

Recreating the Past: Historical Fiction in the Social Studies Curriculum

Author(s): Evelyn B. Freeman and Linda Levstik

Source: *The Elementary School Journal*, Vol. 88, No. 4 (Mar., 1988), pp. 329-337

Published by: The University of Chicago Press

Stable URL: <http://www.jstor.org/stable/1001686>

Accessed: 19-10-2016 15:59 UTC

REFERENCES

Linked references are available on JSTOR for this article:

http://www.jstor.org/stable/1001686?seq=1&cid=pdf-reference#references_tab_contents

You may need to log in to JSTOR to access the linked references.

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at

<http://about.jstor.org/terms>



The University of Chicago Press is collaborating with JSTOR to digitize, preserve and extend access to
The Elementary School Journal

Recreating the Past: Historical Fiction in the Social Studies Curriculum

Evelyn B. Freeman
Ohio State University—Newark

Linda Levstik
University of Kentucky

Abstract

This article explores the use of historical fiction in the elementary social studies curriculum. We discuss the value of historical fiction for children and the specific social studies goals it supports. Reasons for including historical fiction in the social studies in terms of how it differs from textbooks and stimulates critical thinking are set forth. Suggestions for using historical fiction in primary and intermediate grades are offered and specific books are recommended. The role of the teacher in ensuring that historical fiction is used appropriately and effectively is described. Finally, we note the paucity of historical fiction dealing with the non-Western world.

In the fall, when public attention turns to politics, public schools often undertake social studies units on the electoral process. In one such classroom, the fourth-grade teacher included a section on female suffrage. She began by sharing *Mother, Aunt Susan and Me* by Jacobs, a fictionalized account of Susan B. Anthony and Elizabeth Cady Stanton as told by Stanton's daughter, Harriet. This lively book led to an equally lively classroom discussion and increased students' interest in women's rights advocates. The teacher made several other books available to the students, including *By George, Bloomers* by St. George, about Amelia Bloomer's shocking dress reform. In so doing, the teacher also used literature to recreate a sense of time and place that often eludes elementary children as they study the past.

Entering the living past

We cannot take students on a field trip into the past, but we can recreate a sense of history so powerful that students enter imagi-

natively into the past and explore the “conflicts, suffering, joys and despair of those who lived before us” (Huck, 1977, p. 469). Children can see themselves as an extension of a living past—part of the continuity of human existence. They also have an opportunity to study and evaluate human behavior in a context that is developmentally appropriate. Several writers (Egan, 1983; Levstik, 1981; Meek, Warlow, & Barton, 1978) suggest that stories are an appropriate medium for introducing history to children. Story appears to be more easily understood than expository (textlike) writing (Meek et al., 1978), but it also satisfies several other requirements for mature historical understanding. First, story presents history in a subjective form that is closer to the way in which young children explain themselves and understand the world (Meek et al., 1978). Story also provides a safe context for the exploration of “the extremes of human behavior” (i.e., the best and the worst: flying solo across the Atlantic; the Nazi holocaust) that seem to be an important concern of older elementary students (Levstik, 1986). This grounding in story, with its emphasis on human response to historical events, has also been described as the beginning of historical understanding and a precursor to any critical analysis of history (Egan, 1979).

Through historical fiction, students learn that people in all times have faced change and crisis, that people in all times have basic needs in common, and that these needs remain in our time. Students can discover some of the myriad ways in which humans depend on each other. They will also discover the consequences of human failure in relationships, both personal and historical.

Historical fiction supports several specific goals of the social studies. Using Jarolimek’s (1977) discussion of the goals of social studies as a guide, one can see that historical fiction supports the following goals: “learning about the world, its people, and their cultures; learning about the settlement, growth, history, and development of the United States” (p. 5). In addition, his-

torical fiction can be used to facilitate many skills of the social studies: “detecting author bias; distinguishing between fact and opinion; sensing cause and effect relationships; comparing and contrasting differing points of view; and recognizing the value components in decision making” (Jarolimek, 1977, pp. 7–8). Obviously, then, historical fiction can be an important resource in the social studies curriculum.

Simply assigning a piece of historical fiction, however, is not sufficient to encourage the kind of thinking that is a goal of social studies. Rather, the use of historical fiction requires careful selection, opportunity for discussion and reflection, the provision of time and resources for further inquiry, and a teacher willing to encourage careful analysis of books from the dual perspectives of literature and history. First, students should be challenged to discuss historical fiction as a literary entity. As an 8-year-old described by literary critic Aidan Chambers (1985) noted, “We don’t know what we think about a book until we’ve talked about it” (p. 138). Part of such talk involves questioning, comparing, and judging a book as a story. Discussion encourages the students to move beyond private response to sorting and clarifying ideas in order to communicate with others. Discussion also allows children to negotiate meanings communally that might be too difficult to handle alone. In the end, then, the readers’ understanding and appreciation of the book may exceed what they could have obtained individually (Chambers, 1985).

Second, discussion of historical fiction as literature should include analyzing the story as a historical recreation. Are the historical details accurate? What interpretation of history is represented in the story, and especially in the ideas and actions of the main character(s)? How has the author used characters to present points of view? How else might these events be perceived? How much invention is involved in the historical information? Some authors, such as Jean Fritz, are careful not to include any historical de-

MARCH 1988

tails that cannot be documented, including conversations of real people. Other authors rearrange the sequence of events or extrapolate beyond their sources for characterizations. Robert Newton Peck's *A Day No Pigs Would Die* describes Shakers who marry, live in nuclear families, read a Shaker "bible," and attend a Shaker church. Children are not likely to be critical spontaneously of such historical inaccuracies, especially when they do not have background knowledge to bring to the task. Instead, a "good story" will carry more weight than historical accuracy. Teachers who wish children to respond critically are obliged to provide fiction that is accurate as to detail and represents differences in interpretation. This is particularly crucial in the intermediate grades, when children are quite concerned with knowing what "really happened" (Levstik, 1986).

For the purpose of social studies, then, we define historical fiction—and history— as more than a simple retelling of past events. Rather, historical fiction is part of an ongoing process of interpretation in which children can participate. Our suggestions are intended to encourage comparisons between historical fiction and the data from which historical explanation emerges.

Historical fiction as a classroom resource

The most common argument for using historical fiction in the social studies curriculum is that historical novels are far livelier than textbooks (Gallo & Barksdale, 1983; Tiedt, 1979; Trease, 1977). Indeed, many historical novels have been distinguished for their literary merit by receiving the Newbery Award or honor title. Such books as *A Gathering of Days* by Bloss, *Roll of Thunder, Hear My Cry* by Taylor, and *The Slave Dancer* by Fox are only a few of those so honored. The 1986 Award Book, *Sarah, Plain and Tall* by MacLachlan, is also historical fiction, and one of the honor books, *Dogsong* by Paulson, moves between modern and historical Inuit culture.

Historical novels differ significantly from texts in other ways as well. Historical fiction

focuses on the human consequences of historical events. Few social studies texts, for instance, detail the lives of frontier women as empathetically as *Sarah, Plain and Tall* by MacLachlan, *Prairie Songs* by Conrad, *Beyond the Divide* by Lasky, or *Bargain Bride* by Lampman. Nor do many capture the imaginations of children as have Laura Ingalls Wilder's books, *Caddie Woodlawn* by Brink, or *The Sign of the Beaver* by Speare. Through the characters in these books, readers vicariously experience the past, reinterpreting it on the basis of their own experiences, values, hopes, and fears (Cianciolo, 1981; Rosenblatt, 1938).

Historical fiction also differs from textbooks in the use of humor to depict historical events and people. In *Goodbye, My Island* by Rogers, the reader enjoys the humor as well as the pathos of Alaskans' last days on King Island. Gauch's *This Time, Tempe Wick* provides a humorous look at Tory and Patriot clashes, and readers enjoy Matt's sometimes disastrous attempts to survive "Indianstyle" in *The Sign of the Beaver*. *King George's Head was Made of Lead* by Monjo also pokes fun at a subject most textbooks take quite seriously.

Of more importance, at least from a social studies perspective, historical fiction is generally based on the personal choices forced by historical events. Such stories provide a lively format for the discussion of differing points of view, distinctions between fact and opinion, and the difficulties of conflict resolution. For instance, various aspects of slavery are revealed in such diverse books as *By Secret Railway* by Meadowcroft, *The Slave Dancer* by Fox, and *A Girl Called Boy* by Hurmence. As students read and discuss these books, they can be led to analyze the ways in which "fact" and interpretation are used to portray a historical era. They can be introduced to the controversy over *The Slave Dancer's* portrayal of blacks, and can also read some of the slave narratives that provided much of the inspiration for *A Girl Called Boy*.

In addition to stimulating critical thinking (Odland, 1980), historical fiction encourages students to see history as significant and relevant (Cianciolo, 1981). Some novels actively connect past and present; others require more discussion for some students to recognize the connections. One literary device for connecting past and present is a "fantasy frame." The author begins the story in the present, as in *The Root Cellar* by Lunn, which begins with the arrival of a twentieth-century girl at the rural Canadian home of relatives. A conflict is set up in the present—a sense of isolation or abandonment, in the case of *The Root Cellar* or *Playing Beattie Bow* by Parks—and the modern-day character moves into the past. In one case, the character hides in a root cellar, only to open the cellar door into the nineteenth century. In *Beattie Bow*, a small child is called from the past by a children's game and then leads the main character into Australia's early years. *A Girl Called Boy* uses an African charm to open the gate into pre-Civil War America for a young black girl. In each case, the fantasy frame allows the author to provide a double perspective on history. The modern wanderer in the past notes and comments on those things that a student might not know in a way that a character from the past could not naturally do. The other characters provide the insider's view—the values, attitudes, and customs common to the historical era. Finally, historical conflicts allow the main characters to gain perspective on the problems that initially catapulted them into the past. These insights are taken back to the present at the end of the book.

Within the classroom, then, historical fiction can be used as a source of historical data, as supplementary reading, as reference material for additional study, and as an introduction to a unit or lesson. It can also provide teachers with background for their own teaching, literature for an individualized reading program, and motivation for students who are disenchanted with textbook history. More than any of these, how-

ever, historical fiction connects students with the human implications of historical events, providing young readers with the seeds for later, more mature historical understanding.

The primary classroom

A number of picture storybooks present historical content appropriate for primary-age children (grades K–3). These books do not attempt to use sophisticated chronological history or to delve into all the complexities of historical issues. Instead, they generally provide a variety of time assists for readers who are just developing a sense of time. They also emphasize the daily lives of children and families and depend on illustration to convey at least an equal share of the historical data. Through text and illustration, historical fiction for younger children offers a visual as well as literary journey into the past. *Erie Canal* by Spier provides a potpourri of images of life along the famous canal. Each illustration contains a wealth of detail, including period clothing, technology, trade, architecture, and the work and entertainment of nineteenth-century Americans. Children can also enjoy the adventures of Obadiah, a small Quaker boy living on Nantucket during the China Clipper days in *Thy Friend, Obadiah* by Turkle, or find out how Christmas is celebrated on an isolated island off the Alaskan coast in *King Island Christmas* by Rogers. Each of these books evokes a sense of place as well as time—a series of images that, in the best books, stay in the mind and enhance our ability to imagine a historical era or event. This is particularly important for young children, whose sense of time is poorly developed and who tend to associate historical eras with such markers as "before cars" or "cave times" or "pioneer days." Picture storybooks can help young children to refine existing categories or create new, more sophisticated ones.

Mitsumasa Anno's wordless picture books are also useful in providing visual images of different periods and places. In his "journey" books, Anno takes a lone traveler through various times across the United

MARCH 1988

States in *Anno's USA*, or Europe in *Anno's Journey*, *Anno's Britain*, and *Anno's Italy*. The traveler, along with the reader, encounters famous landmarks, events, and people. Older children will also enjoy the visual jokes, the inclusion of scenes from famous paintings, and the side stories, such as a jail break, courtship and duel, or footrace, that enliven each book. Children can look for clues to time and place as they examine each double-page spread, or compare geographic and historical features across books and countries.

Teachers in the primary grades can use historical fiction in a number of ways to encourage historical response and lay the foundation for historical understanding. The Caldecott-winning *The Oxcart Man* by Hall provides a fine example. Portraying the life of a New England farm family in the early 1800s, the book highlights the cyclical nature of farm life and the changing seasons. After sharing the book aloud with the class and discussing the story, the teacher can focus on the historical elements in the book. An experience chart of similarities and differences between the book's time and today helps children focus on the period. The teacher then guides the children to a consideration of the products and marketing styles depicted in the book and those familiar to the children in their own time. This activity then leads to the development of a Portsmouth market recreated in the classroom. Children take the roles of people at the market and act out making, bartering, buying, and selling of goods, using materials brought from home or produced in the class. Children can make some of the goods mentioned in the story, such as candles or simple woven mats. A field trip to a local museum, historical society, or historical farm site could follow the children's attempts to produce goods and allow them to see the tools used by families such as those in the story. The children might then decide if they would have enjoyed living long ago. The advantages and disadvantages of nineteenth-century life could be shared through art and language-

experience stories. Finally, an "*Oxcart Man Day*" provides children with an opportunity to put their work on display and to share their new insights with parents or other students.

Beginning readers may enjoy several of the easy-reading historical novels. These are intended for independent reading but can also be shared aloud. For example, *The White Stallion* by Shub describes how a young girl traveling through Texas in 1845 is aided by a horse when she is separated from her wagon train. Horse stories generally appeal to elementary girls, and this one can be used as an introduction to the challenges involved in America's westward expansion. Young readers could learn about this era and about Texas geography and history through such activities as mapping the wagon train's journey along the Guadalupe River in Texas. Using a map of Texas, they could calculate the number of miles traveled, the landscape traversed, and the changes in conditions between 1845 and today. Readers could also construct the bed of a Conestoga wagon out of cardboard (refrigerator or appliance boxes) and pack it for the journey. They must decide what will go in the wagon. Others might study the history of horses in Texas, including the origins of wild horses, the employment of horses by different peoples in the area, and the value of horses to the new settlers. Finally, the class could research, prepare, and share a meal that might have been eaten on the trail. Lila Perl's *Hunter's Stew and Hangtown Fry* includes recipes and background information for just such an activity.

The intermediate classroom

Historical fiction for middle-level students (grades 4–6) tends not to rely on a conjunction of illustrations and text to transmit meaning. Instead, illustrations, when they exist, generally picture a scene or incident already fully described in the text. Illustrations may provide visual interest and may even clarify certain points for the reader, but the text should stand on its own. Novels

for this age group also involve more complex plot and characterization and treat issues that can be quite controversial. The trend in the last 15 to 20 years, away from a Whig perspective that saw history as a constant progress for good, has resulted in greater emphasis on realism, including acknowledgement that progress has sometimes had unforeseen consequences and has often occurred slowly, if at all.

In books for the intermediate grades, it is much more likely that there will be both good and evil on all sides of an issue and that the main child characters will be faced with decisions that place them at odds with significant people in their lives. In *My Brother Sam Is Dead* by Collier and Collier, a young boy watches as his Tory father and Rebel brother are destroyed by the stupidity and brutality of war. More recently, Conrad's *Prairie Songs* contrasts a child's love of the vast expanses of prairie with the gradual breakdown and death of a young woman who cannot stand the isolation and separation from all she loved in her native New York.

Novels for middle graders can sometimes seem a catalogue of inhumanity—of Nazi horrors, the internment of Japanese Americans, the destruction of Native American communities, the ravages of the atomic bomb—but most also celebrate survivors. The stories are told by children who emerge from inhumanity with a remarkable degree of hope. Historical novels also help children explore what Hardy (1978) labels the “unwished-for-worst.” Hardy argues that literature provides a safe context for students to discover the worst of which humans are capable. Levstik (1986) suggests that the exploration of the extremes of human behavior—the best and the worst—has strong appeal to children who are beginning to understand the complexity of human motivation and behavior and seek to understand their own capacity for both good and evil.

At this age, student interest is more often stirred by an encounter with the human cost of a historical event or crisis than by a delineation of the crisis itself. Thus, the sixth

grader who has just read *Gentlehands* by Kerr, a novel set in Nazi Germany, reports that she finally could understand how individuals might come to be Nazis and blind themselves to what was going on in their own neighborhood. A fourth grader listens to a tale of early settlement and explains why he would not want to settle in Kentucky if it meant learning to hate and fear the Indians. Student interest has been stirred by a literary encounter with the past, and particularly with specific, carefully drawn, complex characters from the past. Thus, historical fiction provides a context for understanding and coming to terms with human behavior.

Historical fiction can be a very effective source of social data and can initiate the type of inquiry that is the essence of good social studies. Because of its strong emotional impact, it can also exercise considerable influence on students' perceptions of historical incidents, controversies, and people. Thus, social studies teachers need to consider books representing different historical interpretations. For example, a student who had read *The Slave Dancer* might be encouraged to read *A Girl Called Boy*, *The Root Cellar*, or *By Secret Railway* for a variety of perspectives on slavery.

Fictive constructions of history are not sufficient to encourage study, however. Rather, students need an opportunity to discuss their readings and then to extend them in a variety of ways, including moving students from an emotional response to the narrative to a more analytical stance. One teacher began by encouraging her students to illustrate significant parts of *The Sign of the Beaver*. These illustrations formed the basis of a display and discussion of life on the frontier and Indian/white relations. A next step might include bringing in maps of New England to show the moves of Matt's family. Primary source documents, informational books on native American and pioneer life, and visits to museums could also provide materials for judging the accuracy of the author's construction. What Indians were in

MARCH 1988

Maine at that time? Is there evidence that they lived as Speare suggests in her book? Is there any information on what might have happened to Attean and his people after they left Maine? How does this book compare with other fictional depictions of Indian/white relations over the course of American history? Students could then be offered a selection of other books, including *Legend Days* by Highwater, *Beyond the Divide* by Lasky, *Edge of Two Worlds* by Jones, and the Wilder “Little House” books.

At this point, students chart similarities and differences in treatment and perhaps include any textbook references to Native Americans. Using these charts, students can form interpretive hypotheses to investigate. As possibilities are suggested, the teacher or a student recorder lists them on a sheet of chart paper. Again, maps may be used to help students analyze possibilities.

After students have had an opportunity to discuss, research, and discuss again, it is particularly effective to allow them to organize their thoughts in writing. Using the characters from the book and new information drawn from discussion and research, the students could write a sequel to *The Sign of the Beaver* that follows Attean and his people as they move west. Students should be encouraged to use reference material in the classroom as they write. Follow-up lessons might include guest speakers on present-day Indian culture, films depicting the history of cultural conflict in the westward movement, or debates about current policy toward Indians—court cases concerning land claims, the reservation system, and so forth.

The teacher's role

Although historical fiction can be an important resource in the social studies curriculum, the role of the teacher is critical in ensuring that historical fiction is used appropriately and effectively. Although the benefits of historical fiction have already been described, it also has some limitations of which teachers need to be mindful. Downey (1986) points out some of these limi-

tations, such as that many of the historical events never happened, the characters are fictitious, and reality may be distorted. In addition, historical fiction may create misconceptions regarding historical events, people, and time periods. A skillful teacher, however, can accept those limitations and use them as a learning device with children.

First, since many characters are fictitious and many historical events may not have occurred, the teacher can use the historical novel as a vehicle to help children develop the skill of distinguishing fact from fiction. For example, after reading the Newbery honor book *Sing Down the Moon* by Scott O'Dell, students could research the Long March of the Navajo in 1864 from Arizona to Fort Sumner, New Mexico. The teacher could lead a discussion comparing O'Dell's account of the march with the facts as they can be ascertained from other sources. Critical thinking skills can be enhanced as the teacher guides students to identify the author's point of view and the conflicting ways to interpret facts.

Second, historical fiction may distort reality. Downey (1986) points out that the Little House books by Wilder are far from truthful in dealing with human relationships. Here again, the teacher's role is important in helping children understand that the books were written by Wilder when she was an adult. The books are therefore a “reflection of the past filtered through distorting lens of adult nostalgia” (Downey, 1986, p. 264). To help students understand this, the teacher can have them recall something that happened when they were younger, then ask their parents to recall the same incident, and compare perceptions.

Third, many works of historical fiction that have been praised for their literary merit, such as the Little House books or *The Matchlock Gun* by Edmonds, portray Native American Indians in stereotypic ways. Other books include stereotypes of women, blacks, and other minorities. The teacher can guide the children in discussing the author's purpose, point of view, and possible bias. To

determine if the stereotypes accurately reflect attitudes and values of the historical period rather than the bias of the author, students can consult primary sources such as journals, diaries, letters, or newspaper articles from the time period. Many resources can assist teachers in selecting quality historical fiction (e.g., Huck, Hickman, & Hepler, 1986; Monson, 1985; National Council for the Social Studies, n.d.; Sutherland, Monson, & Arbuthnot, 1981).

Moving beyond the United States

At present, it is easy to find appropriate examples of historical fiction with American settings. A number of novels by Mollie Hunter, Rosemary Sutcliffe, and others depict the history of the British Isles. Books can also be found on ancient times, the Vikings, and medieval Europe. Several fine historical novels have been translated into English, such as *Petros' War* by Zei, *The Winter When Time Was Frozen* by Pelgrom, and *The Island on Bird Street* by Orlev. Regrettably, a paucity of historical fiction deals with the non-Western world. A few notable exceptions are the works of Paterson on Japan, such as *The Master Puppeteer* and *The Sign of the Chrysanthemum*, and some novels about China's history, such as *The Serpent's Children* by Yep. One hopes that as increased attention focuses on global education, more historical events set in the non-Western world will emerge.

Conclusion

For the social studies teacher who strives for more than an objective accounting of subject matter, historical fiction can lead children to a more personal encounter with history. It can generate a response to history that is the scaffolding for mature historical understanding, for without the ability to empathize, to put oneself into the past, history can be a dry and barren ground for children. Several scholars have suggested that in a society that sees little utility in learning history, children do not develop a sense of history or of their own place in time. Their vision

is limited to the present by their inability to visualize the past and thus to project into the future. As an amnesia victim loses himself, so a historyless society can lose its sense of purpose and the ability to plan for its future. Literature alone will not give children a sense of history, but it can plant the seed of interest to be nurtured by a good teacher.

Appendix

Children's Books of Historical Fiction

- Anno, M. (1981). *Anno's journey*. New York: Putnam.
- Anno, M. (1982). *Anno's Britain*. New York: Putnam.
- Anno, M. (1983). *Anno's USA*. New York: Putnam.
- Anno, M. (1984). *Anno's Italy*. New York: Putnam.
- Blos, J. (1979). *A gathering of days*. New York: Scribner's.
- Brink, C. R. (1936). *Caddie Woodlawn*. New York: Macmillan.
- Collier, J. L., & Collier, C. (1974). *My brother Sam is dead*. New York: Four Winds.
- Conrad, P. (1985). *Prairie songs*. New York: Harper & Row.
- Edmonds, W. D. (1941). *The Matchlock gun*. New York: Dodd, Mead.
- Fox, P. (1973). *The slave dancer*. Scarsdale, NY: Bradbury.
- Gauch, P. (1974). *This time, tempe wick*. New York: Coward, McCann & Geoghegan.
- Hall, D. (1979). *The Oxcart man*. New York: Viking.
- Highwater, J. (1984). *Legend days*. New York: Harper & Row.
- Hurmenec, B. (1982). *A girl called boy*. Boston: Clarion.
- Jacobs, W. J. (1979). *Mother, Aunt Susan and me*. New York: Coward, McCann & Geoghegan.
- Jones, W. (1968). *Edge of two worlds*. New York: Dell.
- Kerr, J. (1978). *Gentlehands*. New York: Harper & Row.
- Lampman, E. S. (1977). *Bargain bride*. New York: Atheneum.
- Lasky, K. (1983). *Beyond the divide*. New York: Macmillan.
- Lunn, J. (1981). *The root cellar*. New York: Scribner's.
- MacLachlan, P. (1985). *Sarah, plain and tall*. New York: Penguin.
- Meadowcroft, E. (1948). *By secret railway*. New York: Crowell.

MARCH 1988

- Monjo, F. N. (1974). *King George's head was made of lead*. New York: Coward, McCann & Geoghegan.
- O'Dell, S. (1970). *Sing down the moon*. Boston: Houghton Mifflin.
- Orlev, U. (1981). *The island on Bird Street*. Trans. from Hebrew by Hillel Hakin. Boston: Houghton Mifflin.
- Parks, R. (1982). *Playing beattie bow*. New York: Atheneum.
- Paterson, K. (1973). *The sign of the chrysanthemum*. New York: Crowell.
- Paterson, K. (1975). *The master puppeteer*. New York: Harper & Row.
- Paulson, G. (1985). *Dogsong*. New York: Bradbury.
- Peck, R. N. (1972). *A day no pigs would die*. New York: Knopf.
- Pelgrom, E. (1980). *The winter when time was frozen*. Trans. from Dutch by M. K. & R. Rudnik. New York: Morrow.
- Perl, L. (1977). *Hunter's stew and hangtown fry*. Boston: Houghton Mifflin.
- Rogers, J. (1983). *Goodbye, my island*. New York: Greenwillow.
- Rogers, J. (1985). *King Island Christmas*. New York: Greenwillow.
- Shub, E. (1982). *The white stallion*. New York: Greenwillow.
- Speare, E. (1983). *The sign of the beaver*. Boston: Houghton Mifflin.
- Spier, P. (1970). *Erie Canal*. New York: Doubleday.
- St. George, J. (1976). *By George, bloomers*. New York: Coward, McCann & Geoghegan.
- Taylor, M. (1976). *Roll of thunder, hear my cry*. New York: Dial.
- Turkle, B. (1969). *Thy friend, Obadiah*. New York: Viking.
- Wilder, L. I. (1932–1943). *Little House Series*. New York: Harper & Row.
- Yep, L. (1984). *The serpent's children*. New York: Harper & Row.
- Zeisler, A. (1972). *Petros' war*. Trans. from Greek by Edward Fenton. New York: Dutton.
- Cianciolo, P. (1981). Yesterday comes alive for readers of historical fiction. *Language Arts*, **58**, 452–462.
- Downey, M. T. (1986). Teaching the history of childhood. *Social Education*, **50**, 262–267.
- Egan, K. (1979). What children know best. *Social Education*, **43**, 130–139.
- Egan, K. (1983). Accumulating history. *History and Theory: Studies in The Philosophy of History*, **22**, 66–80.
- Gallo, D. R., & Barksdale, E. (1983). Using fiction in American history. *Social Education*, **47**, 286–290.
- Hardy, B. (1978). Narrative as a primary act of mind. In M. Meek, A. Warlow, & G. Barton (Eds.), *The cool web: The pattern of children's reading* (pp. 12–23). New York: Atheneum.
- Huck, C. S. (1977). *Children's literature in the elementary school* (3d ed.). New York: Holt, Rinehart & Winston.
- Huck, C. S., Hickman, J., & Hepler, S. (1986). *Children's literature in the elementary school* (4th ed.). New York: Holt, Rinehart & Winston.
- Jarolimek, J. (1977). *Social studies in the elementary school* (5th ed.). New York: Macmillan.
- Levstik, L. (1981). A child's approach to history. *Social Studies*, **74**, 232–236.
- Levstik, L. (1986). The relationship between historical response and narrative in a sixth-grade classroom. *Theory and Research in Social Education*, **14**, 1–19.
- Meek, M., Warlow, A., & Barton, G. (Eds.). (1978). *The cool web: The pattern of children's reading*. New York: Atheneum.
- Monson, D. L. (Ed.). (1985). *Adventuring with books*. Urbana, IL: National Council of Teachers of English.
- National Council for the Social Studies. (n.d.). Notable children's trade books in the field of social studies. *Social Education* (published annually in April/May issue).
- Odland, N. (1980). American history in fact and fiction: Literature for young readers. *Social Education*, **44**, 474–481.
- Rosenblatt, L. (1938). *Literature as exploration*. New York: Noble.
- Sutherland, Z., Monson, D. L., & Arbuthnot, M. H. (1981). *Children and books* (6th ed.). Glenview, IL: Scott, Foresman.
- Tiedt, I. (1979). *Exploring books with children*. Boston: Houghton Mifflin.
- Trease, G. (1977). The historical story: Is it relevant today? *Horn Book*, **53**, 21–28.

References

Chambers, A. (1985). *Booktalk: Occasional writing on literature and children*. New York: Harper & Row.