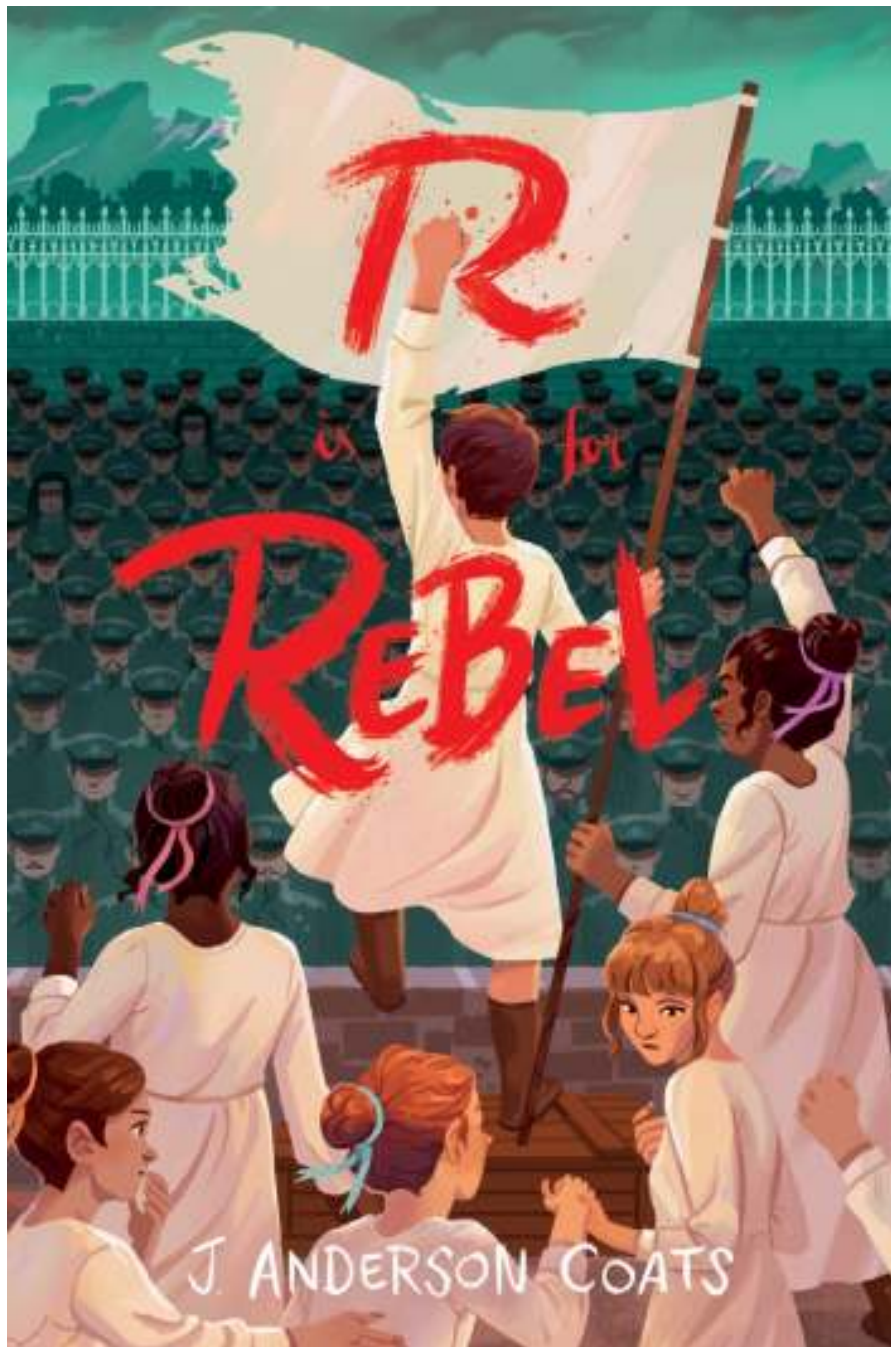


R IS FOR REBEL

Teaching & Discussion Guide



If you are a teacher or librarian using this guide as part of a class discussion or a book group, feel free to contact the author with questions - jandersoncoats@gmail.com

Skype and classroom visits can be arranged.

Please visit <http://www.jandersoncoats.com/author-visits/schedule-an-author-visit/> for details.

Table of Contents

Book Overview	4
Teaching/Discussion Suggestions	
Pre-Reading Activities	6
Days 1-10 / Pages 1 - 60	7
Days 11--144 / Pages 61-146	15
Days 145-167 / Pages 146-208	21
Days 1-3 of Free Milea / Pages 209-245	25
Post-Reading Questions and Activities	33
Standards	
Fifth Grade	36
Sixth Grade	39
Seventh Grade	42
Eighth Grade	45
Resources	51
Reproducibles	
Anticipation Guide	56
“What is History?” Log	57
Word Detective	58
Historical Perspective	60

P is for Primer - Historical Primer Project

Teacher Version	61
Student Version	63
Grading Rubric	64
Praise for <i>R is for Rebel</i>	66
About the Author	67

Book Overview

After her parents are transported to a penal colony for their part in a failed resistance movement, Malley is sent to a national school where she is to be reformed as a proper subject of the Wealdan empire, educated as befits her station, and made suitable for domestic service.

That's the Crown's plan, anyway.

Three generations ago, the country of Milea was conquered and occupied by the Wealdan empire. What followed was a long period of harsh imperial rule, characterized by land confiscation, coerced labor, and the relentless suppression of Milean culture.

However, the newest emperor is "progressive," and implements "reforms" designed to eliminate the need for harsh methods of control. One of these reforms is a system of compulsory education for all Milean children, beginning at age three. Kids are removed from their homes, separated by gender, and taught habits of mind that they are told will help them be successful in the empire.

Malley quickly realizes that every aspect of national school is designed to strip away her Milean identity, but her determination to resist openly and actively is complicated when she learns that any punishment she's given will also be inflicted on her three chambermates, all of whom have earned privileges with their compliance that they are unwilling to surrender.

Before long, the teachers announce a visit from the Wealdan governor. It's decided the students will put on a play in his honor in which they act out scenes from "the Winning of New Weald"--or, as Mileans call it, the subjugation and occupation of Milea. Malley finds herself at the head of a group of angry girls who have been pushed to the point where they are no longer able to bring themselves to comply.

R is for Rebel is an intense, thought-provoking story suitable for grades five and up about forms of resistance, the use and misuse of history in the establishment of narratives, and the power of group action to effect change. It encourages critical thinking and offers many comparisons with current events (especially those associated with colonialism and imperialism), as well as the nature of history in the modern day, such as:

- The impact of historical bias and perspective in shaping modern understanding of past events
- The variety of ways it's possible to resist injustice, both individually and collectively

- The mechanisms by which cultural traditions help maintain identity in adverse conditions
- The role of coercive educational environments in establishing social control and the lasting impact of mental colonization
- The ways in which social dynamics, such as rank and the pressure to conform, affect our choices
- The nature of leadership; what makes a good leader, how leaders are made, and who can become a leader

Teaching/Discussion Suggestions

Pre-Reading Activities

Either as a class or in small groups, ask students to come up with a response to this question: What is history? Use the “What is History?” timeline worksheet to allow the students to amend, change, or update their responses at given times in the story (see the Reproducibles section for a printable version).

Ask students to fill in an anticipation guide (see the Reproducibles section for a printable version):

Before Reading	After Reading	Statement
		History is a simple record of events that happened in the past.
		A leader is someone who tells people what to do and they do it.
		Violence is ultimately the most effective method for resisting injustice.
		Schools are designed to make you a better person.
		With enough force, it’s possible to completely conquer another culture.

Have students complete the guide by placing a checkmark in the box next to the statements with which they agree and an X next to those with which they disagree. They must commit to agreement or disagreement – there are no conditional responses. Students should be assured that there are no correct or incorrect positions.

Teaching/Discussion Suggestions

Days 1-10 / Pages 1 - 60

At the beginning of the story, Malley flees the constabulary, but she's caught and sent to national school.

- What is national school, and why does Malley have to go? In our world, education is almost always viewed as a positive thing. Why do you think Malley doesn't want to go to school?
- In their writing/reading journals, have students respond to this prompt: Predict what you think national school will be like. Consider the physical building, what the students will learn, and how they will be treated.
- One of Malley's first acts of resistance is to sing a song about an event in Milean history (p. 3).
 - What is this event, and what can you infer about the relationship between Milea and Weald?
 - What can you infer about Milean culture from Malley's action?
 - What can you infer based on the constable's reaction to it?
- What do you think Malley plans to do once she gets to the national school? What would you do?
- As a class or in small groups, have students discuss why they think the emperor has implemented the Education Act that requires all Milean children to attend national schools. Ask them to consider both reasons stated explicitly and those they can imply. Why can't kids live at home and go to school during the day?

Consider the exchange between Sister Gunnhild and Malley as she is registering Malley for school.

- When Sister Gunnhild learns who Malley's parents are, how does she react? What do we learn about Malley's parents from this exchange? What do we learn about the history of Milea, both recent and long past?
- Have students look up the word *ungovernable*.
 - What does it mean in modern English? What do you think it means to Wealdans? What does it mean to Malley?

- Have students come up with other words and phrases whose definitions change based on context. Encourage them to consider how the meanings of these words or phrases can mean different things to different people as a result of their perspective and experience.

As part of her enrollment in national school, Malley is required to do several things that she objects to.

- In their journals, have students create a chart in which they record the school's requirements, why the school has this requirement (either a reason given in the text or one inferred from context) and why Malley has such a strong reaction to each.

School Requirement	Reason for the Policy	Why Malley Objects

- Describe how Malley kept her hair before she got to school, and how it looked after she enrolled.
 - Why do you think Milean children aren't allowed to braid and bind their hair at school?
 - Malley's hair is central to who she is. Ask students to identify something that they hold on to as part of their identity. In their journals, have students write a paragraph about what would happen if that was taken away, how they would feel, and what they would want to do next.
- Consider the significance of names in Milean culture.
 - What is Malley's full name, and why do you think was it given to her? Describe the Roll of Honor and why it's so important to Mileans.
 - What is the name Malley is assigned by Sister Gunnhild? As a class or in small groups, have students discuss Malley's school name:
 - Why are students given a new name when they enroll in school?
 - Do you think it's a name a Wealdan child might have?
 - What message does it send if someone's name is a regular word instead of a proper name? For whom is this message intended?
 - Have students research their names. Encourage them to interview family members as well as conduct research in name books or online.
 - Is their name unique, or does it come from another language? Which language, and what does their name mean in that language?

- Were they named after a loved one?
 - Why did their parents choose their particular name?
 - Does their family have a cultural or religious practice that indicates a certain naming system?
 - Are there any famous people with whom they share a name?
 - Have students take notes during their research (whether from books, online, or through interviews with family) and create a found poem about their name.
- Many schools today require students to wear uniforms.
 - Have students brainstorm reasons why schools might have this policy. Why do you think the national schools do?
 - Divide the class into two groups and have a debate whether uniforms should be required at their school. Afterward, have the two sides come together to find common ground and create a statement that draws on the strengths of each side.
 - Have students review the rules of their school and/or their classroom. Compare and contrast these rules with those the girls must follow at national school.
 - In their journals, have students brainstorm a list of things that make them who they are. Have each student make a collage that depicts these things and display them around the room like a gallery. Ask students how they would feel if they had to come to school each day and could not be themselves.
 - Have students discuss the beliefs and actions of groups in our society today that feel that their culture is being threatened. How are they responding?
 - Have students work in groups to choose a segment of the population and list the ways they feel their culture is under threat, as well as what they are doing to preserve it.
 - Have the groups present to the rest of the class, then compare and contrast the tactics currently being used to preserve those cultures and/or belief systems.

Consider Malley's first morning in class.

- Either verbally or in their journals, have students compare and contrast the type of classroom instruction Malley receives at national school with the hedge school she's familiar with.

- Take a class poll by having students mark their choice on the board:
Would you rather attend hedge school or national school?
- Give students the opportunity to share the reasoning behind their choice.
- What does Malley think about books?
 - How do you think she arrived at this conclusion? What does she value instead when it comes to learning?
 - Predict how you think Malley will respond during the school year to classroom instruction. Remember to make inferences as well as use examples from the text.
- Have students think about the story Sister Chlotilde has the intermediate readers read aloud, both the portions we hear and the summary Malley offers.
 - What is the story about, both in terms of its plot and its moral? Is it just a simple story, or is something else going on? What message are the girls supposed to take away from it?
 - Have students rewrite *Willa the Happy Factory Girl* from a Milean point of view. What aspects did they change, and why?
 - Encourage students to think about how stories can be used to persuade and influence people's thinking, as well as entertain.
- Are you surprised that the girls are being taught to read? Why do you think the Wealdans have made reading a part of the girls' education?
- What mechanisms of control do the Wealdans use to keep the girls in line? Have students locate and record instances in the story where "peer monitoring" and shared consequences force the girls to behave.
 - How does peer monitoring and the demerit system complicate Malley's desire to resist? Predict what you think Malley will do now that she knows what will happen if she doesn't behave.
 - Many dictatorships have relied (and in some cases, continue to rely) on a form of peer monitoring among the people, even encouraging family members to turn each other in if they have beliefs and/or take actions that go against the government.
 - Do you think this would be an effective method of control? Why or why not?
 - Do you think it's better than the government using violence to keep control, or worse?

- Historically, physical punishments were used to keep students in line in similar schools. Why do you think the author chose not to use physical violence as a form of control for the school in *R is for Rebel*?
- Do you think this model of discipline would work in your school? In other words, would you change your behavior if you knew kids who did nothing wrong would be punished the same as you for something you did? Would your answer change if the kids were your friends?
- In the afternoon, Malley finds a primer whose illustrations have been altered.
 - What is a primer, and who might use one? Show students some examples of primers (check the Resources section for some suggestions). Have students consider why certain images are chosen to represent the letters. Are they just pictures, or are they conveying a message like *Willa the Happy Factory Girl*?
 - Have students look up the word *sedition*, then have them brainstorm reasons why someone has altered the pictures despite the risk.
 - Describe how Malley's outlook changes as a result of simply knowing these pictures exist. Predict what you think will change for Malley now that she knows someone else is resisting.
 - Visit a thrift store and buy some used children's picture books that feature the alphabet. Group the students and give one book to each group. Encourage them to modify the pictures for a specific purpose upon which the group has agreed, whether that purpose is to influence, entertain, or educate.
 - In groups or individually, have students make their own primers depicting a historical civilization, era, or event.. (If you'd like to make this a long-term or final project, see the Reproducibles section for detailed guidelines and a sample grading rubric.)

Malley often refers to songs when discussing past or current events.

- Who are Everard and Jasperine? What kinds of things did they do, and why are there songs about them? As a class, have students brainstorm people from our history who we would view in a similar way. How do we choose to remember them? What does this say about our culture?
- One of Malley's goals is to be *songworthy*. Have students write down a list of adjectives that describe what this means to Malley.
 - What about national school is getting in the way of Malley reaching this goal?

- Predict whether you think she will accomplish this goal by the end of the story, and what that might look like.
- What function do songs have in this culture in addition to simply being nice to listen to?
 - Encourage students to consider the multiple roles of cultural institutions like songs and hairstyles, especially when a dominant culture exercises restrictions on them.
 - Can you think of similar institutions in your own culture, either historically or in the modern day? What about our culture generally?
- Share some protest songs with students. (Some starting points, both lyrics and performance clips, are listed in the Resources section.)
 - As a class, identify things these songs have in common. What kind of language do they use? What are some common themes?
 - Time permitting, have students research the historical events and/or cultural background of the people who made the songs. Compare and contrast these experiences with that of the Mileans. Have students translate their research into a newspaper article, blog post, drawing, or other artifact.
 - Have students write a protest song on a subject of their choosing, or from a prepared list of topics. Encourage them to consider meter, rhyme scheme, and stanza structure, as well as emotional tone.
- Do you have songs that are central to your own culture? How do they compare to the songs in Milean culture? What about your favorite songs right now?
- Introduce/reintroduce the idea of *oral history*.
 - As a class, or in small groups, have students brainstorm strengths and drawbacks of maintaining a record of the past in a purely verbal way. Then have them compare and contrast the strengths and weaknesses of a written record.
 - Play some recordings of oral histories for students, then have them read written historical accounts of the same events.
 - Ask students to compare and contrast the accounts, then ask whether anyone found the exercise difficult.
 - Encourage students to reflect on how our culture is based on the written word, and consequently we may struggle to use other records to their greatest advantage.

- Have students conduct oral history with their parents and grandparents. As a class, brainstorm a list of questions and encourage students to record the answers in a format of their choosing. Time and technology permitting, post the interviews on a blog or website so the families can enjoy them too.
 - If family history is difficult for some students, allow them to select an adult they admire and ask the questions of that person. Alternatively, have them invent a fictional grandchild and answer the questions as if they were the grandparent.

On p. 22, Malley observes, “This is why Milea fell in the first place and now we live somewhere called New Weald.”

- What does she mean? What is the effect of a place with an existing name being given a new name by its occupiers? What message does this send, both to the occupiers and the occupied?
- Have students do research to identify other instances in which a colonial or imperial power renamed a region or territory after occupying it.
 - Is there a record of what the place’s name was before? If so, what was that name and why might it have been chosen? What is the new name, and why was that name chosen? What inferences can you make about what each culture values based on these naming patterns?
 - Have students create a class map on which each student draws/colors in the region or territory they researched and briefly presents their research findings to the class. Encourage students to look for patterns in occupation, either in terms of who did the occupying, when it happened, and what reasons/justifications the occupying powers gave for their actions.
 - Share news stories with the class about instances in which places or landmarks have reverted to their “original” names. (Some ideas are in the Resources section.) What are some issues surrounding these changes? Why do some people object? What does this tell us about the legacy of imperialism in our modern age?
- Have students look up the term *imperialism*. In what ways has Weald behaved like an imperial power? As students read, have them record instances in *R is for Rebel* where the Wealdans engage in imperialism. Do any of these seem similar to aspects of our world or events in our past and/or present?

The author uses a number of unusual words to enhance the secondary world she has created.

- Have students keep a list of words in their journals that are unfamiliar to them, and ask them to guess at their meanings using context. Potential words include:
 - Constabulary (p. 1)
 - Inquisitor (p. 7)
 - Gaslight (p. 30)
 - Workhouse (p. 33)
 - Freebooters (p. 48)
 - Viceroy (p. 49)
 - Prefect (p. 75)
 - Lanolin (p. 97)
- Group students and have them use the Word Detective worksheets (see the Reproducibles section) to compare and contrast their findings.
- Milea is an invented world that has a distinctly historical feeling. Ask students to choose a historical word from the book, conduct some research, and create an illustrated definition that reports on the historical nature of the word and why the author may have chose it. Compile the definitions into a dictionary, either in print or online, for the class to use as a resource as they read *R is for Rebel*.

Teaching/Discussion Suggestions

Days 11--144 / Pages 61-146

The nuns expect the girls to put on a play called “The Winning of New Weald” for the viceroy.

- Have the students review their responses to the question, “What is History?” The play the girls are given is described as “historical.” As a class or in small groups, ask students to discuss whether they would describe “The Winning of New Weald” as history.
- How do the Milean girls understand the events of the play? What is included, what is left out, and how have details been framed to emphasize a particular story? How have the Wealdans interpreted these events, and why?
- Why do the nuns want the girls to put on the play? How does it connect to the larger mission of the school?
- In their journals, ask students to respond to this prompt: Think of something that happened to you that someone else would describe very differently. Describe what happened from your point of view, then describe it from the other person’s. Reflect on the key things that make each person’s version of events so different.
- Introduce (or reintroduce) the concept of *historical bias*--the idea that the person recording evidence can’t help but reflect a point of view, even if it’s not intentional. Ask students to reflect on why each culture (Wealdan and Milean) presents the same evidence in different ways, which the class finds more reliable, and why.
 - How does Malley react when the script is read? How about the other girls in her group? Do any of their responses surprise you?
 - Have students conduct research to identify other instances where one culture’s version of events differs from another, especially in a context of imperialism where one imposed its rule on another. Compare and contrast how the conquering culture presents events with how the conquered culture does, if the conquered culture is given that opportunity at all. (Encourage students to think back on the discussion of oral vs. written history if relevant.)
 - For example: Compare passages from two different U.S. history textbooks about “westward expansion,” specifically regarding its impact on Indigenous tribes. Note how word choice and sentence

structure affects who is at the center of the story and what inferences can be drawn from this.

- Have students reflect on why a colonial or imperial power might want to control what version of history is maintained, and how they go about it. What else can you control if you control how people understand and talk about the past?
- Give students an opportunity to change, amend, or update their responses to the question, “What is History?”

Consider Sister Chlotilde’s reply when Malley asks whether changes can be made to the play script.

- What is Malley asking for, specifically? Why does she think Sister Chlotilde might listen to her? Do you think this is a good idea? Would you be willing to ask this question?
- On p. 74, Sister Chlotilde says, “It would be inappropriate to glorify terrorists who used violence to advance their agenda, don’t you think?”
 - Who is Sister Chlotilde calling a terrorist, and why? What is Malley’s response? Do you agree?
 - In their journals, have students freewrite everything they know about terrorism and terrorists. Then have them look up the term *terrorism*. Ask them to reflect whether what they know matches the dictionary definition, and how they learned what they know about terrorism.
 - In our modern world, who is considered a terrorist? Ask students whether the American Revolution might have been considered terrorism from the point of view of the British Empire. Who gets to decide what counts as terrorism? When does this definition develop? Can it change? What causes it to change?
 - Have students research movements that have been labeled as “terrorist,” either in the past or in the modern day. Encourage them to consider why and how each group received this label, and whether it’s justified, especially considering the maxim “One person’s terrorist is another person’s freedom fighter.”
 - Ask students to reflect how these definitions make their way into history. Have them consider whose perspective is reflected in history books, and what motives that group may have in writing an official narrative in that way.

- Sister Chlotilde asserts that the play script is historically accurate.
 - Do you agree? How can it be historically accurate if the Mileans have a different version?
 - Encourage students to question whether any particular version of history can be accurate. Ask them whether *any* version can be accurate.
 - What do you think Sister Chlotilde really means when she uses the term “historically accurate”? In other words, what message does someone send when they suggest that there is a single, straightforward version of what happened in the past?
 - Give students an opportunity to change, amend, or update their responses to the question, “What is History?”

After Sister Chlotilde discovers the seditious primer, Malley is punished by being sent “below” to work in the laundry.

- Have students predict what they think will happen to Malley now, based on her decisions and thoughts since arriving at school and what they know about being sent below.
- Malley discovers that the girls in the laundry have started a hedge school.
 - Why have the girls started their hedge school?
 - Have students think back to Malley’s earlier descriptions of her own hedge school.
 - What does this tell us about the strength of cultural traditions?
 - What does it tell us about how effective the national school is at its stated goals?
 - What does Malley think of the laundry hedge school, and why? Are you surprised Malley isn’t happier to realize it exists?
 - On p. 110, Gaddy says, “We are all schoolmasters now.” What does she mean? How does this relate to Emmy’s assertion that “you have to bring the best parts of the past with you into the future”?
 - Hold a hedge school in your classroom.
 - Ask each student to prepare a short lesson on a topic of their choosing and present it to the class.
 - Encourage them to choose something that other students may not know about, and allow them to present their lessons as a demonstration, skit, podcast, slideshow, or other appropriate format.
 - Have students comment positively on one another’s presentations, and situate the discussion in a context of peer-based learning.

- For an additional challenge, encourage students to craft their presentation to bring out critical thinking in the other students (for instance, a presentation about drones that includes a student-led discussion that analyzes the future implications of that technology.)
- Malley realizes she's in the laundry because she resisted, but she is convinced she's the only person who's doing so.
 - Do the other girls agree? Do you?
 - In their journals, have students identify instances in the story where other students resist in ways that may not be obvious. Have them choose one and illustrate it.
- Malley has this realization: "I thought the worst of Jey, but she wasn't wrong. Not being able to hear music means she has to know the songs her own way, and it can't be easy. It matters to her, though, because she still holds them as tight as any one of us." (p. 111)
 - Someone with a hearing impairment like Jey would experience the songs differently from a hearing person. Why do you think the author chose to include a deaf character?
 - What does it say about Milean culture and its use of songs that Jey is still deeply invested in them?
 - Jey uses the word "stories" instead of songs. What can you infer about the role of these songs in preserving cultural memories? Can you infer something about history?
 - This is the first instance of Malley realizing someone at national school is successfully going her own way. Later, after she's hurt, Malley decides she will follow this example and let others do likewise. Predict how you think Malley's and Jey's friendship will evolve based on this moment.
- Describe the conversation that Malley and Fee have in the pumpyard. Why is this moment important, both in terms of Malley's growth as a character and to the story's overall theme of resistance?

After Malley is released from the laundry, she realizes that resistance to the play is growing among the girls.

- Ask students to calculate the number of days Malley spent in the laundry, then make logical guesses as to what the other girls were doing and experiencing

while she was below. Have students choose a character and write a day's experiences from her point of view in the book's Day X chaptering style.

- Either as a class or in small groups, have students brainstorm why the girls are willing to resist now, when earlier they seemed to reluctantly comply. What has changed?
- Malley's original plan is to sabotage the play herself.
 - As a class or in small groups, have students discuss why Malley is unwilling to ask for help. Do you think one person acting alone could have the effect she's hoping for? How has her experience in the laundry changed the expectations she has of others?
 - Describe the conversation with Nim that causes Malley to change her mind. How does this exchange reveal key changes in Malley's character?
 - Have students reread the scene in which Malley and Nim at night meet after bed check, and Malley realizes many others are already resisting (pp. 141-145).
 - When Malley asks why the others have come, Nim says she told them "[t]hat you were bringing the whole production to a standstill, [...] and you have been ever since your terrible audition."
 - Is this true? Does perspective matter here? In other words, does it matter how Malley sees it if this is how Nim sees it? How the other girls see it?
 - How do events like this become part of stories that people remember?
 - How might an event like this become a song? How might it become "history"?
 - Describe the actions other girls have been taking independently of one another to slow down or compromise the play. Predict what you think will happen now that they plan to start working together.
 - In their journals, have students respond to this question: Do you think the girls would be resisting in these ways if the nuns had chosen a different play?
 - Malley asserts, "I'm not in charge." Have students brainstorm reasons why she may be reluctant to act as a leader. Do you think the girls want her to be their leader? Do you think she would make a good leader? Why or why not?

Throughout *R is for Rebel*, Malley discusses or remembers her hedge school teacher, Master Grenallan.

- On p. 45, when Malley is thinking about the nature of songs, she reflects, “That’s why the Wealdans went after schoolmasters first.”
 - What does she mean? Why would the Wealdans want to eliminate schoolmasters before, say, military leaders or politicians? Have students consider what they know about schoolmasters in the context of the book, and what they can infer.
 - What does this tactic tell us about the Wealdans’ long-term goals when it comes to the Milean people?
- Describe what Malley means when she considers how Master Grenallan is gone physically, but he’s not really gone as long as she’s there to sing the songs he taught her (p. 213). In their journals, have students write about someone who they feel similarly about.
- Have students think back to the discussion of the importance of songs in Milean culture. What can we infer about the nature of songs as a means of creating a historical narrative? What about their role in maintaining cultural cohesion? Compare and contrast this means of maintaining history with the written word.

Teaching/Discussion Suggestions

Days 145-167 / Pages 146-208

Describe what happens among the actors after the first rehearsal on the stage.

- Speaking as Hock Cur, Malley reveals new information about him, then says, “That would not be historically accurate, because I’m the one who gets to decide what counts as history.” (p. 163) What does she mean? Why does Hock Cur get to decide what counts as history?
- Consider the events from the past that Malley relates in this scene.
 - Are these events any less historically accurate than those the Wealdans have put in the play?
 - Why do you think the Wealdans have decided not to include these events in their version of history? Is it because they didn’t happen?
 - What makes an account of events “accurate”?
- On p. 163, Ilo says, “I am Aurelia Cradlemore, but as far as historical accuracy is concerned, I never existed because I actually held off Hock Cur’s best murderers for six whole months until he rolled cannon up to my walled fort and leveled everything. I even winged him with a rifle I plundered off a graycoat, but that never happened because Hock Cur’s *war injury* came about when he rescued one of his lieutenants from a rockslide.”
 - What does Ilo mean when she says, “as far as historical accuracy is concerned, I never existed”? Is she saying she made up Aurelia Cradlemore and what happened to her? If not, what is Ilo trying to say about history?
 - Why would the Wealdans leave Aurelia Cradlemore out of official accounts? Why would they ascribe Hock Cur’s war injury to the rockslide instead of a gunshot wound?
 - Have students revisit their “What is History?” worksheets and give them an opportunity to revise, change, or update their definitions.
- Have students look up the word *erasure*, then discuss reasons why a society would deliberately manipulate narratives of past events.
 - Have students identify instances (in history or in the modern day) in which two groups characterized an event or practice in different ways.

- Whose version is considered “historically accurate”? Whose version is well-known? Whose version is obscure, marginalized, or ignored? Have students brainstorm reasons as to why this might be.
- In their journals, have students write a paragraph in which they predict what will happen when the actors recite the new lines they’ve come up with. Will the girls get in trouble, or do you think the viceroy will see their side of things? What do you think the nuns will do? Will the girls have to perform the play as it’s written?
- Why are the nuns so worried about the production being a success? Consider how the emperor has enacted reforms because he doesn’t want to have to use force to govern. A reform implies that the new policy is better than the old one.
 - Do you think the Mileans consider these new policies “reforms”? What do you think? Is a policy automatically better if the goal is to reduce the amount of force necessary to keep order?
 - Why would the Wealdans bother to reform the old policies? In other words, what do you think they want to accomplish by changing the way Milean children are raised and educated?

Just before the play starts, Novice Lilac discovers that Malley has bound her hair.

- Sister Gunnhild says, “The mission of the national schools is to guide the New Wealdan people away from a barbarous past and help them find their place in the empire.” (p. 173)
 - Do you think she really believes this? If not, what do you think Sister Gunnhild believes the schools are for, and what does she see as her role in them?
 - The author does not describe how Wealdan children are educated. Given what you know about the empire, what do you think school is like for Wealdan kids?
 - What place do the Wealdans see the Mileans occupying in the Wealdan empire? In this light, what do you make of Sister Gunnhild’s statement? Do you think this is really what the Wealdans want?
 - On the surface, her statement seems positive; certainly not as harsh as burning someone on a pyre or committing them to the workhouse.
 - How do you think it sounds to a Milean? Do you think Mileans consider their past “barbarous”?
 - What is the effect of the Wealdans characterizing Mileans in the past in this way? What do the Wealdans gain?

- What response do you think a Wealdan would give to a Milean who wanted to defend his or her past as vibrant and dynamic?
 - What do you suppose ordinary Wealdan people think about this statement? How do you think ordinary Wealdans view Milean people?
 - Have students look up the term *mental colonization*. Ask them to consider what is meant to happen when Mileans constantly hear phrases and ideas like Sister Gunnhild's, especially when they are also taught these things in school alongside reading and civics.
 - Have students conduct research to identify examples from history where this justification has been used by one society to occupy, control, and/or dominate another.
 - What does it tell us about the exclusive power of military force and the threat of violence to effectively conquer people?
 - What, exactly, does it take to maintain power and dominance?
- Collect a variety of history textbooks published at different times and in different places.
 - Group students and have them compare each book's sections on an event that has contested interpretations today ("Westward Expansion," the Civil War, Reconstruction, etc.).
 - What is emphasized in one account, but left out of another? What can this tell us about the goals of the people who wrote each textbook? What can this tell us about the nature of history?
 - Have students revisit their "What is History?" worksheets and give them an opportunity to revise, change, or update their definitions.
- Have students do research into what gaslight is, when it was invented, and how it was used. Then have them look up the term *gaslighting*.
 - Why do you think the author chose to use this form of illumination in the school?
 - What is the significance that the production stage was burned primarily as a result of portable gas lanterns designed for stage lighting?
 - Have students identify places in *R is for Rebel* where Wealdans use gaslighting when interacting with Mileans. Why do you think the Wealdans use this method of control in school instead of force?

On p. 180, after her hair is shorn, Malley has this thought: "I'm not Malley anymore. I have no right to that name. I won't be Kem. But I don't know who I am now."

- Revisit the earlier discussion of what Malley's hair means to her. Have students think about the collages they made about what makes them who they are. Ask them to predict what they think will happen now.
- What does Jey say to Malley that begins to change her mind? How does this relate to Emmy's assertion that Mileans have to be ready to bring the best parts of the past with them into the future?
- In their journals, have students write a letter of encouragement to Malley. Encourage them to demonstrate empathy for her situation and perhaps share a time when they had similar feelings.

Teaching/Discussion Suggestions

Days 1-3 of Free Milea / Pages 209-245

The girls spend three days locked in the school enjoying what Malley calls “Free Milea.”

- Have students use words and pictures to describe some of the things the girls do in Free Milea. What can we infer about Milean culture from these things? What can we infer about how well the school is conditioning the girls into accepting Wealdan ways of doing things?
- Malley slowly begins putting new songs together in her head. As a class or in small groups, have students discuss why this is significant.
 - What does this tell us about how Malley’s thoughts regarding songs are evolving?
 - What are her songs about? How are they similar to the songs that already exist? How are they different?
 - Why does she keep them secret for a while, and what prompts her to share them with the others?
- Malley discovers that the seditious primer she’s been working on has been preserved.
 - In their journals, have students respond to this prompt: Considering how the written word is not part of Milean culture, why do you think Malley decided to remake the seditious primer in the first place?
 - What is Malley’s reaction when she realizes the original author is still at school and reworking the pictures alongside her? How does her response show the change in her character?
 - Describe some of the new pictures Malley and the mystery artist have been working on. What do they tell us about art as a form of resistance? What can they tell us about the role of images in helping us understand the past?
 - In the laundry, Fee revealed that Loe is not the mystery artist. Predict who you think the artist is.
- Fee is working on a written account of the revolt.
 - On p. 41, Fee tells Malley that the girls won’t be taught to write. Why do you think Fee has taught herself? Why do you think none of the other girls have done so?

- Why isn't Fee making a song? What does this tell us about the many different ways history and story can be recorded and understood?
- Fee doesn't seem to believe any good will come of the revolt.
 - Why do you think she feels this way? Does Malley agree?
 - In small groups, have students brainstorm reasons why their responses are so different. Why do you think Fee was affected by her time below in a way Malley wasn't?
- Have students write about an event or person they want to be sure is remembered.
 - Have them reflect on how "stories" can become "history."
 - Give students an opportunity to share their stories with the class if they choose.
 - If possible, create a time capsule with the stories and bury them. If not, seal the stories in envelopes and encourage students to find safe hiding places for them.

While the girls are enjoying themselves, they begin to realize that Free Milea can't last forever and they must make a plan for the future.

- On p. 228, Malley invites Loe to go to the roof with her and Jey, and when Loe is skeptical, Malley responds, "Who does it help if you and I aren't friends?"
 - Who *does* it help? In a bigger sense, who benefits if Mileans are fighting other Mileans?
 - Considering Malley's difficult relationship with Loe, why does Malley consistently try to include Loe and give her a voice? What does this say about Malley's style of leadership? If you were Malley, would you reach out to Loe?
 - Have students think back to some of the school rules and the overall goal of the school. Ask them to reconsider the intent of these rules in light of this moment in the story. What do the Wealdans want to prevent? What are they worried might happen?
- On p. 221, Sister Gunnhild says, "We clearly failed to teach you enough history to understand the opportunity we worked so hard to give you."
 - What do you think of this statement?
 - Do the girls see the viceroy's visit as an "opportunity"?
 - Do you think the problem is that the girls haven't learned enough history, or they don't understand what they've learned?
 - What do you think the problem really is?

- Revisit the “What is History?” worksheets. In their writing journals, ask students to reflect on how their opinion and/or understanding of this question changed over the course of the book.
- On the board, write this sentence: “History isn’t a single set of facts, but a series of stories we tell about the past.” In their journals, ask students to write a paragraph on whether they agree or disagree with the sentence, and why. Encourage them to use examples from *R is for Rebel* or from actual historical events to support their argument.
 - Introduce the idea that this is how professional historians think about the past, and this is why versions of events can be radically different depending on who’s relating the event, when that person is writing, why they’re writing it, and any number of other factors.
 - Encourage students to think about historical events they’ve learned about, either in school or elsewhere, and consider how someone else might write them.
 - Some examples: The “discovery” of America by Christopher Columbus, dropping the atomic bomb on Hiroshima, the Spanish Inquisition, the Crusades
 - Challenge students to keep these ideas in mind as they learn about historical events in future classes and in the world.

Throughout the story, Malley struggles with her priorities, especially when it comes to her responsibilities to the other girls and the growing resistance movement.

- Compare and contrast what Malley thought the girls should do to resist the play before she was sent to the laundry with what she thought afterward. Describe how her experience below helped to shape her new perspective. What does this tell us about the book’s theme of differing ways to resist injustice?
- On a number of occasions (pp. 145, 217), Malley rejects the idea that she’s in charge of the resistance movement. In their journals, have students describe a time when they had the opportunity to be a leader. What was the situation, why was a leader needed, and how did you react? If you chose not to be a leader, why not? If you did, what happened? What (if anything) would you do differently next time?
- During the riot, Malley repeatedly insists that Jasperine Vesley is in charge of the school. What do you think she means by this, and why does she do this? What do you think it says about Malley’s style of leadership and her evolving views of it?

- On p. 217, Fee says, “It’s hard to trust someone who wants to be in charge that badly.”
 - Have students write down on a slip of paper who they think Fee is alluding to. Collect the papers, then make a chart on the board displaying the results. Have students discuss the results, asking them to make a case for each of the characters listed, even if they voted for someone else.
 - In their journals, have students respond to this prompt: Why would it be a bad thing to let someone have power when they are focused only on wanting to have power? What kind of person should be in charge instead, and why?

- Why does Loe think she should be in charge? Do you agree with her reasoning? Do you think Loe would do a good job if she was directing the revolt?
 - Have students brainstorm ways in which her style of leadership differs from Malley’s, then make a “Pro and Con” chart for each character.
 - Take a class poll by having students mark their choice on the board: Would you rather have Loe or Malley in charge of the revolt? Give students the opportunity to share the reasoning behind their votes.

- During the story, Malley considers what Everard Talshine would have done or thought in certain situations.
 - Describe ways in which Everard is a leader, and how these qualities might influence Malley’s decisions as the story progresses.
 - Have students brainstorm a list of people in our culture who are revered as deeply as Malley reveres Everard and Jasperine.
 - What stories are told and re-told about them?
 - Do we see them as real people? Why or why not?
 - How does the heroic nature of the songs about Everard and Jasperine complicate Malley’s ability to follow in their footsteps?

- Why do you think Malley gathered a team to negotiate with the nuns instead of dealing with them alone? Compare and contrast the advantages and disadvantages of having a single leader at the top versus sharing those responsibilities within a group.

- Either as a class or in groups, have students discuss what it means to be a leader.
 - Is a leader just someone who directs an army, organization, business, or government?

- What qualities should a leader have? How does a person become a leader? Is leadership something you just have inside you, or is it something you can learn?
- Either as a class or in groups, have students brainstorm these qualities and make posters that describe and/or depict ways ordinary people can be leaders in their schools or communities, and ways they can show leadership in class, in the cafeteria, in the halls, at home, and out with friends.
- Have students brainstorm a list of areas in their school and community that need leadership. Ask them to choose one of these areas and write a constructive letter to the person in charge of it, sharing their views and offering feedback.

After three days, the graycoats arrive to end the revolt.

- Describe the two outcomes that Captain Lennart presents to the girls to choose from.
 - Revisit Master Grenallan's assertion on p. 49: "It's not a choice if there's only one real option open to you." Has Captain Lennart really offered the girls a choice? Why or why not? If not, what has he done instead?
 - Ask students to identify other places in the book where the Crown has manipulated Milean families with a similar illusion of choice.
 - Why would the Crown set up a system that appears to offer choices, but in reality presents a single viable one?
 - What do the Wealdans gain from this? How do you think this perception of choice might impact how ordinary Wealdans view Mileans?
 - Can you think of similar "choices" faced by individuals or groups in our modern world?
 - In their journals, have students respond to this prompt: Think of a time when you had to make a choice that wasn't really a choice. What was the situation, and what did you do? Would you do it differently now? How do you feel about the outcome now? What do you wish could have happened?
- Captain Lennart is implying that the resistance is the result of certain girls pressuring and brainwashing the others into blindly following along.
 - Is this what's happening? Why would the Wealdans want to think this is what's happening?

- Have students reread the play script (pp. 68-73). Compare and contrast the way in which it claimed Mileans reacted to the arrival of Wealdan rule with the assumptions Captain Lennart is making at how the girls feel about the revolt.
- As a class or in small groups, have students discuss why the acts signed by the emperor (the Meadowlands Improvement Act, the Relief Act) are given such positive names.
 - How might a Milean perceive these acts? How might a Wealdan?
 - Have students research the names of acts and laws made by governments (either in a historical context or in the modern era) that attempt to influence how that act or law is perceived. Ask students to consider how criticism of such laws would appear.
- On p. 234, Malley asserts, “The Crown will learn from this [...] They’ll never, *never* make the mistake of allowing something like a production to show us how we can work together in a common cause against our common enemy.” How did the production accomplish this? How are these outcomes contrary to the Wealdans’ goals for national school?
- When it becomes clear that the graycoats don’t plan to give the girls a chance to surrender, Malley decides to bury her primer and convinces Fee to bury her written record along with it.
 - What does Malley learn about the primer? Are you surprised at the identity of the mystery artist? As a class or in small groups, brainstorm reasons why Nim made the pictures well before anyone else was resisting. Remind students to refer to specific instances from the story as well as those they infer from context.
 - Describe the ways in which Malley’s views on the primer have changed over the story. How has her opinion of the written word changed? How does this show the growth of her character?
 - Why do you think Fee and Malley bury the documents when they put so much work into creating them?
 - Do you think they did the right thing, or should they have kept the documents with them and hoped they wouldn’t be searched?
 - Organize a class debate, and allow students to make posters, write speeches, or create dramatic reenactments to help make their point.
 - On p. 239, Malley says, “This is how we’ll survive. This is how we’ll win.”
 - Either as a class or in small groups, brainstorm reasons why Malley might believe this.
 - Do you agree with Malley? Does preserving a record of an event that is likely to be forgotten count as survival? Does it count as winning?

- Imagine you're part of an archaeological team that unearths Fee's pages and Malley's primer hundreds of years after the riot happened. What are some challenges you might have interpreting and understanding it? Do you think the Wealdan government would want you to share the findings?
- How do you think Wealdan history books will present what happened at the school? Do you think it will be included in a Wealdan history book at all?
- Have students create a primary source document about the riot from the Wealdan perspective. (Some ideas: a newspaper article, an after-action report by Captain Lennart, a diary entry by a Wealdan soldier.)
 - Give students the opportunity to share, then ask the class to consider what story would be told about the riot if the primary sources they created were the only ones to survive.
 - Ask them to consider other historical events they're familiar with.
 - Is evidence available that describes those events from a variety of points of view? If not, why not?
 - If evidence is available but the story is still one-sided, ask students to consider why that might be.
- On p. 244, the girls sing the song that Malley made, then add a verse she didn't make that mentions her by name.
 - In their journals, have students write a paragraph about why is this an important moment in the story. Encourage them to consider both what they know about Milean culture and what they know about Malley personally.
 - What, exactly, does the verse of the song include? How does it bring together all of Malley's hopes and goals?
 - Share historical examples with students in which a person's individual action inspired or encouraged others to follow suit (see the Resources section for examples). Have students write a song or poem about one of these people. Time and technology permitting, post them online on a blog or have students record themselves reading or singing the songs as a podcast.

- At the end of the story, the girls don't seem to "win." They don't get concessions to make school better and they don't cause the Education Act to be repealed. It's not even clear what will happen to the girls who aren't sent to the workhouse.
 - Ask students to think about how the story ends. Did any of your predictions come true? Did you like the ending? If not, how do you think the story should have ended?
 - By the end of the story, the girls are actively fighting back against the graycoats. What does this say about the story's theme of resistance and the different ways people can stand up for themselves and others?
 - What do you think happens to Malley and the other ringleaders after they arrive at the workhouse? What about the girls who sang?
 - Take a class poll by having students mark their choice on the board: Is Jey right and not everyone will be punished? Is Malley right and the Crown can't move any girls to other schools because they won't be able to keep the idea from spreading? Give students the opportunity to share the reasoning behind their choice.
 - Imagine it's one year after the riot. Group the students and have them choose a character and write a scene from that character's point of view that describes her life now and what's changed for her during that year. Have students act out their scenes in front of the class.

Teaching/Discussion Suggestions Post-Reading Questions and Activities

Questions

There are numerous instances in the story in which the Wealdan characterization of an event or situation differs sharply with the Milean perspective. Have students make a chart to visually differentiate these instances (a sample chart appears in the Reproducibles section). Encourage them to consider how differently a history of Wealdan-Milean interactions would be written depending on the point of view of the historian. How do you think a history would look if it were written by someone from a different country entirely, someone who had no stake in the outcome of the conflict?

Ask students to reflect on how their own culture influences their reading of the story. In other words, would Americans from the west coast read this story differently than those from the deep South? How would an American read this story differently than a Russian or a South African? Someone from a former colony, like Vietnam? Would a boy read this differently than a girl? Would a poor person read it differently than someone who doesn't worry about money? How does one's lived experience in a culture impact her or his experience of any story?

Throughout the book, Malley alludes to her life before she was sent to school. What do you think her childhood was like? What did she do for fun? What do you think would have happened if Malley's parents had sent her to school sooner? Do you think she would have resisted the school's influence the same way? What if they hadn't been transported? Do you think Malley would have behaved better to earn a visit from them? What do you think about the policy that parents can't visit students at school? Why do you think this rule exists?

While *R is for Rebel* is a work of fiction, imperialism, colonialism, and nationalism exist in our world, both in a historical context and into the modern day. Ask students to consider which aspects of the Wealdan and/or the Milean experience feel familiar. If necessary, remind students that history can strongly influence current events, and comments should be thoughtful.

Have students research the history of public education in industrialized countries like the United States and Britain. Encourage them to identify the similarities and differences between these and Wealdan national schools, and to consider how standardized forms of schooling act as a form of social control. What do children learn in school, and who does it benefit? Historically, do you think children from all backgrounds experienced public education the same way? What are some similarities and differences? What are some reasons these differences might exist? What has changed over time, and what remains the same?

The author has presented Milean society as racially diverse. Why do you think she chose to do this? In other words, what is the effect of presenting an imperial relationship that is not based on race or ethnicity? What is the imperial relationship of Weald and Milea based on? Have students do research to identify other colonial or imperial relationships, either in a historical context or a modern one, which resemble the one presented in *R is for Rebel*.

Activities

Imagine having to create a timeline of Milean history based on events and people Malley alludes to. Encourage students to reflect on the challenges of preserving, defending, discovering, and learning about a culture's history when the written word is not part of their tradition, existing written records have been destroyed, and/or oral storytelling is suppressed. Have students do research to identify a similar culture (either from history or in the modern day) and discuss the similarities and differences between that culture's experience and the Milean one. Time permitting, have them share something about this culture with the class in a context of identifying ways we can help discover, preserve, and celebrate these cultures when so much has been destroyed, hidden, or lost.

Have students write a short prequel to the events in the book from the point of view of one of the first girls to arrive at the school. Consider what the girls would and wouldn't know, what their hopes, concerns, and fears would be, and how they plan to act.

One theme in *R is for Rebel* is that history is not a simple set of facts, but a collection of stories that present overlapping, sometimes competing narratives about the past. Have students conduct research to discover a voice that is not well known from a historical event that is. In a format of their choosing (written paper, illustration, website, podcast, comic, presentation, etc), have students incorporate this new story into the existing version of the historical event. Encourage them to consider why this story might have been left out of the "official" story, and what people can learn about the event with the new information they have found.

Ask students to examine the book's cover. Discuss how they feel the artist captured the feeling of the book. Have students create their own covers. If possible, display them, either online or in the classroom.

Have students imagine that they are Hollywood film producers, and they will be choosing the cast for a movie version of *R is for Rebel*. Either individually or in small groups, have students choose a character (alternately, assign them a character) from the book, brainstorm a list of attributes of that character based on their reading, then choose an actress or actor to portray the role. As teacher, play the role of Head Producer and

have them present their choice to you in front of the class. Give them a chance to explain their reasoning behind their choice, and ask questions based on the book.

Standards - Fifth Grade

R is for Rebel is relevant in both history and language arts classes. It uses historical vocabulary, idioms, and imagery, and addresses Common Core standards such as:

Reading

Key Ideas and Details:

- CCSS.ELA-Literacy.RL.5.1 - Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.
- CCSS.ELA-Literacy.RL.5.2 - Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.
- CCSS.ELA-Literacy.RL.5.3 - Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

Craft and Structure:

- CCSS.ELA-Literacy.RL.5.4 - Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.
- CCSS.ELA-Literacy.RL.5.5 - Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.
- CCSS.ELA-Literacy.RL.5.6 - Describe how a narrator's or speaker's point of view influences how events are described.

Writing

Text Types and Purposes:

- CCSS.ELA-Literacy.W.5.1 - Write opinion pieces on topics or texts, supporting a point of view with reasons and information.
- CCSS.ELA-Literacy.W.5.2 - Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
- CCSS.ELA-Literacy.W.5.3 - Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

Production and Distribution of Writing:

- CCSS.ELA-Literacy.W.5.4 - Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
- CCSS.ELA-Literacy.W.5.6 - With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.

Research to Build and Present Knowledge:

- CCSS.ELA-Literacy.W.5.7 - Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.
- CCSS.ELA-Literacy.W.5.8 - Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.
- CCSS.ELA-Literacy.W.5.9 - Draw evidence from literary or informational texts to support analysis, reflection, and research.
- CCSS.ELA-Literacy.W.5.9.a - Apply grade 5 Reading standards to literature (e.g., "Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text (e.g., how characters interact)").

Range of Writing:

- CCSS.ELA-Literacy.W.5.10 - Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Speaking & Listening

Comprehension and Collaboration:

- CCSS.ELA-Literacy.SL.5.1 - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.
- CCSS.ELA-Literacy.SL.5.2 - Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

Presentation of Knowledge and Ideas:

- CCSS.ELA-Literacy.SL.5.4 - Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

- CCSS.ELA-Literacy.SL.5.5 - Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.

Language

Conventions of Standard English:

- CCSS.ELA-Literacy.L.5.1 - Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

Knowledge of Language:

- CCSS.ELA-Literacy.L.5.3 - Use knowledge of language and its conventions when writing, speaking, reading, or listening.

Vocabulary Acquisition and Use:

- CCSS.ELA-Literacy.L.5.4 - Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.
- CCSS.ELA-Literacy.L.5.5 - Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Standards - Sixth Grade

R is for Rebel is relevant in both history and language arts classes. It uses historical vocabulary, idioms, and imagery, and addresses Common Core standards such as:

Reading

Key Ideas and Details:

- CCSS.ELA-Literacy.RL.6.1 - Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- CCSS.ELA-Literacy.RL.6.2 - Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
- CCSS.ELA-Literacy.RL.6.3 - Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

Craft and Structure:

- CCSS.ELA-Literacy.RL.6.4 - Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone
- CCSS.ELA-Literacy.RL.6.5 - Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.
- CCSS.ELA-Literacy.RL.6.6 - Explain how an author develops the point of view of the narrator or speaker in a text.

Writing

Text Types and Purposes:

- CCSS.ELA-Literacy.W.6.1 - Write arguments to support claims with clear reasons and relevant evidence.
- CCSS.ELA-Literacy.W.6.2 - Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
- CCSS.ELA-Literacy.W.6.3 - Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

Production and Distribution of Writing:

- CCSS.ELA-Literacy.W.6.4 - Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)
- CCSS.ELA-Literacy.W.6.6 - Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.

Research to Build and Present Knowledge:

- CCSS.ELA-Literacy.W.6.7 - Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.
- CCSS.ELA-Literacy.W.6.8 - Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.
- CCSS.ELA-Literacy.W.6.9 - Draw evidence from literary or informational texts to support analysis, reflection, and research.

Range of Writing:

- CCSS.ELA-Literacy.W.6.10 - Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Speaking & Listening

Comprehension and Collaboration:

- CCSS.ELA-Literacy.SL.6.1 - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.

Presentation of Knowledge and Ideas:

- CCSS.ELA-Literacy.SL.6.4 - Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.
- CCSS.ELA-Literacy.SL.6.5 - Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.

- CCSS.ELA-Literacy.SL.6.6 - Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

Language

Conventions of Standard English:

- CCSS.ELA-Literacy.L.6.1 - Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

Knowledge of Language:

- CCSS.ELA-Literacy.L.6.3 - Use knowledge of language and its conventions when writing, speaking, reading, or listening.

Vocabulary Acquisition and Use:

- CCSS.ELA-Literacy.L.6.4 - Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, choosing flexibly from a range of strategies.
- CCSS.ELA-Literacy.L.6.5 - Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

History/Social Studies - Reading

- CCSS.ELA-Literacy.RH.6-8.4 - Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/ social studies.
- CCSS.ELA-Literacy.RH.6-8.6 - Identify aspects of a text that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).
- CCSS.ELA-Literacy.RH.6-8.8 - Distinguish among fact, opinion, and reasoned judgment in a text.

History/Social Studies - Writing

- CCSS.ELA-Literacy.WHST.6-8.1 - Write arguments focused on discipline-specific content.
- CCSS.ELA-Literacy.WHST.6-8.4 - Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

- CCSS.ELA-Literacy.WHST.6-8.6 - Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas clearly and efficiently.
- CCSS.ELA-Literacy.WHST.6-8.7 - Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.
- CCSS.ELA-Literacy.WHST.6-8.8 - Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.
- CCSS.ELA-Literacy.WHST.6-8.9 - Draw evidence from informational texts to support analysis, reflection, and research.
- CCSS.ELA-Literacy.WHST.6-8.10 - Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Standards - Seventh Grade

R is for Rebel is relevant in both history and language arts classes. It uses historical vocabulary, idioms, and imagery, and addresses Common Core standards such as:

Reading

Key Ideas and Details:

- CCSS.ELA-Literacy.RL.7.1 - Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- CCSS.ELA-Literacy.RL.7.2 - Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
- CCSS.ELA-Literacy.RL.7.3 - Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

Craft and Structure:

- CCSS.ELA-Literacy.RL.7.4 - Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

Writing

Text Types and Purposes:

- CCSS.ELA-Literacy.W.7.1 - Write arguments to support claims with clear reasons and relevant evidence.
- CCSS.ELA-Literacy.W.7.2 - Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
- CCSS.ELA-Literacy.W.7.3 - Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

Production and Distribution of Writing:

- CCSS.ELA-Literacy.W.7.4 - Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

- CCSS.ELA-Literacy.W.7.6 - Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.

Research to Build and Present Knowledge:

- CCSS.ELA-Literacy.W.7.7 - Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.
- CCSS.ELA-Literacy.W.7.8 - Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.
- CCSS.ELA-Literacy.W.7.9 - Draw evidence from literary or informational texts to support analysis, reflection, and research.

Range of Writing:

- CCSS.ELA-Literacy.W.7.10 - Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Speaking & Listening

Comprehension and Collaboration:

- CCSS.ELA-Literacy.SL.7.1 - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.
- CCSS.ELA-Literacy.SL.7.2 - Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.
- CCSS.ELA-Literacy.SL.7.3 - Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.

Presentation of Knowledge and Ideas:

- CCSS.ELA-Literacy.SL.7.4 - Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.

- CCSS.ELA-Literacy.SL.7.5 - Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.
- CCSS.ELA-Literacy.SL.7.6 - Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

Language

Conventions of Standard English:

- CCSS.ELA-Literacy.L.7.1 - Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- CCSS.ELA-Literacy.L.7.2 - Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Knowledge of Language:

- CCSS.ELA-Literacy.L.7.3 - Use knowledge of language and its conventions when writing, speaking, reading, or listening.

Vocabulary Acquisition and Use:

- CCSS.ELA-Literacy.L.7.4 - Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 7 reading and content, choosing flexibly from a range of strategies.
- CCSS.ELA-Literacy.L.7.5 - Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- CCSS.ELA-Literacy.L.7.6 - Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

History/Social Studies - Reading

- CCSS.ELA-Literacy.RH.6-8.4 - Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.
- CCSS.ELA-Literacy.RH.6-8.6 - Identify aspects of a text that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).
- CCSS.ELA-Literacy.RH.6-8.8 - Distinguish among fact, opinion, and reasoned judgment in a text.

History/Social Studies - Writing

- CCSS.ELA-Literacy.WHST.6-8.1 - Write arguments focused on discipline-specific content.
- CCSS.ELA-Literacy.WHST.6-8.4 - Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- CCSS.ELA-Literacy.WHST.6-8.6 - Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas clearly and efficiently.
- CCSS.ELA-Literacy.WHST.6-8.7 - Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.
- CCSS.ELA-Literacy.WHST.6-8.8 - Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.
- CCSS.ELA-Literacy.WHST.6-8.9 - Draw evidence from informational texts to support analysis, reflection, and research.
- CCSS.ELA-Literacy.WHST.6-8.10 - Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Standards - Eighth Grade

R is for Rebel is relevant in both history and language arts classes. It uses historical vocabulary, idioms, and imagery, and addresses Common Core standards such as:

Reading

Key Ideas and Details:

- CCSS.ELA-Literacy.RL.8.1 - Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
- CCSS.ELA-Literacy.RL.8.2 - Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.
- CCSS.ELA-Literacy.RL.8.3 - Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

Craft and Structure:

- CCSS.ELA-Literacy.RL.8.4 - Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.
- CCSS.ELA-Literacy.RL.8.6 - Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.

Writing

Text Types and Purposes:

- CCSS.ELA-Literacy.W.8.1 - Write arguments to support claims with clear reasons and relevant evidence.
- CCSS.ELA-Literacy.W.8.2 - Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
- CCSS.ELA-Literacy.W.8.3 - Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

Production and Distribution of Writing:

- CCSS.ELA-Literacy.W.8.4 - Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)
- CCSS.ELA-Literacy.W.8.6 - Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.

Research to Build and Present Knowledge:

- CCSS.ELA-Literacy.W.8.7 - Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.
- CCSS.ELA-Literacy.W.8.8 - Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.
- CCSS.ELA-Literacy.W.8.9 - Draw evidence from literary or informational texts to support analysis, reflection, and research.

Range of Writing:

- CCSS.ELA-Literacy.W.8.10 - Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Speaking & Listening

Comprehension and Collaboration:

- CCSS.ELA-Literacy.SL.8.1 - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.
- CCSS.ELA-Literacy.SL.8.2 - Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.
- CCSS.ELA-Literacy.SL.8.3 - Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced.

Presentation of Knowledge and Ideas:

- CCSS.ELA-Literacy.SL.8.4 - Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.
- CCSS.ELA-Literacy.SL.8.5 - Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.
- CCSS.ELA-Literacy.SL.8.6 - Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

Language

Conventions of Standard English:

- CCSS.ELA-Literacy.L.8.1 - Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- CCSS.ELA-Literacy.L.8.2 - Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Knowledge of Language:

- CCSS.ELA-Literacy.L.8.3 - Use knowledge of language and its conventions when writing, speaking, reading, or listening.

Vocabulary Acquisition and Use:

- CCSS.ELA-Literacy.L.8.4 - Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 8 reading and content, choosing flexibly from a range of strategies.
- CCSS.ELA-Literacy.L.8.5 - Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- CCSS.ELA-Literacy.L.8.6 - Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

History/Social Studies - Reading

- CCSS.ELA-Literacy.RH.6-8.4 - Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.
- CCSS.ELA-Literacy.RH.6-8.6 - Identify aspects of a text that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).

- CCSS.ELA-Literacy.RH.6-8.8 - Distinguish among fact, opinion, and reasoned judgment in a text.

History/Social Studies - Writing

- CCSS.ELA-Literacy.WHST.6-8.1 - Write arguments focused on discipline-specific content.
- CCSS.ELA-Literacy.WHST.6-8.4 - Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- CCSS.ELA-Literacy.WHST.6-8.6 - Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas clearly and efficiently.
- CCSS.ELA-Literacy.WHST.6-8.7 - Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.
- CCSS.ELA-Literacy.WHST.6-8.8 - Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.
- CCSS.ELA-Literacy.WHST.6-8.9 - Draw evidence from informational texts to support analysis, reflection, and research.
- CCSS.ELA-Literacy.WHST.6-8.10 - Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Resources

Primers

Background Information

- Early Children's Books - Background - http://www.lib.udel.edu/ud/spec/exhibits/alphabet/01_child.html
- Historical Textbooks - <http://ocp.hul.harvard.edu/reading/textbooks.html>

Examples

- The New England Primer - <http://www.indiana.edu/~liblilly/NewEnglandPrimerWeb/alpha.html>
- The Comic Military Alphabet - <https://babel.hathitrust.org/cgi/pt?id=hvd.32044088085295;view=2up;seq=1>
- Anti-Slavery Primer - <http://www.kuriositas.com/2013/07/the-anti-slavery-alphabet-remarkable.html>
- Primers (via Harvard University Library) - <http://ocp.hul.harvard.edu/reading/vcsearch.php?cat=primers>
- Nineteenth-century schoolbooks (via the University of Pittsburgh) - <http://digital.library.pitt.edu/nietz/index.html>

Protest Songs

Background Information

- Songs of War: The Evolution of Protest Music in the United States - <http://harvardpolitics.com/covers/songs-of-war-the-evolution-of-protest-music-in-the-united-states/>
- The Sixties and Protest Music - <https://www.gilderlehrman.org/history-by-era/sixties/essays/protest-music-1960s>
- The history of American protest music, from "Yankee Doodle" to Kendrick Lamar - <https://www.vox.com/culture/2017/4/12/14462948/protest-music-history-america-trump-beyonce-dylan-misty>
- This is what protest sounds like - <http://www.cnn.com/2017/04/20/us/soundtracks-protest-music-evolution/index.html>

Examples

- "I Didn't Raise My Boy To Be a Soldier" by Alfred Bryan (1915)
 - Context & Lyrics: <http://historymatters.gmu.edu/d/4942>;
<https://www.loc.gov/item/ihas.100008457/>

- Clip: https://www.youtube.com/watch?v=L0XNW34X2_Q
- “Strange Fruit” by Abel Meeropol (1937)
 - Context & Lyrics: <http://www.npr.org/2012/09/05/158933012/the-strange-story-of-the-man-behind-strange-fruit>
 - Clip: <https://youtu.be/h4ZyuULy9zs>
- “Deportee (The Plane Wreck at Los Gatos)” by Woody Guthrie (1948)
 - Context: <http://www.npr.org/sections/latino/2017/02/23/516609698/all-they-will-call-you-a-writer-gives-woody-guthries-deportees-their-names-back>; <http://www.latimes.com/local/la-me-deportees-guthrie-20130710-dto-htmlstory.html>
 - Lyrics: http://www.woodyguthrie.org/Lyrics/Plane_Wreck_At_Los_Gatos.htm
 - Clip: <https://www.youtube.com/watch?v=d9mbn3o1LZ0>
- “Backlash Blues” by Nina Simone (1967)
 - Context: <https://shadowproof.com/2017/05/31/five-songs-resistance-nina-simone/>
 - Lyrics: <https://www.azlyrics.com/lyrics/ninasimone/thebacklashblues.html>
 - Clip: <https://www.youtube.com/watch?v=UVNmvhX-aOQ>
- “The Men Behind the Wire” by Paddy McGuigan (1971)
 - Context: <http://www.theirishstory.com/2012/08/10/today-in-irish-history-9-august-1971-internment-is-introduced-in-northern-ireland/#.Wck8hcZrzIU>
 - Lyrics: <https://www.antiwarsonsongs.org/canzone.php?lang=en&id=3336>
 - Clip: <https://www.youtube.com/watch?v=nQK8xql7SUs>
- Free Nelson Mandela by Jerry Dammers (1984)
 - Context: <http://www.cnn.com/2013/12/06/showbiz/south-africa-mandela-protest-song/index.html>
 - Lyrics: http://lyrics.wikia.com/wiki/The_Specials:Free_Nelson_Mandela
 - Clip: <https://www.youtube.com/watch?v=AgcTvoWjZJU>
- “Sefr” by Haitham Nabil (2011)
 - Context & Lyrics: http://www.huffingtonpost.com/hani-almadhoun/lyrics-of-the-egyptian-re_b_822117.html
 - Clip: https://www.youtube.com/watch?v=4901R4LWz_I
- Stand Up/Stand N Rock by Hip Hop Caucus & Taboo (2016)

- Context: <https://entitleblog.org/2017/03/16/weaving-spaces-of-indigenous-resistance-through-music-an-environmental-justice-perspective/>
- Clip: <https://www.youtube.com/watch?v=Onyk7guvHK8>

Oral Histories

- African-American Migration to Philadelphia - https://libdigital.temple.edu/oralhistories/african_american_migration_oral_histories
- Middletown Digital Oral History Collections - <http://libx.bsu.edu/cdm/landingpage/collection/MidOrHis>
- Concentration Camp Liberators Oral History Project - <http://digital.lib.usf.edu/ohp-liberators>
- September 11th (via Storycorps) - <https://storycorps.org/listen/?collection=september-11th>

“Original” Names

Denali / Mt. McKinley

- <https://www.nytimes.com/2015/08/31/us/mount-mckinley-will-be-renamed-denali.html>
- <https://www.nps.gov/dena/learn/historyculture/denali-origins.htm>
- <https://www.nbcnews.com/news/us-news/mckinley-denali-how-mountains-renaming-got-tied-politics-n418811>

Uluru / Ayers Rock

- <https://placenames.nt.gov.au/policies/dualnaming>
- <http://www.smh.com.au/nsw/thirty-years-on-from-the-ayers-rock-handback-intercultural-strains-still-persist-20151022-gkfops.html>

Pretoria / Tshwane

- <http://www.sahistory.org.za/article/pretoria-tshwane-naming-city>
- <https://www.irishtimes.com/news/name-change-for-pretoria-causes-heated-debate-1.453244>
- <https://www.theguardian.com/world/2006/oct/10/worlddispatch.southafrica>

Ongoing Conversations

- <http://www.sbs.com.au/nitv/nitv-news/article/2017/08/29/queensland-moves-remove-racist-place-names-such-n-creek>

- <https://www.usatoday.com/story/news/politics/2015/09/20/after-denali-name-change-attention-turns-south-dakotas-harney-peak/71925332/>
- <http://www.npr.org/templates/story/story.php?storyId=146501063>
- <https://www.nps.gov/deto/learn/historyculture/devils-tower-proposals-to-change-the-name.htm>

Inspirational People

- Inspiring Stories: 9 Ordinary People Who Changed History - <https://www.rd.com/true-stories/inspiring/inspiring-stories-9-ordinary-people-who-changed-history/>
- 10 revolutionary acts of courage by ordinary people - <https://matadornetwork.com/bnt/10-revolutionary-acts-of-courage-by-ordinary-people/>
- People who fought for Human Rights / Civil Rights - <http://www.biographyonline.net/people/famous/human-rights.html>

Reproducibles

Anticipation Guide

“What is History?” Log

Word Detective

Historical Perspective

P is for Primer - Historical Primer Project

- Teacher Version
- Student Version
- Grading Rubric

Anticipation Guide

Name: _____

Instructions: Make a checkmark in the **Before Reading** column next to the statements you agree with, and make an X next to those you disagree with. There are no right or wrong answers, but you must decide one way or another. When we are finished with the book, you will have a chance to respond again in the second column.

Before Reading	After Reading	Statement
		History is a simple record of events that happened in the past.
		A leader is someone who tells people what to do and they do it.
		Violence is ultimately the most effective method for resisting injustice.
		Schools are designed to make you a better person.
		With enough force, it's possible to completely conquer another culture.

What is History?

Name: _____

As you read *R is for Rebel*, write an answer to the question “What is History?” at different points in the story. Record events or situations from the text that contribute to your response, and note the page numbers of these events.

What is History?	Text Clues/Observations	Page Number

Word Detective

Name _____

As you read, find and record words that are unfamiliar to you. Try to figure out the meaning of these words by using *context*--how the unusual word is used in the sentence. Then look up the words in a dictionary and write a definition for each. Please use your own phrasing; don't simply copy from the dictionary entry. In your group, talk about the words and their meanings. Here are some things you might talk about:

- I thought this word meant . . . but then I found out . . .
- This word was tricky because . . .
- This word was important because . . .

Word:	
Page number:	
Sentence it was found in:	
Meaning in this context:	
Dictionary definition:	
Word:	
Page number:	
Sentence it was found in:	
Meaning in this context:	

Dictionary definition:	
Word:	
Page number:	
Sentence it was found in:	
Meaning in this context:	
Dictionary definition:	

P IS FOR PRIMER

Students will demonstrate their understanding of key elements, concepts, and events of some aspect of history by creating a primer that combines evidence and images. To maximize cross-disciplinary utility, these historical topics can be drawn from the relevant social studies curriculum.

Learning Goals:

- Create and use a research question to identify key elements of a civilization, region, or era
- Evaluate the significance of information used to situate that civilization, region, or era in history and understand its relevance
- Conduct research (both print and online) and cite sources appropriately

Outcome:

Students will produce a primer with a visual component and a written component as described below. Students will be evaluated on a rubric based on content and presentation.

Relevant Standards:

Sixth Grade	Seventh Grade	Eighth Grade
CCSS.ELA-Literacy.W.6.1	CCSS.ELA-Literacy.W.7.1	CCSS.ELA-Literacy.W.8.1
CCSS.ELA-Literacy.W.6.2	CCSS.ELA-Literacy.W.7.2	CCSS.ELA-Literacy.W.8.2
CCSS.ELA-Literacy.W.6.4	CCSS.ELA-Literacy.W.7.4	CCSS.ELA-Literacy.W.8.4
CCSS.ELA-Literacy.W.6.7	CCSS.ELA-Literacy.W.7.7	CCSS.ELA-Literacy.W.8.7
CCSS.ELA-Literacy.W.6.8	CCSS.ELA-Literacy.W.7.8	CCSS.ELA-Literacy.W.8.8
CCSS.ELA-Literacy.W.6.9	CCSS.ELA-Literacy.W.7.9	CCSS.ELA-Literacy.W.8.9
CCSS.ELA-Literacy.W.6.10	CCSS.ELA-Literacy.W.7.10	CCSS.ELA-Literacy.W.8.10
CCSS.ELA-Literacy.SL.6.4	CCSS.ELA-Literacy.SL.7.4	CCSS.ELA-Literacy.SL.8.4
CCSS.ELA-Literacy.SL.6.5	CCSS.ELA-Literacy.SL.7.5	CCSS.ELA-Literacy.SL.8.5
CCSS.ELA-Literacy.L.6.1	CCSS.ELA-Literacy.L.7.1	CCSS.ELA-Literacy.L.8.1
CCSS.ELA-Literacy.L.6.3	CCSS.ELA-Literacy.L.7.3	CCSS.ELA-Literacy.L.8.3

Assignment:

- Students will choose a civilization, historical era, or significant event (such as ancient Egypt, the Han Dynasty, or the American Civil War) about which to

write. Alternately, teachers will assign topics or offer students a list from which to choose.

- Students will create a primer with at least six pages that showcases the most important aspects of their topic, each featuring a different letter of the alphabet. Each page should include an image that illustrates the aspect and at least three sentences that describe it. Evidence gathered through research will be cited appropriately.
- If possible, students will share their primers with younger children and introduce them to their historical topics, using a storytelling approach.
- Optional: Use this opportunity to incorporate a lesson on bookbinding and have students create their primers as hand-bound books. A tutorial is available on the author's website.

P IS FOR PRIMER

You are a historian who has been hired to make a primer on a historical topic for early learners. You want to make sure your primer is interesting, but also uses evidence responsibly so children from all different backgrounds can relate to it. You also want to capture the most important parts of your topic, since primers are short and you won't have a lot of space.

Assignment:

- Choose a civilization, historical era, or event from the list provided.
- Research your topic and select at least six people, places, or things that showcase the most important aspects of your topic. (You may choose more than six if you want.)
 - As you research, think carefully about historical bias and be sure the things you're selecting represent a variety of points of view.
 - Each of your people, places, and things should begin with a different letter of the alphabet.
- Create a primer with at least six pages using this research. Each of your pages should feature a different letter of the alphabet, in the style of a primer. Remember that a primer is meant for learners. Each page must include:
 - At least three complete sentences about the person, place or thing, describing what it is and why you chose it. At least one of these sentences must incorporate evidence from your research that is cited appropriately.
 - At least one illustration that will help a learner understand the person, place, or thing discussed on the page. Your drawings don't have to be perfect, but they have to show you've put some effort into them. They have to show *intent*.

When you are finished, you will be graded on how complete your project is, your use of evidence (facts), and how well your project is organized and presented.

P IS FOR PRIMER

Sample Grading Rubric

Name: _____

Topic: _____

Content Checklist	4 - Exemplary	3 - Accomplished	2 - Developing	1 - Beginning
Six Pages Are six pages present?	More than six pages are present.	Six pages are present.	3-5 pages are present.	Two or fewer pages are present.
Three Sentences Are three full sentences describing the topic present, and is the content original? Does the content fulfill the assignment?	More than three complete sentences describing the topic are present on each page. Content reveals an extraordinary level of research, creativity, and/or detail. Content logically fulfills the assignment.	Three complete sentences describing the topic are present on each page. Content is appropriate, and presented neatly and meaningfully. Content logically fulfills the assignment.	Two or fewer sentences are present on each page and/or they are not complete sentences. Not all content may fulfill the assignment.	One or fewer sentences are present on each page and/or they are not complete sentences. A score of 1 may be given if unoriginal content is present.* Not all content may fulfill the assignment.
Use of Evidence Is evidence from outside sources present in at least one sentence per page, and are the sources properly cited? Does the content fulfill the assignment?	More than one sentence per page includes evidence. Citations are present and correct. Content reveals an extraordinary level of research, creativity, and/or detail. Content logically fulfills the assignment.	At least one sentence per page includes evidence. Citations are present and correct (or mostly correct). Content is appropriate, and presented neatly and meaningfully. Content logically fulfills the assignment.	Not all pages include a sentence with evidence, and/or the evidence presented may not fulfill the assignment. Citations are not present and/or significantly not correct.	No evidence is presented and/or the evidence present is unclear to a degree that is confusing. A score of 1 may be given if unoriginal content is present. Not all content may fulfill the assignment. Citations are not present and/or significantly not correct.
Illustrations Does each page include an illustration appropriate to the text and drawn with intent?	Each page includes more than one illustration. Drawings may reveal an extraordinary level of research, creativity, and/or detail.	Each page includes an illustration. Drawings are appropriate and show intent.	Not all pages include an illustration and/or drawings do not support the content and/or do not show intent.	No illustrations are present and/or drawings do not support the content and/or do not show intent. A score of 1 may be given if unoriginal content is present.

<p>Style and Conventions</p> <ul style="list-style-type: none"> - Correct spelling - Correct grammar - Correct punctuation - Readable sentences that flow nicely 	<p>Few and/or minor errors (or no errors) in any area. Writing is clear, vivid, and sophisticated, and the ideas are exceptionally presented.</p>	<p>Writing meets standard across the content, and the ideas are clearly presented. Light editing necessary.</p>	<p>Numerous errors across the content. The ideas are not presented clearly and/or the sentences are difficult to follow.</p>	<p>Significant errors across all content. The ideas do not relate to one another and the writing is confusing. A score of 1 may be given if unoriginal content is present.</p>
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*A few words about unoriginal content

“Unoriginal content” is any information in your project that has been copied word for word from a book or a website, even if you cite the source properly. When you are doing research for a project, it is your job to take the information you discover, think about it, then write it in a way that shows what you learned. When you copy someone else’s words exactly as they appear in the original source, you are not showing that you’ve learned anything. I’m unable to give you a grade because the work is not your own. Putting unoriginal content in your project is also considered plagiarism and in violation of our school’s academic honesty statement.

How to create original content from a source:

Source: http://www.arabianhorses.org/education/education_history_intro.asp

Source passage: “For thousands of years, Arabians lived among the desert tribes of the Arabian peninsula, bred by the Bedouins as war mounts for long treks and quick forays into enemy camps. In these harsh desert conditions evolved the Arabian with its large lung capacity and incredible endurance.”

Sample content created from the original:

“The Bedouins were a desert tribe that used Arabian horses in wars and raids.”

“The Arabian breed developed in the desert, so these horses can run long distances.”

PRAISE FOR *R IS FOR REBEL*

“An empowering and timely story about resistance.” - Booklist

“Themes of the cost of freedom and the power of identity shine through in powerful ways [...] that will stick with readers.” ~ School Library Journal

ABOUT THE AUTHOR

J. Anderson Coats is the author of *The Wicked and the Just*, one of Kirkus's Best Teen Books of 2012, a 2013 YALSA Best for Young Adults (BFYA) winner, and a School Library Journal Best Books of 2012 selection. It also won the 2013 Washington State Book Award for Young Adults. Her newest book is *R is for Rebel* (Atheneum Books for Young Readers, 2018), a middle-grade novel about coercion and resistance in a reform school in a fictional occupied country. Her short story, "Mother Carey's Table," appeared in *A Tyranny of Petticoats: 15 Stories of Belles, Bank Robbers, and Other Badass Girls* (Candlewick, 2016). She is also the author of *The Many Reflections of Miss Jane Deming*, a middle-grade novel set in Washington Territory in the 1860s, which was a 2017 Junior Library Guild selection and one of Kirkus Reviews' Best Historical Middle-Grade Books of 2017.