Dean. | <i>Patrol: An American Soldier in Vietnam</i> |
| 12. | Paterson, Katherine. | <i>Jip, His Story</i>
<i>Lyddie</i> |
| 13. | Paulsen, Gary. | <i>Nightjohn</i> |
| 14. | Rinaldi, Ann. | <i>Hang a Thousand Trees with Ribbons</i> |
| 15. | Roop, Peter and Connie. | <i>Girl of the Shining Mountains: Sacajawea's Story</i> |
| 16. | Ryan, Pam Munoz. | <i>Esperanza Rising</i> |
| 17. | Salisbury, Graham. | <i>Under the Blood-red Sun</i> |
| 18. | Sterling, Shirley. | <i>My Name is Seepeetza</i> |
| 19. | Taylor, Charles A. | <i>Juneteenth: A Celebration of Freedom</i> |
| 20. | Taylor, Mildred T. | <i>Roll of Thunder, Hear my Cry.</i> |
| 21. | Turner, Ann Warren. | <i>Grasshopper Summer</i> |
| 22. | Uchida, Yoshiko. | <i>Journey Home</i>
<i>Journey to Topaz</i> |
| 23. | Yep, Laurence. | <i>Dragon's Gate</i>
<i>Dragonwings</i> |
| 26. | Yolen, Jane. | <i>Devil's Arithmetic</i>
<i>Encounter</i> |