

RESPONDING TO LITERATURE
HISTORICAL FICTION: WHAT DOES THE PAST HAVE TO DO WITH ME?

Acknowledgments

The ***District 75 Units of Study for Grades K-12*** were created as a guideline for teachers implementing the Reader's and Writer's Workshop within their classrooms.

The mission of the District 75 Literacy Team is to enhance literacy programs in all District 75 schools so that students may become lifelong readers and writers. The District Literacy Team supports the implementation of the New York City Performance Standards in English Language Arts, the Department of Education's Scope and Sequence K-8 as well as the Balanced Literacy Initiative.

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Middle School –*Noveria Gillison, Kristine Gonzalez, Shelley Levy*

High School –*Amy Kriveloff, Aubry Threlkeld*

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INTRODUCTION TO THE UNIT OF STUDY: RESPONSE TO LITERATURE

In this Unit of Study, students will have the opportunity to examine and respond to a genre of literature in great detail. In fact, from this point forward in the year, students will be focusing on the content of their efforts. While in the second Unit of Study, we helped students become familiar with the contrasting aspects of fiction and non-fiction, we will now be giving them a deeper and richer understanding of a particular genre and its features.

Why do we take the time to study a particular genre in depth? Exposing reluctant readers to multiple genres may help them to find one they like. Just as eating a wide variety of foods introduces us to potential new favorites, reading new types of literature may stimulate a student who has yet to discover unknown possibilities. Cognitively, exposure to different genres serves two purposes. Not only can we help students to develop a schema for the genre itself but, if we teach correctly, we can encourage the application of thinking skills across multiple genres (Smith, 1991). As Smith wrote in 1991, “The analysis of different types of literature promotes cognitive development because it gives students an opportunity to apply similar skills and strategies, such as identifying themes discussed in one genre—

fiction, for example—to other genres like poetry, reports, descriptive pieces, and plays.”

In Time for Meaning, Randy Bomer says, "We aren't born with these genre schemas. We learn them socially, by reading and hearing them. In fact, when we learn, what stays with us, from the texts we encounter—stories, jokes, newscasts, shopping lists, tests—is not what's in them, not their content, but their type, that sense of "the way this kind of thing goes."

The study of different types of literature will also benefit students' writing.

“Helping students learn how to learn about different genres of writing empowers them to find a way of writing that counts in the different communities they will move through in their lives. I don't teach poetry so that kids will remember all about writing poems and be able to do it forever. I want them to develop habits of mind related to learning a genre, so that they can learn in whatever genres they need.” (Bomer, 1995) In a study of second graders, Eckhoff (1983) examined their writing after one group read a highly simplified textbook and another group read a text containing many literary forms. The children's compositions reflected the writing models in their texts. Students exposed regularly to various literary forms seemed better able to use different literary forms in their own writing. Eckhoff

concluded that the students' writing was affected by their reading models and recommended that teachers provide students with a variety of literary models.

For the purposes of this Unit of Study we have selected Historical Fiction, to serve as a logical tie in with social studies. Any genre of fiction, mystery, fantasy, realistic fiction, etc., would serve the purposes of the unit as well, but historical fiction may serve a dual purpose and was selected for that reason. In selecting books for students, teachers should keep in mind the social studies standards for their particular grades. The most important element of historical fiction is the setting, both in terms of time and place. The titles may address specific historical events or an overall time period, but the details must be accurate. In 1986 Levstik concluded that the “historical narrative is more interesting and comprehensible to students than the expository writing of social studies textbooks” (Nelson & Nelson, 1999).

Once students become immersed in the novel’s setting, character, plot and theme, they become interested and stimulated by the novel’s story. They begin to draw inferences while reading the novel, about geography, governmental organization, religious beliefs, social attitudes, manner of dress, types of food, size of towns or cities, modes of transportation, distribution of wealth, social classes, and laws.

In 1996 researchers VanSledright and Kelley studied fifth grade students as they learned history through the use of many texts including historical fiction.

VanSledright and Kelley concluded “students’ interest in the subject matter and their ability to learn and retain information increased significantly when their history instruction included literature” (Nelson & Nelson, 1999).

If we as teachers can harness the benefits of historical fiction, both as a way to study genre and to integrate the study of social studies curriculum, we can help our students build a deeper knowledge and a greater love for literature.

New York State ELA Learning Standards

Learning Standard

A learning standard is an established level or degree of quantity, value, or quality. New York State learning standards are defined as the knowledge, skills, and understandings that individuals can, and do, habitually demonstrate over time—as a consequence of instruction and experience.

New York State English Language Arts Learning Standards

Standard 1: Students will read, write, listen, and speak for **information and understanding**

As listeners and readers, students will collect data, facts, and ideas, discover relationships, concepts, and generalizations; and use knowledge generated from oral, written, and electronically produced texts. As speakers and writers, they will use oral and written language to acquire, interpret, apply, and transmit information.

Standard 2: Students will read, write, listen, and speak for **literary response and expression**

Students will read and listen to oral, written and electronically produced texts and performances, relate texts and performances to their own lives, and develop an understanding of the diverse social, historical, and cultural dimensions the texts and performances represent. As speakers and writers, students will use oral and written language for self-expression and artistic creation.

Standard 3: Students will read, write, listen, and speak for **critical analysis and evaluation**

As listeners and readers, students will analyze experiences, ideas, information, and issues presented by others using a variety of established criteria. As speakers and writers, they will present, in oral and written language and from a variety of perspectives, their opinions and judgments on experiences, ideas, information and issues.

Standard 4: Students will read, write, listen, and speak for **social interaction**

Students will use oral and written language for effective social communication with a wide variety of people. As readers and listeners, they will use the social communications of others to enrich their understanding of people and their views.

English Language Arts Core Curriculum: Grades 6-8

See Resources Section; also found at <http://www.emsc.nysed.gov>

The Teacher's Role in Response to Literature: Historical Fiction

- Teach elements of the genre.
- Read aloud to assist students in listening comprehension and reading comprehension.
- Provide varieties of historical fiction.
- Provide students with opportunities to connect historical fiction with their own lives.
- To assist students to prepare for a final response to the genre study.

The Students' Role in Response to Literature: Historical Fiction

- To actively participate in the study of historical fiction.
- To listen, read historical fiction and discuss their responses.
- To write their responses to the genre.
- To work together with classmates to develop a celebration of the unit.

PLAN OF STUDY for RESPONSE TO LITERATURE: HISTORICAL FICTION

- Students will identify the elements of historical fiction.
- Students will make connections between the characters of historical fiction and the characters of present day fiction.
- Students will make connections between the characters of historical fiction and their own lives.
- Students will make connections between historical fiction and historical non-fiction.
- Students will respond to historical fiction.

WEEK ONE
RESPONSE TO LITERATURE: HISTORICAL FICTION

WEEK ONE: WHAT TELLS US THE TIME PERIOD OF THE FICTION WE ARE READING?	Readers identify details in the setting that help identify the characteristics of the time period. <i>*Habit of Mind:</i> Visualizing	Readers make connections to things they already know to help determine time periods. <i>*Habit of Mind:</i> Making Connections	Readers use evidence from the text and their own knowledge to draw conclusions about the historical period of the text. <i>*Habit of Mind:</i> Synthesizing	<i>Readers create timelines to help them follow the plot.</i> <i>*Habit of Mind:</i> Retelling	Readers use non-fictional sources of information about the time period to deepen their understanding.
	Writers take notes to record their evidence about the time period.	Writers use double entries to relate evidence to what they know about the time period. <i>Chart: Double Entry Journals</i>	Writers begin to formulate ideas about the time period using the double entry journal.	Writers begin to formulate ideas about the time period and characters using the double entry journal.	Writers begin to formulate ideas about the character's behavior using specific examples.

The goals of the first week of this unit include:

-  Collecting evidence about the time period of the text they are reading.
-  Formulating ideas about the time period of the text they are reading.
-  Writing double entry journals.
-  Placing events in sequence, using a timeline.

WEEK TWO
RESPONSE TO LITERATURE: HISTORICAL FICTION

WEEK TWO: HOW DOES THE TIME PERIOD IMPACT CHARACTER AND PLOT?	Readers identify the characters and how the time period affects their behavior. <i>*Habit of Mind:</i> Synthesizing	Readers learn more about the time period by identifying the conflicts faced by the character.	Readers use timelines to help them understand the conflicts faced by the characters. <i>*Habit of Mind:</i> Synthesizing	Readers contrast the perspectives of characters within the text and/or distinguish between fact and opinion.	Readers use the text and information about the time period to identify characters' personality traits.
	Writers select a character for a final project and explain their choice.	<i>Writers use a graphic organizer to list the physical characteristics of their character: dress, hair, etc.</i>	Writers use a graphic organizer to list behaviors of their character.	Writers use a graphic organizer to list feelings, emotions and needs of their character.	Writers retell then record the events of a selected scene, identifying the main idea and turning point.

The goals of the second week of this unit include:

-  Developing theories about the characters based on evidence from the text.
-  Writing details about the characters to help develop their theories.
-  Identifying main idea and turning point.
-  Sequencing events.

WEEK THREE
RESPONSE TO LITERATURE: HISTORICAL FICTION

WEEK THREE: WHAT MAKES HISTORICAL FICTION DIFFERENT?	Readers identify historical facts that occur in the fiction.	Readers contrast their historical time period with the present.	Readers contrast the character of their historical time period with a character inhabiting the present. <i>*Habit of Mind: Retelling</i>	Readers use non-fictional sources of information about the time period to deepen their understanding.	Readers identify elements of the genre that are different from other genres they have read so far. <i>*Habit of Mind: Synthesizing</i>
	Writers use graphic organizers to begin developing a piece for a final presentation.	Writers can write a piece that compares a present-day character with their historical character.	Writers can write a piece that places their historical character into a present-day context.	Writers will look for the historical aspects of historical fiction.	Writers select a piece for their final presentation.

The goals of the third week of this unit include:

-  Comparing historical fiction and non-fiction.
-  Writing details about the characters to help develop their theories.
-  Comparing the historical time period with the present.

WEEK FOUR
RESPONSE TO LITERATURE: HISTORICAL FICTION

WEEK FOUR: HOW CAN WE RESPOND TO HISTORICAL FICTION?	Readers identify their character's role in history.	Readers identify the author's purpose in writing about this time period.	Readers identify the conflicts in the text: conflicts of the time period, between characters, etc. perspectives and points of view.	<i>Readers define the genre of historical fiction.</i>	Readers celebrate their historical fiction study.
	Writers draft and revise their final presentation.	Writers draft and revise their final presentation.	Writers revise and edit their final presentation.	Writers edit their final presentation.	Writers present their scenes and celebrate their study of historical fiction.

The goals of the fourth week of this unit include:

-  Identifying author's purpose.
-  Celebrating the historical fiction study.
-  Publishing final pieces.

Unit of Study: Response to Literature **Date:** _____
Title of Minilesson: Readers Create Timelines to Help them Follow the Plot
Intention: To have students sequence events in history and within their text.

Connection: “We have been looking at the details in our texts to help us figure out our time periods. Today, we will be creating timelines to help us follow the plot. Since our books are taking place during a historical period, our timelines will have to take that into account.”

Teaching: Introduce the timeline graphic organizers to the class. [See Resources Section for samples.]

On a chart or overhead projector, fill out a timeline with events from a historical period familiar to the students.

Active Engagement: With assistance from the class, fill out another chart for events in a narrative that the students are familiar with.

Link: You may have students fill out a Timeline Chart for the historical events of their time period and/or simply the events of the book. Students can work in groups or individually and then share their work with a partner.

Share: After students complete their individual or partner work, they can share with the class. The class as a whole can create one timeline for the historical events and one timeline for the plot events so far. These can be kept as classroom charts to assist with later discussions.

This form may be copied for single classroom use. 2003 by Lucy Calkins and Beth Neville, from *Resources for Primary Writing, Units of Study for Primary Writing: A Yearlong Curriculum*, Lucy Calkins, Heinemann: Portsmouth, NH.
Lesson Developed by D75 Literacy Coaches. May be copied for single classroom use.

Unit of Study: Response to Literature

Date: _____

Title of Minilesson: Readers define the genre of historical fiction.

Intention: To have students develop a definition of historical fiction from the preceding work that they have done.

Connection: “We have spent almost 4 weeks now reading our book and we have talked about all the ways in which the details of plot and character are related to the history of the time.”

Teaching: “As we finish up this unit, we should summarize what we have learned by defining what makes historical fiction unique, compared to the other types of fiction and non-fiction we have studied.” Introduce the Venn diagram or “Compare/Contrast Matrix” and give examples of aspects to compare.

Active Engagement: With assistance from the class, begin to fill out a class chart for characteristics of different genres of fiction.

Link: Have students complete their own copy of the chart individually or in partnerships.

Share: After students complete their individual or partner work, they can share with the class. The class as a whole can create one classroom chart. From the chart, the class can then create a single sentence definition.

This form may be copied for single classroom use. 2003 by Lucy Calkins and Beth Neville, from *Resources for Primary Writing, Units of Study for Primary Writing: A Yearlong Curriculum*, Lucy Calkins, Heinemann: Portsmouth, NH.

Lesson Developed by D75 Literacy Coaches. May be copied for single classroom use.

Unit of Study: Response to Literature

Date: _____

Title of Minilesson: Writers will look for the historical aspects of historical fiction.

Intention: To have students use primary source materials to learn the facts about a person, place, period of time or incident described or mentioned in the historical fiction they are reading.

Connection: “As we read historical fiction we are interested in the actual history that the text is based on. We can look at primary source materials that the author may have used to get the historical background for a person, place, period of time or incident in the story.”

Teaching: “Authors who write historical fiction use primary source materials to learn about a person, place, period of time or incident that they are writing about. Primary sources are actual documents or artifacts that were written or created during the period of time of the story. We will look at some of the same materials that the author may have used to write this story.”

Active Engagement: Examine a document, picture, map, photograph, audio recording or artifact with the students and together, write a few sentences about the historical facts that relate to the historical fiction story they are reading.

Make a chart of the student’s observations.

Link: Students may then use the chart to create a paragraph based on their observations. Students will connect factual information to the historical fiction they are reading. They connect the factual information and create a story that is based on fact but is fictional. [This lesson also prepares students to respond to document based questions on statewide examinations.]

Share: Students will read aloud their paragraphs and tell how it relates to the historical fiction the class is reading.

This form may be copied for single classroom use. 2003 by Lucy Calkins and Beth Neville, from *Resources for Primary Writing, Units of Study for Primary Writing: A Yearlong Curriculum*, Lucy Calkins, Heinemann: Portsmouth, NH.
Lesson Developed by D75 Literacy Coaches. May be copied for single classroom use.

Unit of Study: Response to Literature

Date: _____

Title of Minilesson: Writers use a graphic organizer to list the physical and emotional characteristics of their character, i.e., poorly dressed, long-haired or afraid, courageous, caring.

Intention: To have students examine their characters closely for details that may relate to the story's plot.

Connection: As we've been reading our books we've become familiar with the characters in the story. The author has brought the characters to life using words to describe this person's appearance, feelings, thoughts and actions.

Teaching: "Writers use descriptive words to give us - the readers - important information about the characters." Use a shared piece of text to search for descriptive words or actions. Point out words and actions that reveal the physical and emotional attributes of the character.

Active Engagement: "Together let's look for and write down some of these descriptive words that tell us important things about the character. We might also be able to tell from the character's actions what kind of person they are." Record some of the students' observations.

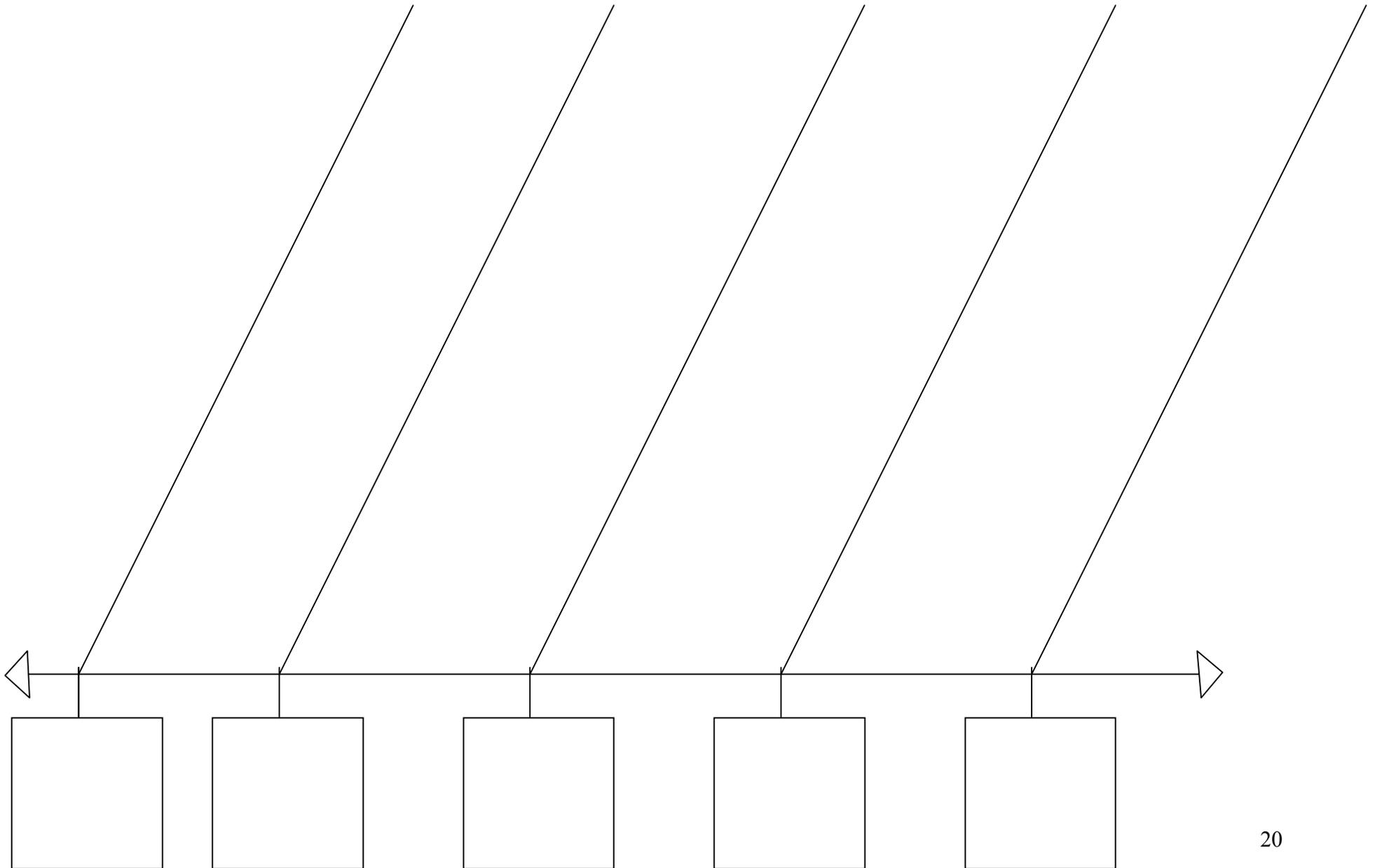
Link: "Now, you will continue looking through the next chapter and look for descriptive words the author uses to bring the character to life. Write these descriptions in the proper list on your graphic organizer. Write the page number where you found the description. Writers bring characters to life by using descriptive language that lets us see and feel what the character sees and feels. We know what the person looks like, what their fears are and what their dreams are, and what they do to solve a problem they face. Think about yourself as a character in a story. Write a description of yourself that will make the reader feel as if they know you. Be sure to describe: 1) your physical appearance, 2) what your dreams are, 3) what your fears are 4) a problem you faced and 5) something that you did to solve the problem. Some of your description may be historical fiction, that is partly true and partly fiction."

Share: Writers share the description of their 'historical fiction' self with the class by reading aloud what they wrote.

Name _____ Date _____

Time Line

Write dates for each event in time order from left to right. Add details along the line.



NAME _____ DATE _____

CHARACTER MAP

ACTIONS

WORDS



FEELINGS

APPEARANCE (LOOKS)

Historical Fiction
Bookmark
Name:

Title: _____

List the page number
and a brief reminder of
the genre characteristics
you find as you read.

Based on Historical Facts
p.

p.

p.

p.

Set in a Historical Period
p.

p.

p.

p.

Adds Human Element to
Historical Facts
p.

p.

p.

p.

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Historical Fiction
Bookmark
Name:

Title: _____

List the page number
and a brief reminder of
the genre characteristics
you find as you read.

Based on Historical Facts
p.

p.

p.

p.

Set in a Historical Period
p.

p.

p.

p.

Adds Human Element to
Historical Facts
p.

p.

p.

p.

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p.

p.

p.

p.

Adds Human Element to
Historical Facts
p.

p.

p.

p.

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Compare/Contrast Matrix

Characteristic	Genre Historical Fiction	Genre _____
Time Period	The past	
Characters		
Setting		
Factual?		

Dramatic Tableaux

Directions: Use these questions to prepare for dramatic tableaux, participate in class presentations, and reflect upon your own learning.

Question	Response
1. What scene is your group presenting?	Who: What they are doing: When in the story this occurs:
2. Why is this scene important in the story? Think about the information revealed about the characters. Think about how this scene affects future events in the plot or how it might impact them.	
3. Choose one character from the scene to examine. What were the character's actions? Why do you think he/she made those choices? What were the consequences of those actions? How did the character's actions affect others in the story? What would you have done in this situation? Character: _____	
4. What questions do you still have about the scene, the characters, their choices, or their actions?	

Possible Final Projects

1. Create a resume or conduct a job interview for your selected character.
 - a. What type of job would be best for your character?
 - b. Make sure the job is appropriate to the setting.
 - c. Include personal information, goals, education, job history, hobbies, special skills or personal qualities, personal references.
 - d. Think about what experiences your character has had that will help him/her excel at the job.
2. Write dialogue for your character for a scene in the book.
3. Place your character in a present-day conflict and dramatize their reaction.
4. Place your character in the present day and have them react to the world as it is.
5. Prepare a press conference with the author, a reporter and a character.
6. Create a diary that your character may have kept over a certain period of time.
7. Write a letter to or from one of the characters in your book.
8. Be a news reporter and report on an event with your character in it as if you were live from the scene.
9. Choose an artifact that your character might have used and talk about why you chose it and why it would have been special to your character.
10. Imagine your character 20 years after the book has ended. Act out the scene.

Historical Fiction Titles

Pre-History

Title	Author	Guided Reading Level
Malu's Wolf	Rugh	R
A Bone From A Dry Sea	Dickinson	S
Dar and the Spear-Thrower	Cowley	S
Boy of the Painted Cave	Denzel	U
Return to the Painted Cave	Denzel	V
Hunt for the Last Cat	Denzel	U
Maroo of the Winter Caves	Turnbull	R

Ancient Civilizations: Egypt, Rome, Greece, Japan.

Pankration	Blacklock	Q
His Majesty, Queen Hatshepsut	Carter	R
Cleopatra, Daughter of the Nile	Gregory	S
Sondok, Princess of the Moon and Stars	Holman	S
Pharaoh's Daughter	Lester	O
The Bronze Bow	Speare	P
Goddess of Yesterday	Cooney	O
Inside the Walls of Troy	McLaren	R

Pre-Columbian and Pre-Colonial America

Gift for Ampato	Vande Griek	S
Morning Girl	Dorris	S
Children of the Longhouse	Bruchac	S
Encounter	Yolen	P
Well of Sacrifice	Eboch	S
Heart of a Jaguar	Talbert	S
Indio	Garland	S

Medieval and Renaissance

Crispin, Cross of Lead	Avi	P
Shakespeare's Scribe	Blackwood	R
Catherine, Called Birdy	Cushman	U
Kai, A Big Decision	Gayle	N
Out of Many Waters	Greene	R
Peregrine	Goodman	N
Adam of the Road	Gray	U
Jahanara, Princess of Princesses	Lasky	Q

Pre- and Post-Civil War

Freedom's Wings, Cory's Underground Railroad Diary	Osborne/My America	P
Liberty Street	Ransome	K
My Brother's Keeper, Virginia's Civil War Diary	Osborne/My America	P
Nettie's Trip South	Turner	P
Addy	Pleasant/American Girl Series	Q
Sweet Clara and the Freedom Quilt	Hopkinson	S
The Ballad of the Civil War	Stolz	T
Soldier's Heart	Paulsen	V

World War II

Sadako and the Thousand Paper Cranes	Coerr	R
Hiroshima	Yep	S
Letters from Rifka	Hesse	S
Number the Stars	Lowry	U
Autumn Street	Lowry	V
Heroes	Cormier	U

Westward Expansion and Prairie Life

Wagon Wheels	Brenner	K
Going West	Leeuwen	O
Westward to Home, Joshua's Oregon Trail	Hermes	O
The Courage of Sarah Noble	Dalglish	O
As Far as I Can See, Meg's Prairie Diary	McMullan	O/P
Roughing it on the Oregon Trail	Stanley	P
Little House on the Prairie	Wilder	Q
Facing West: A Story of the Oregon Trail	Kudlinski	R
Sarah Plain and Tall	MacLachlan	R
Skylark	MacLachlan	R
The Rifle	Paulsen	T
Sign of the Beaver	Speare	T
Jericho's Journey	Wisler	U
Soldier's Heart	Paulsen	V

Native Americans

The Legend of the Bluebonnet	DePaola	O
Ahyoka and the Talking Leaves	Roop	S
Sing Down the Moon	O'Dell	T
Island of the Blue Dolphins	O'Dell	T

Historical Fiction Picture Books

When Everybody Wore a Hat	Steig, William
Bloomers!	Blumberg, Rhoda
The Erie Canal	Spier, Peter
Amelia and Eleanor Go for a Ride	Ryan, Pam
Barefoot: Escape on the Underground Railroad	Edwards, Pamela
Blues Journey	Myers, Walter Dean
The Day Gogo Went to Vote	Sisulu, Elinor
Encounter	Yolen, Jane
I Am the Mummy Heb-Nefert	Bunting, Eve
Baseball Saved Us	Mochizuki, Ken
Under the Quilt of Night	Hopkinton, Deborah
Peppe the Lamplighter	Bartone, Elisa
Pink and Say	Polacco, Patricia
Star of Fear, Star of Hope	Hoestlandt, Jo
The Babe & I	Adler, David A.
Coolies	Yin
A if for Aarrgh!	Brooke, William J.

Non-Fiction Primary Resources

American Life Histories; Manuscripts from the Federal Writers Project
1936-1940

<http://lcweb2.loc.gov/ammem/wpaintro/wpahome.html>

American Slave Narratives: An online anthology – includes some sound recordings

<http://xroads.virginia.edu/~HYPER/wpa/wpahome.html>

America's Story from America's Library (Library of Congress)

<http://www.americaslibrary.gov/cgi-bin/page.cgi>

American Memory (Library of Congress)

<http://memory.loc.gov/ammem/index.html>

Oral History Projects – Indexed by subject

<http://www.h-net.msu.edu/~oralhist/projects.html>

Smithsonian Education

<http://www.smithsonianeducation.org/>

Slave Narratives from the Federal Writers Project 1936-1938

<http://memory.loc.gov/ammem/snhtml/snhome.html>

Voices and Faces from the Collection (WPA Slave Narratives)

<http://memory.loc.gov/ammem/snhtml/snvoices00.html>

Smithsonian Folkways Recordings

<http://www.folkways.si.edu/index.html>

WPA; Telling Living History

<http://www.ancestrymagazine.com/2005/07/research/wpa-telling-living-history/>

Additional recordings, transcripts, photographs not listed here, can be found through Internet search, for Native Americans, various ethnic groups, covering different geographical areas of the U.S. and the world. Other search keywords to locate primary source information include political cartoons, editorial cartoons for various topics and time periods.

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Helping Children Understand Literary Genres

ERIC Identifier: ED366985

Publication Date: 1994-00-00

Author: Smith, Carl B.

Source: ERIC Clearinghouse on Reading English and Communication
Bloomington IN.

<http://www.vtaide.com/png/ERIC/Literary-Genres.htm>

Historical Narrative and the Young Reader

Linda S. Levstik

Theory into Practice, Vol. 28, No. 2, Learning through Text (Spring, 1989),
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Grade?" Reading Research Report 68 (1996). ED 400 525.

Learning History Through Children's Literature, Lynn R. Nelson and Trudy
A. Nelson October 1999

<http://www.indiana.edu/~ssdc/hislitdig.htm>

Questions to Consider While Reading Historical Fiction

http://www.readwritethink.org/lesson_images/lesson404/HistoricalFictionQuestions.pdf

How and Why I Teach with Historical Fiction

<http://teacher.scholastic.com/lessonrepro/lessonplans/instructor/social1.htm>