

## Excerpt from “Yeoman Knight” by Dawn Watkins

Reading 6: *As Full As the World*, BJU Press

The knights flashed past on their horses, their armor glinting in the late afternoon sun. Geoffrey leaned on his wooden hoe, watching the plumes on the shiny helmets until he could not see them any longer.

“That’s what I’m going to be,” he said to the boy next to him. “A knight in the service of the king.”

The other boy laughed as though he had seen a jester at the fair. “And what will you use for armor?” he asked.

Geoffrey looked down at his tattered yeoman’s leggings and his poorly shod feet. “Courage,” he said, looking up again brightly.

“And what will you use for a helmet?” his companion continued.

“My wits,” Geoffrey answered unabashed.

The other yeoman boy shook his head. “And what, Sir Geoffrey, will you use for a steed?”

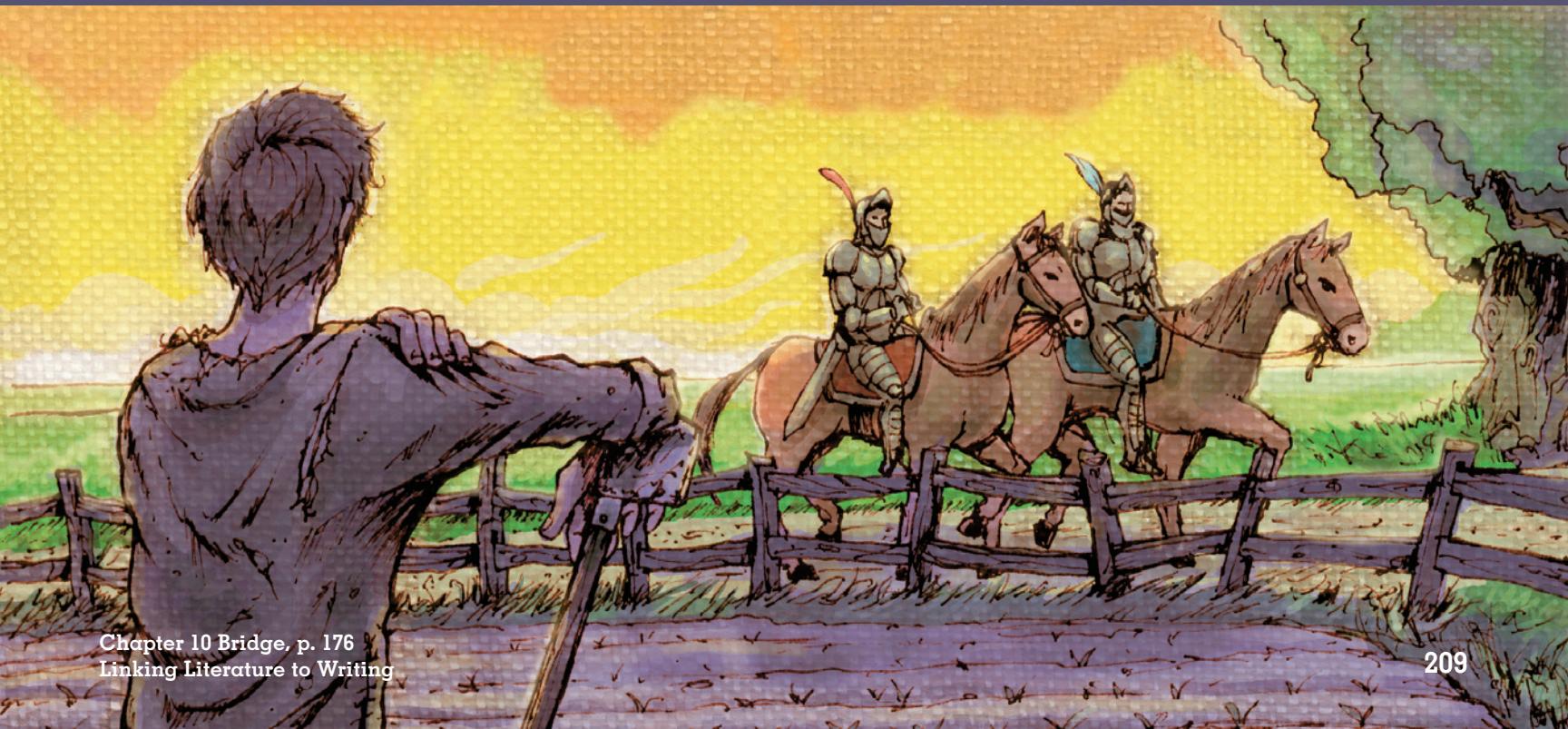
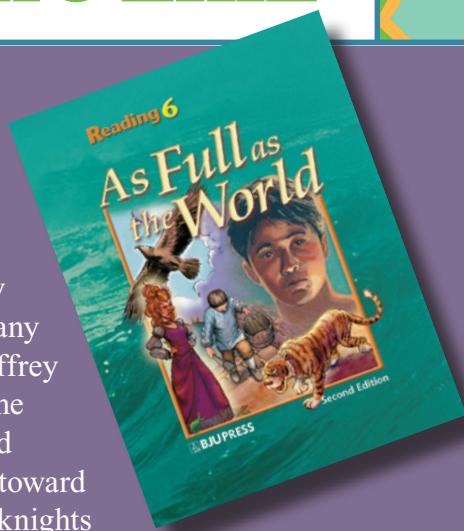
Geoffrey straightened his shoulders. His handsome face, tanned and smooth, was smudged with dirt from the field. “Duty, my friend. Duty spurred by loyalty.”

Before the other boy could make any answer, Geoffrey shouldered the worn hoe and strode away toward the road the knights had taken to the west.

The sun was going down, and as Geoffrey walked along, he thought briefly of the supper he had left behind.

“Well, no matter,” he said to himself. “A knight learns to do without supper and sleep, if he is to be any kind of a knight at all.”

He stopped at a brook to wash his face and hands, thinking that perhaps he should find a good place to rest, but as he turned to go deeper into the woods, he heard riders coming on the road. He could make out three riders, their horses trotting easily. Suddenly two more riders, one on each side of the road, raced out from the trees. Before he



could blink, these two riders knocked one of the first three from his horse.

Geoffrey burst forward, yelling as he did when he chased the wild boars to the hunters. The two riders whirled in surprise, but the yeoman was already upon them, brandishing his hoe. The robbers' horses reared, throwing one robber to the ground. The second lashed at Geoffrey with his club, but Geoffrey ducked neatly and sprang up, charging the man with his hoe handle.

"Ooogh," the robber said, as he slipped sideways on his mount, the hoe handle in his ribs.

The free horse whinnied and galloped away. The fallen robber pulled himself up behind his off-balanced companion, and on one snorting horse they escaped.

Geoffrey turned back to the riders behind him. "Anyone hurt?"

"No, young fellow," said an older man dressed in a rich blue riding cape. A younger man, the one who had been knocked from his horse, was dusting off his velvet cap.

"Wretches!" said the young man, putting the cap on his head. "They had the advantage, certainly, taking us by surprise."

"We are grateful to you," said the older man. "What reward do you require?"

"Why, none, sir," said Geoffrey, surprised.

The third rider put back a cape hood and spoke for the first time. "Surely you are no mere yeoman, sir."

Geoffrey looked up in amazement. The speaker was a beautiful girl about his own age with thickly braided bronze hair.

"I used to be a yeoman," he said, suddenly shy. "I am starting a new life."

The old man smiled. "And a good start it is too. I am the duke of Arandale. This is my daughter, Brith. And this is Tanlin, a scholar who joined us earlier today. And you are?"

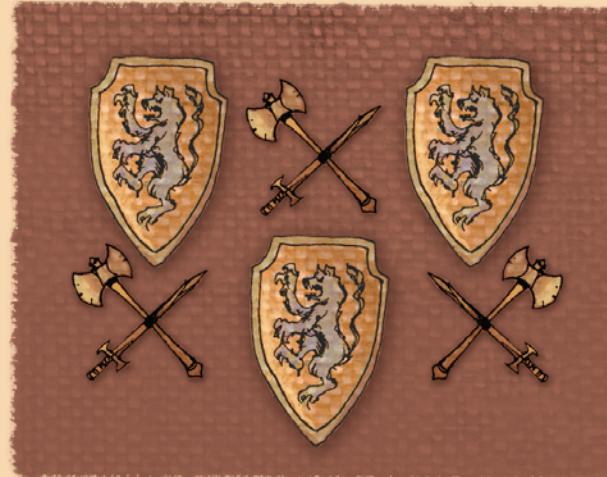
"Geoffrey, Your Grace." He bowed low. Had he been trained all his life in court manners, he could not have made a more proper answer.

"Then, Geoffrey," said the duke, "ride on with us to Glennon Inn and let me buy your supper."

Geoffrey, whose hunger had now outrun his modesty, agreed happily.

"And bring your lance," said the duke. "We may need it yet again."

Everyone laughed. Geoffrey got up behind Tanlin, and away they rode toward Glennon, the hoe making a long, dark silhouette against the falling evening.



"Have more venison," said the duke later. Geoffrey would have liked to, but he had eaten more already than he had ever believed he could. The inn's fire blazed heartily at the other end of the room, and a man played a lilting tune on a pipe while everyone ate.

Brith sat quietly by her father, her hair more beautiful in the firelight than it had been under the setting sun. The former yeoman stole only occasional glances at her. But somehow, each time, she happened to be looking at him.

Tanlin, growing a little weary of the attention shown to the ragged farmer, said, "Your Grace, I must compliment you on your choice of inns. This is the finest I've seen in this country."

"You are much traveled then?" asked the duke.

"I've been to France and Spain, and sailed some on the open sea."

"Indeed," said the duke, "travel educates a man, does it not?"

Tanlin turned a rather snobbish gaze to Geoffrey. "Have you done any traveling?"

For a moment, there was only the snapping of the fire and the high, thin music of the pipe to be heard. Brith looked at her father, who was looking disapprovingly at Tanlin. Anyone could see the



boy was poor, and only someone bent on embarrassing him would have asked such a question.

Geoffrey put down his cup and smiled at Tanlin unwounded. "I have traveled more today than ever I have in my life—as you count travel. But there are other kinds of travel, and in those I am experienced enough."

Both the duke and Brith looked toward Geoffrey, the duke in mild but pleased surprise and Brith with open admiration.

"And what ways might those be?" said the scholar, not to be bested by some farmer.

"Well," said the boy, "I have traveled much through conversation. I have talked with wise men and poor men and men who have learned from experience. I have been where they have been by careful listening. I have done such traveling even today with my lord the duke and you."

"Well said," replied the duke, and Brith nodded. "A rather common travel," said the scholar, taking refuge in rudeness.

"And," Geoffrey continued, "I have been to ports and palaces everywhere and nowhere—"

"Nowhere?" Tanlin broke in.

"By imagination." Geoffrey looked past Tanlin, as if to one of those places he had often traveled to when he worked in the fields.

The scholar laughed aloud.

"Tell me about one of the ports of nowhere," said the pretty Brith, and Tanlin stopped laughing.

After supper, Geoffrey thanked his host and made ready to leave the inn.

"Hold a moment," said the duke. "Would your new life include any service to a duke?"

"Sir?"

"Would your plans allow you to serve me for a while?"

"I would gladly serve you, sir, were I fit. But I have much to learn and no means with which to serve."

"You have courage and wit and good sense. These things are means enough. What training and materials you lack, I can give you. What do you say?"

"Thank you, my good lord," he answered, bowing.

# Chapter 10

## Writing Historical Fiction

Lesson	Topic	TE Pages	Worktext	Teacher's Toolkit CD	Materials to Gather	Vocabulary	Objectives
	Bridge: Linking Literature to Writing	209–11	176–78			<i>setting</i> <i>characters</i> <i>plot</i> <i>historical fiction</i> <i>conflict</i> <i>resolution</i> <i>main character</i> <i>word web</i> <i>plot diagram</i> <i>Writing Process</i> <i>planning</i> <i>drafting</i> <i>revising</i> <i>proofreading</i> <i>publishing</i>	<ul style="list-style-type: none"> <li>Define <i>historical fiction</i></li> <li>Analyze a student model</li> <li>Choose a story idea</li> <li>Plan the setting, characters, conflict, resolution, and plot of a historical fiction story</li> <li>Define <i>conflict</i> and <i>resolution</i></li> <li>Recognize the plot structure in a typical story</li> <li>Analyze a sample plot diagram</li> <li>Recognize how to work setting and characterization details into a story</li> <li>Draft historical fiction based on the plot diagram</li> <li>Participate in a writing conference</li> <li>Revise, proofread, and publish historical fiction</li> <li>Recognize errors using the <i>Proofreading Checklist</i></li> </ul>
91	Historical Fiction	214–15	179–80				
92	Planning the Setting; Planning the Main Character	216–17	181–82		<ul style="list-style-type: none"> <li>Nonfiction books about each student's setting (optional)</li> <li>Internet access for each student (optional)</li> </ul>		
93	Planning the Conflict & Resolution; Planning the Other Characters	218–19	183–84				
94	Planning the Plot	220–21	185–86				
95	Historical Fiction: Drafting	222–23	187–88				
96	Historical Fiction: Revising	224–25	189–90				
97	Historical Fiction: Proofreading	226–27	191–92				
98	Historical Fiction: Publishing	228–29			<ul style="list-style-type: none"> <li>Two sheets of blank drawing paper for each student</li> <li>Two sheets of construction paper for each student</li> <li>Brass fasteners or yarn for each student</li> <li>Samples of published historical fiction books</li> </ul>		
99	Chapter 10 Review	230–31	193–94	59–60	<ul style="list-style-type: none"> <li>Computer and Internet access for each student for optional Computer Connection</li> </ul>		
100	Cumulative Review	232–33	195–96				

## Learning CENTER

### Setting, Character, Conflict & Resolution

**Materials:** paper, pencils, books, magazines, encyclopedias, CD-ROMs, Internet access (optional)

**Preparation:** Try to find pictures to display of these historical places: Mount Rushmore; White House; Jamestown, VA; and Williamsburg, VA.

**Student Directions:**

- Choose one of the historical places as the setting for a fictional story.
- Plan the setting, characters, conflict, and resolution.  
(**Note:** You may need to read more about this place before developing your plot idea. Use a variety of sources.)

## Learning CENTER

### Planning a Plot

**Materials:** notebook paper, pencils, prepared comic strips

**Preparation:** Select several comic strips with their titles from a newspaper. Cut them out and glue them onto separate sheets of construction paper to display.

**Student Directions:**

- Choose one of the prepared comic strips to read.
- Find the beginning, middle, and end of the plot in the comic strip you chose.
- On your own paper, write the setting, characters, conflict, and resolution; then summarize the plot in one or two sentences.

# CHAPTER r u b r i c 10

## Writing Historical Fiction

Name \_\_\_\_\_

Writing Process	Points
<b>Planning:</b> planned story elements and diagrammed the plot	
<b>Drafting:</b> wrote the first draft	
<b>Revising:</b> improved the first draft	
<b>Proofreading:</b> marked mistakes and corrected them	
<b>Publishing:</b> prepared the final draft and shared it with others	
<b>Writing Process Total</b>	

Content & Format	Points
Has a title	
Has a beginning that gets attention and establishes the setting	
Has a clear conflict and a believable resolution	
Contains accurate historical details	
Reveals details about the characters and setting through dialogue and action	
Builds the story's actions to a climax	
Has an ending that is satisfying and gives a finished feeling	
Handles paragraphing correctly	
<b>Content &amp; Format Total</b>	

Mechanics	Points
Uses punctuation correctly	
Uses capital letters correctly	
Uses correct grammar	
Spells words correctly	
<b>Mechanics Total</b>	
<b>Total Score = Writing Process + Content &amp; Format + Mechanics</b>	

Add the following words to your personal spelling list:

\_\_\_\_\_

**Comments:**

Scoring Key

- 3 points complete and correct
- 2 points complete and partially correct
- 1 point partially complete and partially correct
- 0 points not attempted or unacceptable

**Objectives**

- Define *historical fiction*
- Analyze a student model
- Choose a story idea

**Note**

This interactive lesson incorporates Worktext pages 179–80 into the Teach for Understanding section.

**Literature Link**

**Discuss historical details in the Literature Link.** Read aloud the excerpt from "Yeoman Knight."

- As we read the story, how soon could you tell what the setting was? Explain. (*right away; The story mentions knights in their armor. This detail reveals a medieval setting.*)
- What other details near the beginning reveal that the story is set in medieval times? (*It mentions the king, a jester at the fair, yeoman's leggings, a helmet, and a steed.*)
- How do you think the author learned these details about the time period she was writing about? (*by researching the time period*)

Point out that writing a story set in the past requires research, just as writing a research report does, to be believable.

**Teach for Understanding****A Discuss historical fiction.**

- Read aloud the first paragraph on Worktext page 179.
- What is *historical fiction?* (*a story that happens in a time and place from the past*)
- How would a historical fiction story differ from a story about life as it is today? (*Characters might speak differently; different transportation; not as many machines and inventions; different customs and laws*)
- Which kinds of things might be the same in a historical fiction story and a story about life today? (*the personality of a character; the kind of problem the character has; the lesson the character learns, etc.*)
- Point out, for example, that in a story about modern times, a character might fly on an airplane to visit his grandparents and struggle with fear about traveling alone. A historical fiction story could deal with the same problem—the

**Historical Fiction**

Name \_\_\_\_\_



Writing a story about a time and place from the past is creating **historical fiction**. A historical fiction writer does research about the setting of his story so that he can tell it as realistically as possible. He writes about characters, real or imagined, that lived in that time and place.

He is also careful to develop a plot that could have happened in that setting.

Juliana used information she gathered from her research report to write historical fiction about immigrants arriving at Ellis Island.

**American Friends**

Olga stepped down from the ship and stood on the shore of Ellis Island. She looked around with wide blue eyes. "Mother," she said, "I can't believe we're in America!"

People from many countries were waiting in long lines. Olga heard many different languages. All the people were waiting to see whether they could stay in America. Olga followed Father and Mother to the end of a line. She held tightly to her younger brother Peter's hand.

Suddenly Olga saw a little girl with blond braids crying. She was standing all by herself holding a ragged doll. Olga told Peter to stay with Mother and Father. She went over to the little girl. "What is your name?" asked Olga in Swedish.

The little girl stopped crying. "You speak my language," she said. "My name is Ingrid. I can't find my parents."

"Come with my family," said Olga. "We will help you."

Olga and Ingrid went back to the line. They waited for a very long time. Many people asked them questions and examined them. Finally, a man handed some papers to Olga's father.

With a smile he said, "Welcome to America!"

"Did you hear that, children?" Father cried. "We can stay!"

Olga and Peter jumped up and down. Mother and Father hugged each other. Ingrid hung her head. She looked as if she were about to cry.

Just then Olga noticed a man and woman hurrying through the crowd. The woman looked very sad, and the man was asking everyone a question in a worried voice. As they came closer, Olga could tell that he was speaking Swedish. "Have you seen our daughter?" he was saying. "She is a pretty little girl with blond hair and a doll."

Olga had an idea. "Over here!" she shouted in Swedish.

Her guess was right! The man and woman were Ingrid's parents. They were overjoyed to find Ingrid again. Olga and her family talked to Ingrid and her parents for a long time.

"We are going out West to look for farmland," said Olga's father. "Why don't you travel with us?"

"We would like that very much," said Ingrid's father.

Ingrid and Olga hugged each other. They would be American friends!

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fear of traveling alone—but the character might be traveling by train or stagecoach instead of by plane.

**B Analyze the student model.**

- Read aloud the story by Juliana on Worktext page 179. Then read aloud the first paragraph on Worktext page 180.
- Which facts do you think Juliana had to gather from her research before writing this story? (*what Ellis Island was like, which countries people emigrated from, what kind of jobs immigrants looked for in America, Swedish names*)
- Discuss Juliana's story elements.
- Who is the main character in Juliana's story? (*Olga*)

Point out that Juliana's first sentence shows that the story will be about Olga.

- What is Olga's problem in the story? (*She wants to help Ingrid find her parents.*)
- Could this kind of problem happen in a story about modern times? (*yes*)
- How is the problem solved? (*Olga notices a man and woman hurrying through the crowd asking questions. She calls to them in Swedish, and they see Ingrid.*)

**C Guide each student in selecting an idea for his story.**

- Direct each student to choose a historical setting that he knows something about, such as the place he researched for his research report. Tell him to formulate a story idea that could happen in that setting.

Juliana wrote about a setting that she was already familiar with. As she thought about the research she had done on Ellis Island, she remembered the crowded conditions and long lines that the immigrants had to wait in. "It would probably be easy for a child to get lost there," she thought. Then she had the idea to write about a child who became separated from her parents in the immigration lines.

What kind of story will you write? Here are some ideas if you need help.

1. A young girl training to be a nurse tries to help soldiers after a battle of the Civil War.
2. A boy searches for his lost dog during the Great Chicago Fire.
3. A family has to cross a flooded river while traveling out West by covered wagon.
4. An orphan boy in England goes to one of George Mueller's orphanages to ask whether he may live there.



As you explore ideas, here are some questions to ask yourself.

1. What place and time period do I already know a lot about?
2. What kind of problem could happen in that place and time?
3. What people and/or animals will be involved in this problem?
4. What will be the solution to this problem? Could the solution realistically happen in that place and time?
5. What additional facts will I need to find out before I can write this story?

You may need to do more research before you can begin developing your plot idea and your characters. Here are some sources you can consult to find more information.

► Write your story idea on the lines below.

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Nonfiction books  
Encyclopedias  
CD-ROMs  
the Internet

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If he cannot think of an idea, direct him to the suggestions on Worktext page 180.

2. Encourage the students to ask themselves the questions on Worktext page 180 to help them evaluate their ideas.
3. Tell each student to write his story idea on the lines provided at the bottom of the page. As time permits, allow the students to share their ideas with the class.

## ESL

ESL students may need assistance generating plot ideas for their stories. If possible, try to use historical events from the students' home countries.



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page S61

Lesson 91

► Write the sentence. Underline the dependent clause. Circle the subordinating conjunction in the clause.

1. As I was walking, I saw several birds.

**As I was walking, I saw several birds.**

► Write the direct object from the sentence.

2. This robin is gathering straw.

**straw**

► Write the helping verb and the main verb from the sentence.

3. It is building a nest in the tree.

**is building**

► Write the sentence. Underline the pronoun and its antecedent. Draw an arrow from the pronoun to its antecedent.

4. After the robin finishes the nest, it will lay several eggs.

**After the robin finishes the nest, it will lay several eggs.**

► Write the word that makes sense.

5. eight : sixteen

(six, twenty-four, twenty) **twenty-four**





## Planning the Main Character

Name \_\_\_\_\_

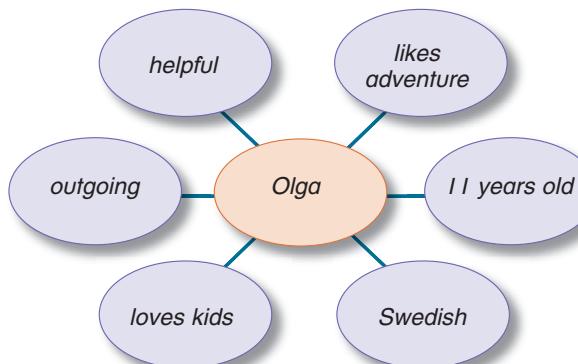


Once Juliana had established the setting for her story, she thought about the main character. Juliana's great-great-grandparents had immigrated to the United States from Sweden. Juliana decided that she wanted her main character to

be a Swedish girl. Juliana called her grandmother and asked her for a list of Swedish names. She chose the name *Olga* for the main character. Then she made a word web to develop Olga's personality.

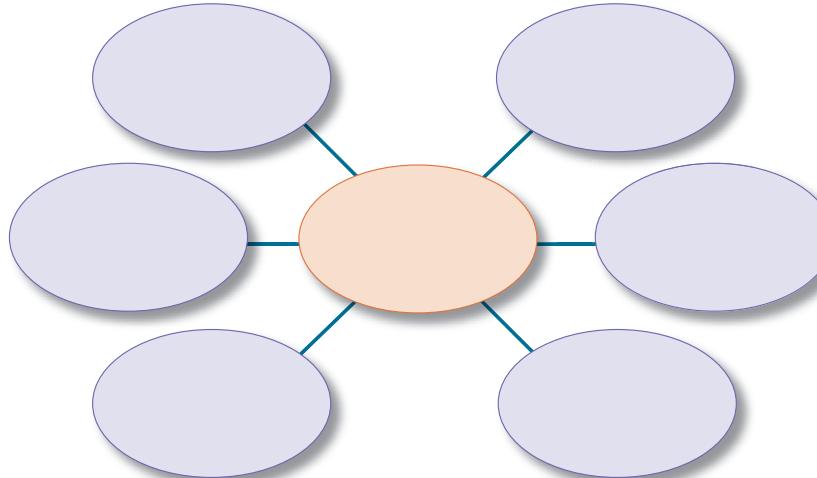
**Girl names:**  
Ingrid Birgitta  
Olga Hildegarde

**Boy names:**  
Lars Gunnar  
Peter Karl



What name will your main character have? Make sure that the name fits with the setting you have chosen.

- Write the name of your character in the center of the web. In the outside ovals, write details about the character.



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2. Direct attention to the word web that Juliana made about Olga.

► How did this web help Juliana plan? (*It helped her develop details about Olga's character.*)

3. Allow time in class for each student to complete the word web about his main character. Tell him that he may add more ovals to the web as needed.

(**Note:** Students may not have time to complete the necessary research for their stories during this lesson. If so, assign the additional research as seat-work or homework.)

## ESL

ESL students may need oral prompting and discussion with the teacher to write details related to their chosen characters. They may lack the English vocabulary to complete the web independently. Some ESL students may need to dictate their information to the teacher or to an English-proficient peer.



### Transparency Master page S61

Lesson 92

- Write whether the sentence is simple, compound, or complex.  
1. My uncle taught Jim and me to snowboard. **simple**
- Write the correct verb.  
2. Neither Shirley nor Hannah (has, have) tried that sport before.  
**has**
- Write the sentences. Replace the underlined words with a possessive pronoun.  
3. This is the beginner's slope. The slope's hills are not steep.  
**This is the beginner's slope. Its hills are not steep.**
- Write the compound subject or object that correctly completes the sentence.  
4. (He and I, Him and me) practiced with my uncle all week.  
**He and I**
- Write the word that correctly completes the sentence.  
5. We learned to snowboard by (ourselves, ourselves). **ourselves**

**Objectives**

- Define *conflict* and *resolution*
- Plan the conflict of the story
- Plan the resolution of the story
- Develop the other characters in the story

**Materials**

- Juliana's story from Lesson 91
- Each student's planning page (Worktext page 182) for his main character

**Note**

This interactive lesson incorporates Worktext pages 183–84 into the Teach for Understanding section.

## Introduction

**Discuss the elements of a story.**

- Which elements, or parts, of the story have we planned so far? (*setting, main character*)
- Which other elements need to be planned before we're ready to write our stories? (*Possible answers: other characters, plot, problem, solution*)

Explain that the *problem* in a story is also called the *conflict*. Another name for the *solution* is the *resolution*. Today each student will plan his story's conflict and how it will be resolved.

## Teach for Understanding

**A Guide in planning the conflict and resolution for each story.**

- Read aloud the first paragraph on Worktext page 183.
- Read aloud Juliana's story again from Worktext page 179.
- Which kind of conflict does Juliana have in her story? (*character's struggle with difficult situation—lost little girl looking for her parents*)
- Read aloud the second paragraph on Worktext page 183 and the excerpt from Juliana's beginning.
- Why do you think it is important to introduce the conflict of your story near the be-

## Planning the Conflict & Resolution

Name \_\_\_\_\_



The problem that the characters deal with in a story is called the **conflict**. The conflict is the struggle that keeps the story moving. The main character or characters in the story work to resolve the conflict. In many stories, the conflict is between two characters who do not agree about something. In other stories, the conflict is a character's struggle with a difficult or puzzling situation. And in some stories, the character has a conflict within himself—a

struggle to do right in spite of weakness or fear or a struggle against a strong temptation to do evil.

The conflict in Juliana's story is between the characters and their difficult situations. Olga wants to help Ingrid find her parents, but the crowd of people speaking many different languages makes this a difficult task. Juliana introduces the problem near the beginning of the story.

People from many countries were waiting in long lines. Olga heard many different languages. All the people were waiting to see whether they could stay in America. Olga followed Father and Mother to the end of a line. She held tightly to her younger brother Peter's hand.

Suddenly Olga saw a little girl with blond braids crying.

What will the conflict of your story be? Make sure that it is a believable conflict for the place and time period of your story. You also need to think about the **resolution**, or the way that the conflict will be solved. The resolution must

be believable too, without being too easy. The resolution in Juliana's story happened after Olga shouted in Swedish to a couple looking for their lost girl.

Just then Olga noticed a man and woman hurrying through the crowd. The woman looked very sad, and the man was asking everyone a question in a worried voice. As they came closer, Olga could tell that he was speaking Swedish. "Have you seen our daughter?" he was saying. "She is a pretty little girl with blond hair and a doll."

Olga had an idea. "Over here!" she shouted in Swedish. Her guess was right! The man and woman were Ingrid's parents.

**► Write a brief description of your story's conflict and its resolution.**

My conflict:

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My resolution:

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ginning? (*to get the attention of the audience, to get them involved in the story early*)

- Read aloud the third paragraph on Worktext page 183. Explain that it is important for the conflict to fit with the setting of the story. For example, a story that takes place during the Civil War could have a conflict between two neighboring families in America who were fighting on opposite sides of the war—but this conflict would probably not be as believable in a story about World War II.
- What is the resolution of a story? (*the way that the conflict is solved*)
- What would be wrong with a resolution that solves the problem too easily? (*It*

*would not be believable and satisfying to the reader.)*

- Allow time in class for each student to write the conflict and resolution for his story.

**B Guide in planning the other characters in each story.**

- Direct each student to take out Worktext page 182 on which he planned characteristics of his main character. Tell him to look over his word web again to refresh his memory about this character.
- Read aloud the paragraph at the top of Worktext page 184.
- What are some ways that other characters might be involved in the conflict of a story? (*Possible answers: They might be helping the main character resolve the*



## Planning the Other Characters

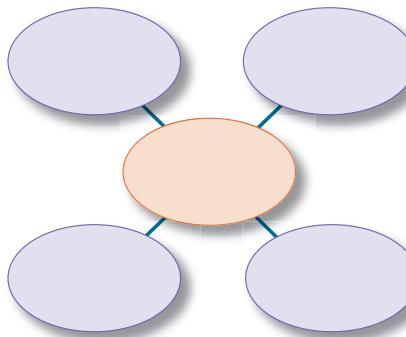
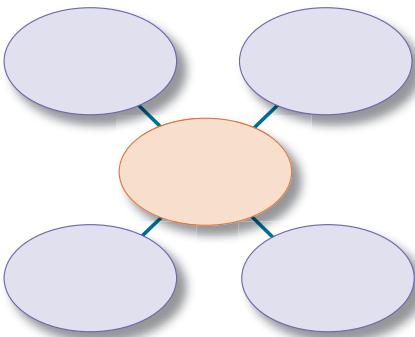
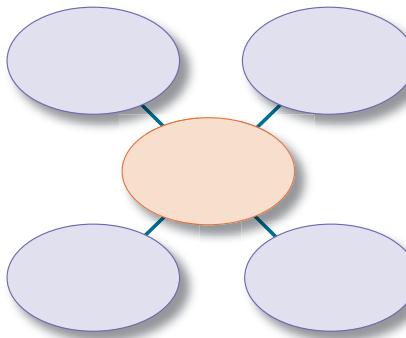
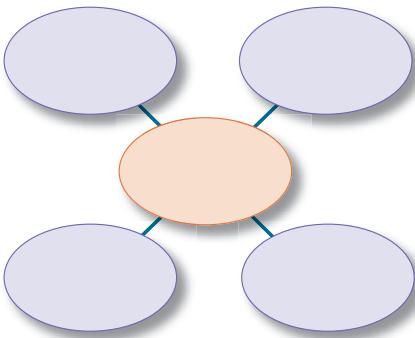
Name \_\_\_\_\_



The major conflict in a story is usually the **main character's** problem. The main character spends most of the story trying to resolve this conflict. But sometimes other characters also play a large part in the story. Developing the

personalities of other characters in your story will help you think of ways to involve them in the conflict or its resolution. How will the other characters in the story fit into the conflict and its resolution?

- ▶ Use these word webs to develop the personalities of other characters in your story. **Details may include appearance, personality, and actions.**



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**conflict, or they could be the cause of the conflict.)**

3. Direct each student to use word webs to develop the personalities of the other characters in his story. As he plans, encourage him to think about ways that each character could support or oppose the main character in the story.

## ESL

ESL students will need assistance understanding and developing conflict and resolution. They will also need discussion with the teacher to develop additional characters for their stories. You may choose to limit their characters to two or three.



### Transparency Master page S62

Lesson 93

- ▶ Write the correct abbreviation for the underlined word.  
1. Doctor Bradford **Dr.**

- ▶ Write the sentence. Label the subject, verb, indirect object, and direct object. Put parentheses around the prepositional phrase.  
2. Grandpa made us some delicious lasagna for supper.

**S V IO DO**  
**Grandpa made us some delicious lasagna (for supper).**

- ▶ Write the word that correctly completes the sentence.  
3. Grandpa told me to (sit, set) the hot dish carefully on the counter. **Sit**

- ▶ Write the compound subject or object that correctly completes the sentence.  
4. He baked enough for (him and me, he and I). **him and me**

- ▶ Write **Int.** if the underlined word is an interrogative pronoun.  
Write **No** if it is not an interrogative pronoun.  
5. Did you know that my grandpa, who is Italian, loves to cook? **No**

**Objectives**

- Recognize the plot structure in a typical story
- Analyze a sample plot diagram
- Plan the plot of a story

**Materials**

- Each student's Worktext pages 183–84
- Overhead transparency of Juliana's story from Worktext page 179 (optional)

**Note**

This interactive lesson incorporates Worktext pages 185–86 into the Teach for Understanding section.

## Introduction

**Discuss a story's plot.** Remind the students that they have read many stories in their readers by this time in the school year. Select a volunteer to choose one of his favorite stories and answer the following questions about it:

- What happens at the beginning of the story?
- What other events happen as the story moves on to the middle?
- What do you think is the most exciting part of the story?
- How does the story end?

## Teach for Understanding

**A** Discuss the plot structure in the different sections of a typical story.

- Read aloud the first paragraph on Worktext page 185.
- What does the beginning of a story do? (*introduces the main character or characters; gives clues about the setting*)
- What happens to move the story from the beginning to the middle? (*The conflict is introduced.*)
- Point out that the conflict, or the problem, is what keeps tension in a story. Tension in a story is like the tightness in a rope when two opposing teams are playing tug-of-war. Until the conflict is solved, this tension motivates the reader to keep reading the story.
- What should happen to the conflict during the middle of the story? (*Elicit that the conflict should grow as the story continues.*)

## Planning the Plot

Name \_\_\_\_\_



Every story has a beginning, a middle, and an end. The events that happen in each part make up the **plot** of the story. The beginning of the story introduces the main character and sometimes other characters. It also gives clues about the setting of the story so that the reader knows the time and place he is reading about. As soon as the story's conflict is introduced, the

**BEGINNING:**

- tells about the main character and other characters
- tells about the setting

**Conflict****MIDDLE:**

- tells how the conflict grows
- shows the characters trying to resolve the conflict

**Resolution****END:**

- tells what happens after the conflict is resolved

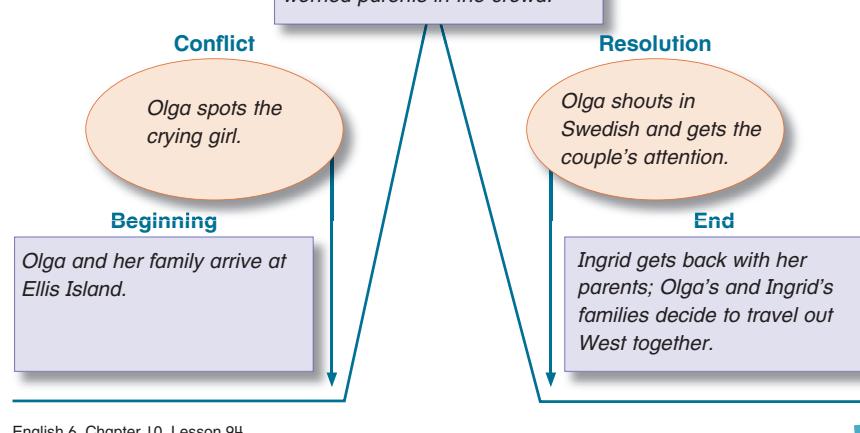
story moves from the beginning to the middle. During the middle of the story, the plot builds to its highest point of tension, or **climax**, as the characters try to resolve the conflict. As the conflict begins to be resolved, the story moves from the middle to the end. The end of the story tells what happens after the resolution.



The plot diagram below shows the events that happen in each part of Juliana's story.

**Middle**

Olga takes Ingrid with her family; her family is cleared to stay in the United States; Olga spots worried parents in the crowd.



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- What is the highest point, or most exciting part, in the plot called? (*climax*)
- What happens to move the story from the middle to the end? (*the resolution of the conflict*)

- Explain that the end of a story is usually very short. After the conflict is resolved, the tension in the story is gone, so there is nothing to keep the reader reading. The best endings are not long and drawn out.

**B** Analyze the plot diagram.

- Direct attention to the plot diagram, explaining that it shows Juliana's plan for her story about Olga and the lost girl on Ellis Island.
- Use Worktext page 179 or an overhead transparency of that page to compare the plot diagram on Work-

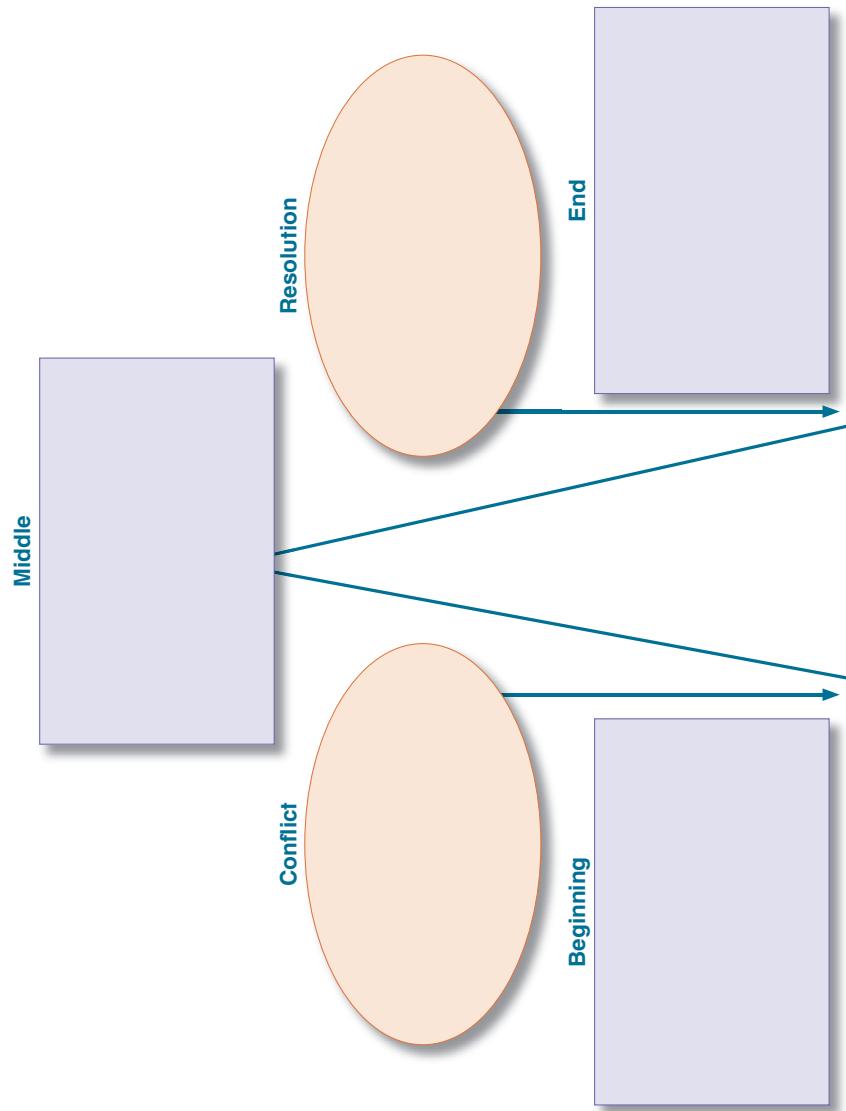
text page 185 with the actual story. Point out or underline places in the story that correspond to items on the diagram.

- Where do you think the climax is in Juliana's story? (*Elicit that the climax occurs when Olga spots the worried parents. The tension is highest at that point because the story is close to a possible resolution, but the reader is not sure whether these are Ingrid's parents or whether Olga will be able to attract their attention.*)

**C** Guide in completing each plot diagram.

- Direct each student to look at Worktext pages 183–84 on which he has planned his setting, his main character, his conflict and resolution, and the other characters in his story.

- Complete the plot diagram to plan your story's plot.



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2. Tell each student to complete his own plot diagram on Worktext page 186, using the setting, characters, conflict, and resolution that he planned in previous lessons. Tell him that he may use phrases rather than complete sentences on his diagram.
3. Direct each student to save his plot diagram on Worktext page 186 to use in the next lesson as he writes his rough draft.

## ESL

ESL students will need assistance in completing the graphic organizer for the plot. Students will benefit from discussion with the teacher to generate ideas.

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Lesson 94

- Rewrite the phrase using a singular possessive noun.  
1. the shops in the town *the town's shops*
- Write the sentence. Underline the pronoun and its antecedent.  
Draw an arrow from the pronoun to its antecedent.  
2. We asked Marie whether she would like to go shopping with us.  
*We asked Marie whether she would like to go shopping with us.*
- Write the sentence. Underline the reflexive pronoun and its antecedent.  
Draw an arrow from the pronoun to its antecedent.  
3. The women in the craft guild made those quilts themselves.  
*The women in the craft guild made those quilts themselves.*
- Write the sentence. Underline the demonstrative pronoun.  
4. These are handwoven coasters and baskets.  
*These are handwoven coasters and baskets.*
- Write the correct verb.  
5. Everybody (like, likes) this gift shop *likes*

**Objectives**

- Recognize the craft of working setting and characterization details into a story
- Draft a historical fiction story, based on the plot diagram

**Materials**

- Each student's Worktext pages 183–86
- Overhead transparency or chart of Worktext page 330, "The Writing Process" (optional)

**Note**

This interactive lesson incorporates Worktext pages 187–88 into the Teach for Understanding section.

## Introduction

**Discuss the drafting stage of the Writing Process.** Direct attention to Worktext page 330, "The Writing Process," and/or the overhead transparency or chart.

► Which stage of the process have we just completed? (*the planning stage*)

Point out that the students are now ready to move on to the drafting stage of the process.

► What takes place during the drafting stage of a story? (*writing out the story in sentences and paragraphs*)

## Teach for Understanding

**A** Discuss “*showing* rather than *telling*.”

- Read and discuss the information on Worktext page 187.
- As you discuss the information that Juliana revealed through the action and dialogue, encourage the students to underline or highlight the places in the opening paragraphs where these details are shown.

**B** Discuss adding setting details.

- Emphasize that in historical fiction, the *beginning* of the story needs to include setting details to give the reader a sense of the place and time of the story.
- Read this paragraph, explaining that it is the opening paragraph of a story:  
*Gretchen grabbed Heather's hand and dashed off. "Run!" she shouted as loud crashes boomed behind them. The two girls reached safety just in time.*

## Historical Fiction: Drafting

Name \_\_\_\_\_

After completing the planning stage of her story, Juliana was ready to write her rough draft of the story about Olga. She gathered each of the pages on which she had planned her characters, setting, conflict, and resolution. She also placed her plot diagram in front of her to use as a guide while she wrote each part of her story.

Notice that Juliana did not directly state facts about her setting and her characters. Instead she

worked these details into the action of her story. She could have begun her story this way:

Olga was an eleven-year-old Swedish girl who loved adventure. She and her family were immigrants coming to America. She had a mother, a father, and a younger brother named Peter. All immigrants had to land on Ellis Island and wait in line to see whether they could stay in America.

Here is the way Juliana actually began her story. Which beginning do you think is more interesting? Which beginning gets your attention faster?

Olga stepped down from the ship and stood on the shore of Ellis Island. She looked around with wide blue eyes. “Mother,” she said, “I can’t believe we’re in America!”

People from many countries were waiting in long lines. Olga heard many different languages. All the people were waiting to see whether they could stay in America. Olga followed Father and Mother to the end of a line. She held tightly to her younger brother Peter’s hand.



One of the keys to writing a well-crafted story is to *show* details while the story is going on rather than stopping the story to *tell* facts directly. The best way to show details is through action and dialogue. In the second example above, Juliana *shows* the reader through the action that Olga and her family have just arrived on Ellis Island from a journey by ship. Olga’s love for adventure is shown by the excitement and wonder in her statement, “Mother, I can’t believe we’re in America!” Juliana then reveals more about the setting by having Olga look around her. Juliana shows us that she sees long lines of people from many countries waiting to see whether they can stay in America. Through these details, we understand

that Olga is one of these immigrants from a foreign country. At the end of that paragraph, Juliana shows us the various people in Olga’s family as they walk over to get into a line. All this time, Juliana never stops the action of her story. Whenever possible, use action and dialogue to show the characters and setting of your story rather than just telling facts about them.

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► Does this story opening give any clues about the time and place this story happens? (*no*)

► What kind of information could we add to give the reader a better sense of the setting? (*Possible answers: add details about the place—indoors or outdoors, in the city or a rural place, which country it is; and the time—what time of day it is, what time of year it is, whether it is modern or historical*)

3. Read aloud this version, with details of the setting added.

*Gretchen grabbed Heather's hand and dashed off down the beach. "Run!" she shouted, but her voice was lost in the brisk autumn wind. Behind their backs, they could hear the surf crashing against the rocks. Lightning flashed and thunder rumbled as they reached the driveway of their beach cottage. Gretchen pulled Heather inside and*

*slammed the door just as rain began pelting the roof. They were glad to be in for the evening.*

► How did the author work in details about the time? (*brisk autumn wind, in for the evening*)

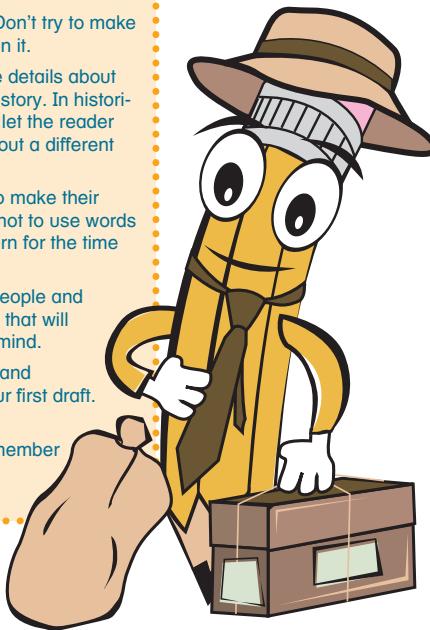
► How did she work in details about the place? (*mentioning the beach and the cottage*)

4. Point out that the author could have stated as the first sentence of the story, “It was an autumn evening, and Gretchen and Heather lived near the beach.” But instead, she began with action for a more attention-getting opening—“Gretchen grabbed Heather’s hand and dashed off down the beach.” She then carefully worked setting details into the flow of the action.

Use these tips to draft your story.

### Tips for Drafting Historical Fiction

1. Write your story in your own “voice.” Don’t try to make it sound as if someone else has written it.
2. Introduce the main character and give details about the setting as early as possible in the story. In historical fiction, it is especially important to let the reader know right away that he is reading about a different time period.
3. Use dialogue among the characters to make their personalities come alive. Remember not to use words and expressions that sound too modern for the time period you are writing about.
4. Use colorful words as you tell about people and events in your story. Try to use words that will make your reader see pictures in his mind.
5. Don’t worry about spelling, grammar, and punctuation mistakes as you write your first draft. You will fix those mistakes later.
6. Use your plot diagram to help you remember the order of events in your story.



► Use your planning information from pages 180–86 as you draft your story on your own paper.

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### C Guide in drafting each story.

1. Read aloud *Tips for Drafting Historical Fiction* on Worktext page 188.
2. Direct each student to have available his Worktext pages 183–86. Direct him also to have available two or three sheets of notebook paper on which to write his first draft.
3. Allow time in class for each student to draft his story, using his plot diagram as a guide. Remind each student to leave a blank line after each line of writing to make it easier to revise. (**Note:** You may find it helpful for the students to place a small dot or *x* in the left margin on every other line. Then instruct them to write only on the lines with the dot or *x*.)

4. When each student has finished drafting his story, direct him to read the story silently to make sure he has included everything he planned to write.
5. Direct him to think of a title for the story and to write it at the top of the first page. (**Note:** Students may not be able to complete the drafting of their stories during class. You may want to assign the writing as seat-work, or you may want to spend an additional day writing the first draft during class.) Remind each student to save the draft of his story to work with in the next lesson.

### ESL

Some ESL students may need to dictate their stories to the teacher or illustrate the steps and have assistance writing sentences to match the pictures. Students who are more independent should be monitored frequently for understanding.

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Lesson 95

- Write *Int* if the underlined word is an interrogative pronoun.  
Write *No* if it is not an interrogative pronoun.  
1. Which of these countries is Denmark? *Int.*
- Write the compound subject or object that correctly completes the sentence.  
2. She showed her paper to (Kayla and me, Kayla and I).  
*Kayla and me*
- Rewrite the phrase using a plural possessive noun.  
3. the languages of the people *the people's languages*
- Write the indefinite pronoun from the sentence.  
Write *S* if it is singular or *P* if it is plural.  
4. Several speak both Danish and English. *Several; P*
- Write the word that correctly completes the sentence.  
5. She used white (flour, flower) for this Danish pastry recipe. *flour*

**Objectives**

- Participate in a writing conference
- Revise the story

**Materials**

- Each student's draft from Lesson 95

**Note**

This interactive lesson incorporates Worktext pages 189–90 into the Teach for Understanding section.

## Introduction

**Discuss the revision process.** Remind the students that the next stage of the Writing Process, after planning and drafting, is revising.

- **Do you think professional writers have to revise their writing? (yes)**

Point out that all the stories in the students' reading book probably had to be revised between the author's first draft and the published copy. Some stories go through more than one revision before they are ready to be published. Most professional authors draft their stories on computers because they can easily make revisions and print out new drafts of their stories.

## Teach for Understanding

- A** Discuss the revision of the student model.

- Read aloud the top of Worktext page 189. Direct attention to the changes that Juliana made to her rough draft and point out the proofreading marks that she used.
- **Why did Juliana change the sentence "She had blue eyes"? (She wanted to reveal this detail through action rather than stopping the action to tell it.)**
- **Why do you think Juliana changed the word old to ragged? (Ragged is a more exact, descriptive word than old.)**

Point out that Juliana also changed some other words on the next page. She found more exact words to replace *coming*, *sad*, and *happy*.

- **Where is a good place to look for a more exact or descriptive synonym to replace a vague or overused word? (a thesaurus)**

After completing her rough draft, Juliana was ready to start the revising stage of the Writing Process. She read her story to her classmate Kim. Kim thought Juliana had done a good job of including details about the setting. "I knew right away that it was historical because they were

traveling by ship," she said. "Most families today would probably travel by plane." Kim liked the story, but she thought the ending could use some work. Juliana wrote down her suggestions and later changed the ending of the story. Here is her rough draft with her revisions marked on it.

Juliana changed wording to show a detail through an action.

She included more physical detail about the girl.

She replaced the word old with a more descriptive word, ragged.

She included more details about the waiting period.

Olga stepped down from the ship and stood on the shore of Ellis Island. She looked around with wide blue eyes. She had blue eyes. "Mother," she said, "I can't believe we're in America!"

People from many countries were waiting in long lines. Olga heard many different languages. All the people are waiting to see whether they could stay in America. Olga followed Father and Mother to the end of a line. She held tightly to her younger brother Peter's hand.

Suddenly Olga saw a little girl crying. She was standing all by herself holding an old doll. Olga told Peter to stay with Mother and Father. She went over to the little girl. "What is your name?" asked Olga in Swedish.

The little girl stopped crying. "You speak my language," she said. "My name is Ingrid. I can't find my parents." "Come with my family," said Olga. "We will help you."

Olga and Ingrid went back to the line. They waited for Many people asked them questions and examined them. a very long time. Finally, a man handed some papers to Olga's father. With a smile he said, "Welcome to America!"

- Direct attention to the paragraph about waiting in line. Read it aloud as it was before Juliana revised it; then read it aloud again with Juliana's new sentence added.
- **What is the purpose of the added sentence? (to give more detail about why the people had to wait and what they did while waiting)**
- **Which word in the story did Juliana change because of the historical setting? Explain. (kids; She thought it sounded too modern for the time period she was writing about.)**
- Read aloud the new ending that Juliana added to the story during the revising stage.
- **How does this ending improve the story? (gives more detail about what**

**happened to the characters; gives a more "finished" feeling)**

- B** Conduct writing conferences.

- Read aloud the *Revising Checklist* from Worktext page 190. Explain that these are things for the students to think about as they read their own stories and as they listen to their partners' stories.
- Encourage the students to use these sentence openers when pointing out problems in someone else's story:  
"Could you tell me more about . . ."  
"I had a question about . . ."  
"It might be clearer to say . . ."  
"Is there a better way to say . . ."
- Pair each student with a partner. Tell him to read his story aloud and

ESL students will benefit more from individual or small-group conferences with the teacher than from peer conferences. These students may have difficulty providing understandable, useful feedback to other students because they cannot locate the mistakes in English. The goal is to gradually train these students to be involved in peer conferences. Begin by having students locate mistakes in their own papers. ESL students should sit in on conferences between English-speaking students. Provide them with a short checklist of questions to ask when they begin participating in peer conferences. Remember that it will take a lot longer for ESL students to learn and feel comfortable in a peer conference situation. Assist ESL students in using the proofreading marks.

Juliana rewrote this part to show the characters' feelings through their actions.

Kids sounded too modern for the story's setting, so Juliana changed the word to *children*.

"Did you hear that, *kids*?" Father cried. "We can stay!" *Olga and Peter jumped up and down. Mother and Father hugged each other. Ingrid hung her head. She looked as if she were about to cry. She was about to cry.*

*Just then Olga noticed a man and woman coming through the crowd. The woman looked very sad, the man was asking everyone a question in a worried voice. As they came closer, Olga could tell that he was speaking Swedish. "Have you seen our daughter?" he was saying. "She is a pretty little girl with blond hair and a doll."*

*Olga had an idea. "Over here!" she shouted in Swedish. Her guess was right!*

*The man and woman were Ingrid's parents! They were overjoyed. Ingrid was happy to find her again. Olga and her family talked to Ingrid and her parents for a long time.*

*"We're going out West to look for farmland," said Olga's father. "Why don't you travel with us?"*

*"We would like that very much," said Ingrid's father.*

*Ingrid and Olga hugged each other. They would be American friends!*

Juliana's new ending is more satisfying; it gives more detail after the climax and adds a sense of completion.

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- Use the *Revising Checklist* and proofreading marks to mark changes as you revise your story.

### Revising Checklist

- 1. The story's beginning gets attention and establishes the setting.
- 2. The story has a clear conflict and a believable resolution.
- 3. The story contains accurate historical details.
- 4. The story reveals details about the characters and setting through dialogue and action.
- 5. The story's action builds to its highest point of tension, or climax.
- 6. The ending of the story is satisfying and gives it a sense of completion.

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to use the *Revising Checklist* to look for changes that need to be made in his story. Allow time for each set of partners to discuss their ideas with each other. (*Note:* The conferences can also be with small groups or with the whole class meeting with you. Each student would read his story aloud; then suggestions for improvement would be offered.)

3. Direct each student to write out a new copy of his story after making changes. Tell each student to save his revised story for future work. (*Note:* If students do not have time to recopy the story, they can use the revised copy to proofread in Lesson 97. If many changes are made to a particular paragraph, students may want to make a new copy of that paragraph.)

### C Guide in revising each story.

1. Briefly review the proofreading marks.
2. Direct each student to read through his story several times, checking for the items on the *Revising Checklist*. Tell him to make revisions to his story using a colored pencil (optional).



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Lesson 96

- Write *A* if the underlined word is an action verb.  
Write *L* if it is a linking verb.  
1. It feels cold outside today. *L*
- Write the sentence. Label the subject, verb, indirect object, and direct object.  
2. I handed Julie her gloves.  
*S V DO IO*
- Write the sentence. Underline the reflexive pronoun and its antecedent.  
Draw an arrow from the pronoun to its antecedent.  
3. John, be sure to wrap yourself in a warm coat and scarf.  
*John, be sure to wrap yourself in a warm coat and scarf.*
- Write the word that correctly completes the sentence.  
4. You should (wear, where) warm socks. *wear*
- Write *Pro* if the underlined word is a demonstrative pronoun.  
Write *Adj* if the word is a demonstrative adjective.  
5. Those are our hats. *Pro*.

**Objectives**

- Recognize errors using the *Proofreading Checklist*
- Proofread the story

**Materials**

- Each student's revised story from Lesson 96

**Note**

This interactive lesson incorporates Worktext pages 191–92 into the Teach for Understanding section.

**Introduction**

Practice using the proofreading paragraph symbol. Explain that you and the students are going to write a conversation between two characters. Direct them to pretend that the characters, Paul and Maria, are discussing last night's soccer game. Direct the students to compose the dialogue sentence by sentence. Write each sentence for display as the students dictate it. Put the sentences all together in one paragraph.

- What is wrong with the way this conversation is written? (*The speakers change within the same paragraph. Each new speaker's words should be in a new paragraph.*)

Draw the paragraph symbol for display. Explain that inserting this symbol after a sentence means a new paragraph should be started at that point. Choose students to insert paragraph symbols at the appropriate places in the displayed dialogue.

**Historical Fiction:  
Proofreading**

Name \_\_\_\_\_

When Juliana had finished revising her story, she used the *Proofreading Checklist* to proofread it. She read her story several times, looking for only one or two items on the checklist each time. Here is part of Juliana's story with the corrections she made.



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*Olga stepped down from the ship and stood on the shore of Ellis Island. She looked around with wide blue eyes. "Mother," she said, "I can't believe we're in America!"*

*People from many countries were waiting in long lines. Olga heard many different languages. All the people were waiting to see whether they could stay in America. Olga followed Father and Mother to the end of a line. She held tightly to her younger brother Peter's hand.*

*Suddenly Olga saw a little girl with blond braids crying. She was standing all by herself holding a ragged doll. Olga told Peter to stay with Mother and Father. She went over to the little girl. "What is your name?" asked Olga in swedish.*

*The little girl stopped crying. "You speak my language," she said. "My name is Ingrid. I can't find my parents."*

**I** "Come with my family," said Olga. "We will help you."

*Olga and Ingrid went back to the line. They waited for a very long time. Many people asked them questions and examined them. Finally, a man handed some papers to Olga's father. With a smile he said, "Welcome to America!"*

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**Teach for Understanding****A Analyze the student model.**

- Read aloud the top of Worktext page 191. Explain that this is the second copy of Juliana's story after she made her revisions. Only part of the story is included on these pages.
  - Discuss the corrections that Juliana made to the story. Point out the proofreading marks she used to indicate each one.
  - Which kind of problem did Juliana correct in the first paragraph? (*She forgot to put an apostrophe in the contraction we're.*)
  - Which verb tense mistake did she find in the second paragraph? (*She used the present-tense verb are instead of the past-tense verb were.*)
- Why did Juliana capitalize *Swedish* in the third paragraph? (*It is the proper name of a language.*)
- What does the symbol Juliana inserted in the fourth paragraph mean? (*She needed to start a new paragraph because the speaker changed.*)
- Which other mistakes did Juliana correct? (*misspelled words, a run-on sentence, and missing quotation marks*)
- Remind the students to check the list of commonly misspelled words in the Writing Handbook or to check a dictionary for the spellings of words they are not sure of.
- B Guide in proofreading each story.**
- Discuss the statements given in the *Proofreading Checklist* on Worktext

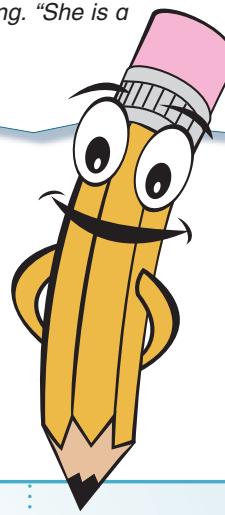
page 192. Tell each student to proofread his story with a colored pencil (optional), using the proofreading marks. Direct each student to read his story several times, checking for the items on the list.

- Direct each student to save his proofread copy for use in Lesson 98. (**Note:** If you choose to read each student's story and mark any of the six types of errors that he did not identify, do so before Lesson 98.)

"Did you hear that, children?" Father cried. "We can stay!"

Olga and Peter jumped up and down. Mother and Father hugged each other. Ingrid hung her head. She looked as if she were about to cry.

Just then Olga noticed a man and woman hurrying *and* through the crowd. The woman looked very sad, the man was asking everyone a question in a worried voice. As they came closer, Olga could tell that he was speaking Swedish. "Have you seen our daughter?" he was saying. "She is a pretty little girl with blond hair and a doll."



- Proofread your story using the *Proofreading Checklist*. Use proofreading marks to mark your mistakes.

#### Proofreading Checklist

- 1. I used complete sentences.
- 2. I looked for mistakes in grammar.
- 3. I put each speaker's words in a new paragraph.
- 4. I put a capital letter at the beginning of each sentence.
- 5. I put a punctuation mark at the end of each sentence.
- 6. I used capital letters and punctuation correctly within sentences.
- 7. I looked for misspelled words.

#### Proofreading Marks

- Add
- Delete
- Capital letter
- Lowercase
- Move
- New paragraph

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## ESL

Display proofreading marks in the classroom on chart paper or poster board. Remember that ESL students frequently have difficulty spelling words in English. They may require help from the teacher or another student to recognize misspelled words or to look up the correct spellings in a dictionary.



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Lesson 97

► Write *PA* if the underlined word is a predicate adjective.  
Write *PN* if it is a predicate noun.

1. This is the parable of the talents. *PN*

► Write the sentence. Underline the pronoun and its antecedent.  
Draw an arrow from the pronoun to its antecedent.

2. The master distributed the money, and some servants invested it.

*The master distributed the money, and some servants invested it.*

► Write the sentence. Replace the underlined words with a possessive pronoun.

3. The unprofitable servant buried the unprofitable servant's money in the ground.

*The unprofitable servant buried his money in the ground.*

► Write the correct verb for the sentence.

4. Everyone (have, has) something to invest for God's kingdom. *has*

► Write the word that correctly completes the sentence.

5. We should never (let, leave) our gifts and opportunities be unused. *let*

**Objectives**

- Make a neat final draft
- Publish the story

**Materials**

- One or two copies of page 213, Chapter 10 Rubric for each student (optional)
- Two sheets of blank drawing paper for each student
- Two sheets of construction paper for each student
- Brass fasteners or yarn for each student
- Samples of published historical fiction books

## Introduction

Discuss historical fiction.

- Why do you think so many people like to read historical fiction? (*Elicit that it is an interesting way to learn about another time and place while enjoying a story.*)

Briefly tell about the setting of each historical fiction book you have brought. Put the books on display or allow the students to pass the books around.

## Teach for Understanding

**A Make a final draft of the story.**

1. Instruct each student to read his proof-read story one more time to make sure it is ready to be copied or typed as the final draft.
2. Direct each student to copy his final draft onto clean paper or to enter it into the computer and print it out. Remind him to add a title to his story if he has not already done so.

**B Publish the stories.**

1. Allow students who would like to read their stories aloud to the class to do so.
2. Collect the stories.
3. Use the Chapter 10 Rubric to check the stories (optional). (**Note:** It is not expected that each student's published story will be free of errors. The proof-reading stage teaches students to look for errors and to correct the ones that they notice.)
4. Direct each student to design a front and back cover for his story. Direct him to draw on a piece of blank paper a cover illustration and to write the sto-

ry's title and his name as the author. Direct him to write on another piece of blank paper a short description of himself, telling what school or church he attends, what his hobbies are, and something about his family.

5. Mount the two sheets of paper on construction paper, using the author information as the back cover page. Bind each student's story inside his cover, securing the pages with brass fasteners or yarn.
6. Display the completed storybooks in the classroom where the students have access to them. You may also wish to make the "historical fiction library" available to students in other grades.

## Chapter 10 Rubric

Chapter 10 Rubric (p. 213) is a tool to help you evaluate each student's final draft and his use of the Writing Process. The rubric also provides an alternative place to indicate errors. To help students maintain a positive attitude toward writing, avoid displaying papers with the errors marked on them. (**Note:** If you would like the students to use this rubric for a self-evaluation of their work, make a second copy for each student.)

### ESL

ESL students may be embarrassed to share their work with the class. Allow them to practice by reading to a friend prior to sharing with the group. The other student serves as a coach for pronunciation.

In using the rubric for grading, you should consider ESL student ability levels. For beginners, concentrate on serious errors, such as sentence structure, that would interrupt the flow of the piece or on repetitive errors. As the student's English improves, he should be held more accountable to the standard rubric.



### Transparency Master page S64

Lesson 98

► Write the direct object from the sentence.  
1. I learned the scientific symbol for iron. **symbol**

► Write **Not** if the underlined word is an interrogative pronoun.  
Write **No** if it is not an interrogative pronoun.  
2. "Fe" stands for ferrium, which is Latin for "iron." **No**

► Write the sentence. Replace the underlined word with a possessive pronoun.  
3. Iron's particles can be magnetized.  
**Its particles can be magnetized.**

► Write the sentence. Underline the demonstrative pronoun.  
4. Iron is used for making tools like these.  
**Iron is used for making tools like these.**

► Write the word that makes sense.  
5. water : liquid      wood : \_\_\_\_\_ (brown, solid, tree) **solid**

**Objectives**

- Match historical fiction terms with their definitions
- Identify elements of a historical fiction story
- Match a story idea to the main type of conflict it includes
- Differentiate showing details from telling facts
- Match each story part with its description

**Materials**

- Computer and Internet access for each student for optional Computer Connection

**Note**

This lesson reviews concepts to prepare students for the Chapter 10 Test (optional). Extra Practice pages 59–60, located on the Teacher's Toolkit CD, make an excellent study guide.

## Check for Understanding

**Chapter Review**

Direct an activity to review the writing process for a historical fiction story.

1. Divide the students into two teams. Instruct each team to form a single-file line. Give the first person in each line a pencil.
  2. Explain that you will read a question to the first student in each line about a stage of the Writing Process. If the student knows the answer, he should tuck the pencil behind his ear and fold his arms in front of him. Whichever student is the first to assume this position has the opportunity to answer the question first. If he answers incorrectly, the first student in the other line may have an opportunity to answer. If both of them answer incorrectly, give the correct answer. Those two students should then hand their pencils to the student behind them in line and go to the back of the line. Continue the game as long as desired or until each student has had an opportunity to participate.
  3. Award one point for each correct answer. The team with more points at the end of the game wins. Use the following questions and add more as needed.
- In which stage of the Writing Process would you diagram the plot of your story? (*planning*)

**A. Write the correct letter in the blank.**

- |          |   |
|----------|---|
| <b>E</b> | 1. Time and place in which a story happens          |
| <b>B</b> | 2. Problem that the characters deal with in a story |
| <b>C</b> | 3. Events that happen in a story                    |
| <b>D</b> | 4. Way that the story's problem is solved           |
| <b>A</b> | 5. Highest point of tension in a story's plot       |

- A. climax  
B. conflict  
C. plot  
D. resolution  
E. setting

**B. Match each story idea with the main type of conflict it includes. Write the correct letter in the blank.**

- |          |   |
|----------|---|
| <b>B</b> | 6. Sharalyn tries to find her way through the thick forest to get a doctor after her brother Mark has fallen from a tree.               |
| <b>A</b> | 7. Melissa's friend Elena becomes jealous of her after she beats Elena in a contest, and Melissa tries to repair the broken friendship. |
| <b>C</b> | 8. Joseph agrees to accompany the king on a sea voyage to another land even though Joseph has a terrible fear of water and cannot swim. |

- A. conflict between two characters  
B. conflict between a character and a difficult situation  
C. conflict within a character (conflict with himself)

**C. Fill in the circle next to each correct answer.**

9. In historical fiction, the plot of the story must be \_\_\_\_\_.  
 something that could also happen in a modern setting  
 something that could realistically happen in the historical setting
10. Details about the characters and setting are best revealed through \_\_\_\_\_.  
 dialogue and action       direct telling by the author
11. Setting details should be revealed \_\_\_\_\_.  
 as early as possible in the story       only near the end of the story
12. What will help you plan a historical fiction story?  
 imagining that the characters think and act as people would today  
 researching for details about daily life and customs in the era
13. The climax of a story usually comes just before the \_\_\_\_\_.  
 resolution       conflict

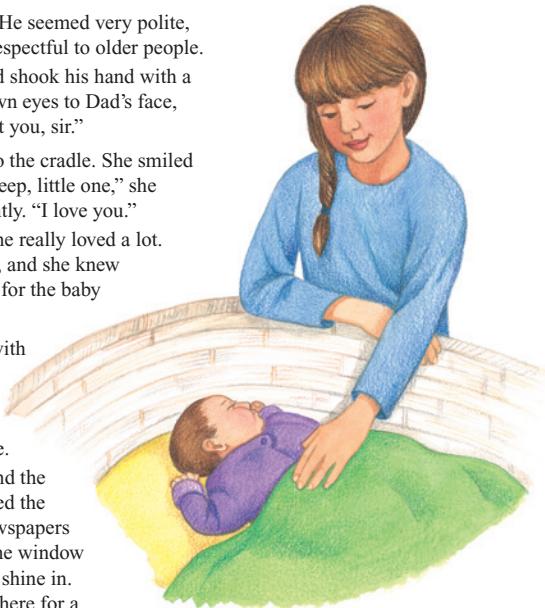
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- In which stage would you check to see that there are no run-ons or fragments in the story? (*proofreading*)
- In which stage would you research so that your details will be historically accurate? (*planning*)
- In which stage would you write out the story for the first time? (*drafting*)
- In which stage would you get a partner's suggestions for improving your story? (*revising*)
- In which stage would you share the story by putting it in book format? (*publishing*)
- In which stage would you develop the personalities of each character in the story? (*planning*)
- In which stage would you check to see that the ending gives the story a finished feeling? (*revising*)
- In which stage would you check to see that you put each speaker's words in a new paragraph? (*proofreading*)

D. Read the two excerpts that describe a setting or a character in different ways. Then fill in the circle next to the excerpt that *shows* details rather than *tells* facts directly.

14.  The boy, Lukas, had brown eyes. He seemed very polite, confident, and friendly. He was respectful to older people.  
 Lukas walked up to my father and shook his hand with a firm grip. Then he raised his brown eyes to Dad's face, smiled, and said, "Pleased to meet you, sir."
15.  Elizabeth tiptoed over to peer into the cradle. She smiled down at her baby sister. "Go to sleep, little one," she whispered, rocking the cradle gently. "I love you."  
 Elizabeth had a baby sister that she really loved a lot. She was kind and gentle with her, and she knew how to be quiet when it was time for the baby to go to sleep.
16.  The room was dirty and littered with trash. It was gloomy and dark. Naomi had never seen such an unpleasant place, and she knew she would never want to live there.  
 Naomi's eyes moved slowly around the room. A thick layer of dust covered the furniture, and dirty, crumpled newspapers and cans littered the floor. The one window was boarded up so no light could shine in. Naomi shivered. "I wouldn't live here for a million dollars," she thought.



E. Match each story part with its description. Letters will be used more than once. Write the correct letter in the blank.

- C** 17. Leaves the reader with a satisfied feeling  
**A** 18. Introduces the main character  
**B** 19. Tells how the conflict grows  
**A** 20. Introduces the setting  
**B** 21. Shows the characters trying to resolve the conflict  
**C** 22. Tells what happens after the conflict is resolved  
**A** 23. Introduces the conflict

- A. beginning  
B. middle  
C. end

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## Worktext pages 193–94

### Chapter 10 Review



#### Materials

- Computer access for each student
- Internet access for each student

**Guide a keyword search for more information about a story's setting.** Direct each student to use at least two search engines to locate information about his setting. Encourage him to find pictures of transportation, buildings, and people's dress from the time period. Explain that artists often need to do research about a setting before they can accurately illustrate a book. Direct each student to print items that would be of interest to an artist illustrating his story and save these items in his writing folder.

### ESL

Pair ESL students with English-proficient students for the review activity. Assistance may be needed with vocabulary on the worktext pages.

### Teacher's Toolkit, page 59

**extra PRACTICE** Chapter 10 Review Name \_\_\_\_\_

A. Write the correct letter in the blank.

**C** 1. Person in a story who deals with the major conflict  
**E** 2. Way that the story's conflict is solved  
**D** 3. Events that happen to make up a story  
**A** 4. Highest point of tension in a story's plot  
**F** 5. Time and place in which a story happens  
**B** 6. Problem in a story

**A. climax**  
**B. conflict**  
**C. main character**  
**D. plot**  
**E. resolution**  
**F. setting**

B. Fill in the circle next to each correct answer.

7. Historical fiction is different from other types of fiction primarily in its \_\_\_\_\_.  
 conflict       setting

8. The setting of a work of historical fiction should be clearly revealed \_\_\_\_\_.  
 somewhere in the middle of the story  
 at the beginning of the story

9. Details about the setting and the characters are best revealed through action and \_\_\_\_\_.  
 dialogue       facts

10. During the planning stage of a story, a plot diagram can help you \_\_\_\_\_.  
 develop the characters' personalities  
 map the events in each part of the story

11. Research during the planning stage of a historical fiction story can help you \_\_\_\_\_.  
 write realistically about daily life in that era  
 gather information for a research paper

12. The climax of a story happens closer to the story's \_\_\_\_\_.  
 beginning       end

C. Match each story idea with the main type of conflict it includes. Write the correct letter in the blank.

**C** 13. Brad resists the temptation to steal bread for his hungry mother and sister.  
**A** 14. Anthony's brother gets angry when Anthony tries to convince him not to run away from home.  
**B** 15. A father and son hurry to harvest the crops before a hailstorm comes.

**A. conflict between two characters**  
**B. conflict between a character and a difficult situation**  
**C. conflict within a character (conflict with himself)**



### Teacher's Toolkit, page 60

**extra PRACTICE** Chapter 10 Review Name \_\_\_\_\_

D. Read the two excerpts that describe a setting or a character in different ways. Then fill in the circle next to the excerpt that *shows* details rather than *tells* facts directly.

16. The old man's wrinkled face lit up when he smiled. "You children have brightened my day," he said. "Why don't you all come inside and have some milk and cookies?"  
 The old man had a wrinkled face. He seemed happy to see us. He was friendly and kind to us. He offered us a snack.

17. The old cabin in the mountains was a quiet place. It was surrounded by green pine trees and had a beautiful view. Amy and her family liked to go there.  
 Amy ran up the steps of the old cabin. She stopped for a few seconds and listened, drinking in the silence of the tall green pines all around. She turned and smiled as her mother came up the steps behind her. "Don't you love it here, Mom?" she asked.

18. Daniel's chubby little face broke into a huge grin when he saw the ice-cream cone. He let out a cry of joy and toddled over to take it from me. "Oh, Mom! I see as he tried to take a bite. "I'm saving the ice cream all for myself!"  
 Daniel was a cute little boy who was almost two years old. He was chubby and happy, and he liked to eat ice cream. But sometimes he was a little messy.

E. Match each story part with its description. Write the correct letter in the blank. Letters will be used more than once.

**A** 19. Introduces the conflict  
**B** 20. Shows the characters trying to resolve the conflict  
**A** 21. Introduces the main character  
**C** 22. Tells what happens after the conflict is resolved  
**C** 23. Leaves the reader with a satisfied feeling  
**B** 24. Tells how the conflict grows  
**A** 25. Introduces the setting

**A. beginning**  
**B. middle**  
**C. end**



**Objectives**

- Identify sentence patterns: *S V, S LV PN, S LV PA, S V DO, S VIO DO*
- Identify the part of a book in which to find specific information
- Replace noun phrases with possessive pronouns
- Recognize the correct pronoun in a sentence
- Match parts of historical fiction with their definitions

**Cumulative Review**

Name \_\_\_\_\_

- A. Identify the sentence pattern (*S V, S LV PN, S LV PA, S V DO, S VIO DO*); then write it on the blank. (Chapter 5)

1. African elephants will often use their trunks to grasp leaves. ***S V DO***
2. The zookeeper showed us the map. ***S VIO DO***
3. This elephant has covered himself with mud. ***S V DO***
4. The mud will protect him from insect bites and sunburn. ***S V DO***
5. This smaller elephant is an Asian elephant. ***S LV PN***
6. Elephants are quite intelligent. ***S LV PA***

- B. Write the letter of the part of the book where you would look to find each item. (Chapter 7)

- |                 |   |
|-----------------|---|
| <b><i>B</i></b> | 7. Name of the illustrator                          |
| <b><i>C</i></b> | 8. When the book was published                      |
| <b><i>A</i></b> | 9. Chapter with information about Asian elephants   |
| <b><i>E</i></b> | 10. Definition of the word <i>prehensile</i>        |
| <b><i>D</i></b> | 11. Page with information about African habitats    |
| <b><i>F</i></b> | 12. Additional information about the topics covered |

- C. Replace each underlined word with the correct possessive pronoun. (Chapter 9)

13. The mother elephant cares for the mother elephant's newborn baby. ***her [its]***
14. Elephant herds consist of female elephants and the female elephants' young. ***their***
15. Kelly's and my mom told us that African elephants are the largest land mammal. ***Our***
16. The male elephant's tusks weigh about one hundred pounds. ***His [Its]***

- |                      |
|----------------------|
| A. table of contents |
| B. title page        |
| C. copyright page    |
| D. index             |
| E. glossary          |
| F. bibliography      |

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**D. Underline the word that correctly completes each sentence. (Chapter 9)**

17. Jacqueline and (I, myself) took pictures of the elephant.
18. Elephants feed (themselves, themselves) with their trunks.
19. I bought (me, myself) a book about elephants.
20. The mother elephant does not allow her calf to wander off by (herself, itself).
21. We bought (us, ourselves) lunch at the zoo.

**E. Write the correct letter in the blank. (Chapter 10)**

- B** 22. Problem that the characters deal with in a story  
**E** 23. Way that the story's problem is solved  
**C** 24. Story about a time and place in the past  
**F** 25. Time and place in which a story happens  
**D** 26. Events that happen to make up a story  
**A** 27. Highest point of tension in a story's plot

- A. climax
- B. conflict
- C. historical fiction
- D. plot
- E. resolution
- F. setting

## Worktext pages 195–96

### Cumulative Review

Use the exercises to review the concepts taught earlier. You may choose to omit certain sections or to use them to reteach concepts to students who are having difficulty.

### ESL

ESL students may need assistance with vocabulary on the worktext pages.



English 6, Chapter 10, Lesson 100

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