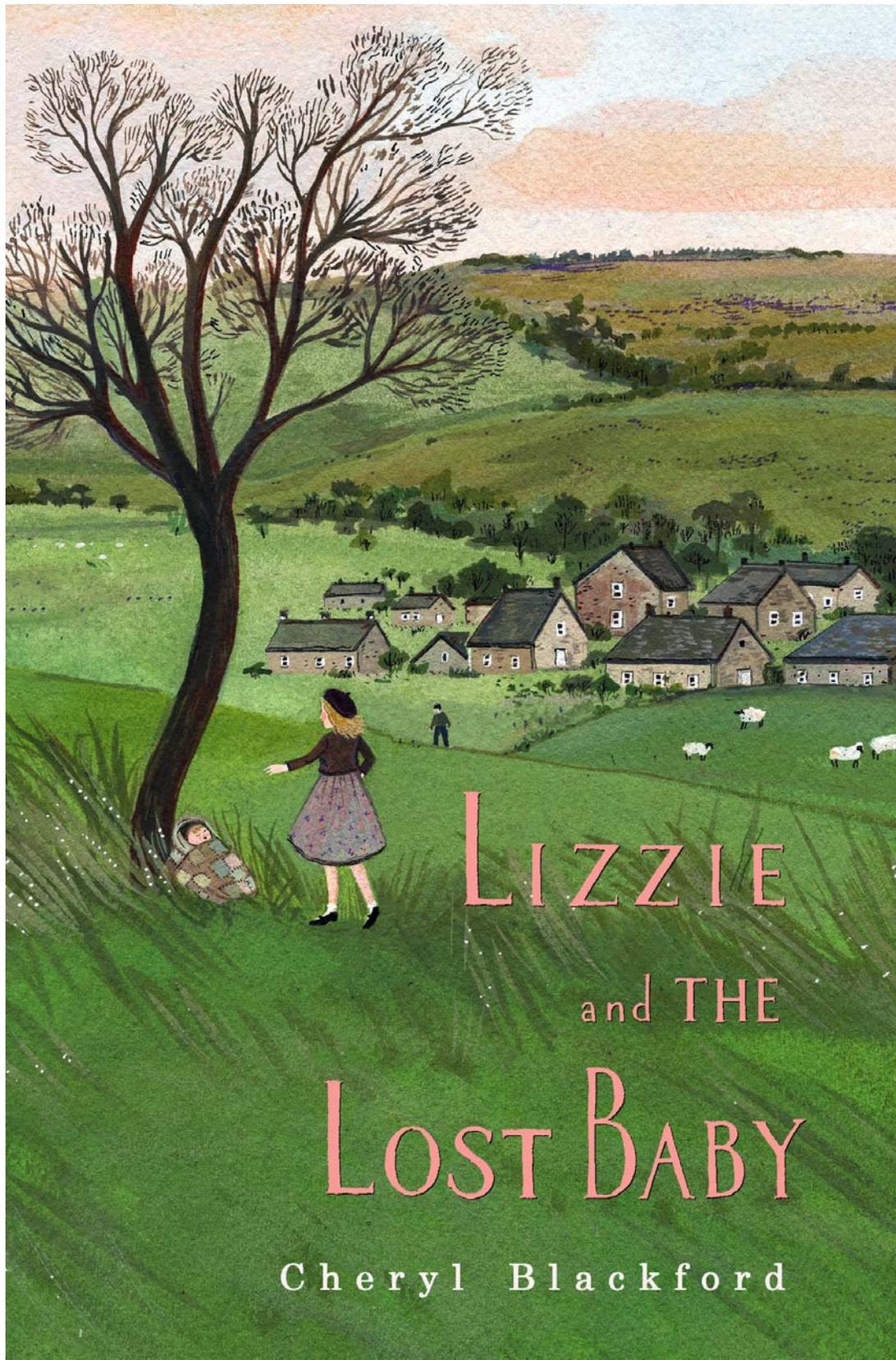


An Educator's Guide



The lesson plans in this guide are aligned to Common Core State Standards for Grades 5-7.

Lizzie and The Lost Baby is a work of historical fiction set in Yorkshire, England at the beginning of World War II. Lizzie Dewhust is an evacuee from Hull, sent with her younger brother Peter to live with strangers in Swainedale, a Yorkshire valley. On her first day in the dale Lizzie finds an abandoned baby in a field and sets in motion a disastrous series of events. In her quest to find the baby's family, Lizzie befriends Elijah, a gypsy boy, and alienates Madge the cantankerous sister of Lizzie's host, Elsie.

Students will grapple with themes of prejudice, abandonment, guilt, shame, and compassion as Lizzie struggles to find the courage to do the right thing.

Praise for **LIZZIE AND THE LOST BABY**

"Blackford's debut is an atmospheric, emotion-filled journey ..." "Blackford alludes throughout to *The Secret Garden*, Lizzie's favorite book, and this promising novel has a similar setting and thought-provoking plot written in simple but affecting language." — Publishers Weekly.

"Blackford draws on her love of rural Yorkshire in her warmhearted debut novel for young readers." "This is a well-told story of two young people making difficult choices on their own." — Bookpage.

"Blackford portrays even minor characters deftly and often shows the reasons behind their actions. The third-person narrative sometimes switches from Lizzie's point of view to Elijah's, giving readers a more balanced account of events and an insider's view of the Roma camp. A satisfying chapter book with a well-realized historical setting and a stout-hearted heroine." — Booklist.

"Blackford writes smoothly in third-person chapters that shift between Lizzie (in which Elijah and his people are called Gypsies) and Elijah (in which they are called Travelers), and her historical details are well-done ..." — Kirkus

"Blackford's straight-to-the-heart prose brings a Yorkshire village and its inhabitants lovingly to life in this sweet and tender story. It's impossible not to be smitten with Lizzie, who finds not only a lost baby, but courage, friendship, justice, and a way forward in her new life." — Margi Preus, New York Times best-selling author and Newbery Honor Winner of *Heart of a Samurai*.

About This Guide

The *Lizzie and The Lost Baby* educator's guide suggests a variety of curriculum-related activities as well as referencing common core standards for English Language Arts (CSS ELA).

Before You Read the Story

To encourage curiosity about the story, setting and themes of *Lizzie and The Lost Baby*, promote pre-reading and preliminary research activities with your students. Note: Some of the themes in *Lizzie and The Lost Baby*, and the historical facts associated with those themes, are difficult. Please proceed with caution when discussing and researching the cause and effects of bigotry, prejudice, imprisonment and genocide.

Activity suggestions:

- To give students a sense of setting:
 - Create a display of photographs of life in World War II England. Include pictures of evacuees if possible.
 - Create a display of photographs of Yorkshire, both past and present. Be sure to include photos of rural life and city life (Hull if possible) for contrast.
 - Have students view online or printed maps of Great Britain and Europe. Swainedale is an imaginary valley based upon actual valleys in the North York Moors. Locate England, Yorkshire, the North York Moors and the city of Kingston Upon Hull (Hull) on a map of Great Britain.
 - Have students view online or printed maps of Europe. Locate Germany and Hull. Note the confluence of the River Hull with the Humber estuary. Discuss how the rivers would make it easy for German planes to find Hull on a moonlit night despite the fact that all city lights were blacked out.
- Create a display of photographs of Gypsy/Traveller/Roma life in England, both past and present. Include photos of Gypsy Cob horses, vardos (wagons), Royal Crown Derby china (collected by Gypsies), and typical Gypsy occupations of the period if possible.
- Provide a reading list of age-appropriate books about war, with a focus on World War II events. Examples: *A Frost In The Night* by Edith Baer, *Anne Frank: The Diary of a Young Girl* by Anne Frank and B.M. Mooyaart, *The Klipfish Code* by Mary Casanova, *The War That Saved My Life* by Kimberly Brubaker Bradley, *Paper Wishes* by Lois Sepahban, *Shadow on the Mountain* by Margi Preus, *Echo* by Pam Munoz Ryan, *Warriors in the Crossfire* by Nancy Bo Flood, *A Long Walk to Water* by Linda Sue Park, *Sachiko: A Nagasaki Bomb Survivor's Story* by Caren Stelson.
 - Engage the class and/or small groups of students in discussion about the themes included in the story. For example:
Adults are always right; children should not question what adults say or do.
People who are different from you are outsiders; you do not need to treat outsiders with respect.
Is it ever right to lie?
- For fun, make a chart contrasting English-language words used in England with those used in the US. For example, "sweets" in England are "candy" in the US, "biscuits" in England are "cookies" in the US. The Yorkshire dialect is striking and includes words of its own. Have the children find examples of Yorkshire words in online sources. Note: There is more than one dialect in Yorkshire. This is complicated!

Common Core Standard Connections

Reading: Literature

Key Ideas and Details

- Ask students to write down the main idea of the story and describe the key details that support that idea, using examples from the text.
- Ask a series of who, what, why, when, where, how questions to determine students' understanding of key events in the story. Examples: Why are Lizzie and Peter evacuated? Who are Elijah and his family? How do the villagers treat Elijah and his family? Why does Bill make Elijah leave Rose?
- Have students work individually or in small groups to compare Lizzie's life with Elijah's life. How are they similar or different? Use specific examples from the story. Students could write a report or create a diagram to illustrate their findings.
- Have students work individually or in small groups to create pictures or models of how they imagine Lizzie's and Elijah's homes. Use quotations from the text to support their ideas. Have students imagine and then describe what it would be like to live in a home as small as Elijah's using sensory descriptions. What would they put in their home? Working individually or in small groups, have students find places in the text where the setting influences or reflects the mood of the story and/or a character's behavior.

CCSS.ELA-Literacy.RL.5.2, 6.2, 7.2, 8.2; CCSS.ELA-Literacy.RL.5.3, 6.3, 7.3, 8.3

Reading: Literature

Integration of Knowledge and Ideas

- Pair *Lizzie and The Lost Baby* with *The War That Saved My Life*. (Note: Any of the books from the list at the beginning of this guide could be used in this activity.) Have students work individually or in small groups to do the following:
 - Identify the historical details about WWII revealed in each book? What are the similarities and differences?
 - Compare Lizzie's and Ada's home lives before and after their evacuation. What do students think each of them wants when they are first evacuated?
 - Lizzie and Ada are both evacuated with their younger brothers. How are their evacuation experiences similar or different?
- Stories in children's books describe war from different perspectives. Have individual students choose a book with a theme based on war (a selection is listed at the beginning of this guide). Students write a brief report on a topic associated with the consequences of war (such as dislocation, internment, refugees, food shortages) using examples from the book they've chosen.
- Have students conduct research and compare Lizzie's experiences of evacuation with the historical account of a real person.

CCSS.ELA-Literacy.RL.5.9, 6.9, 7.9

Reading: Literature

Craft and Structure

Selected vocabulary words: *corrugated* (p3), *satchel* (p4), *drizzle* (p7), *terrier* (p7), *illiterate* (p8), *loitering* (p8), *nowt* (p8), *threepenny bit* (p9), *eaves* (p9), *wagon* (p9), *pub* (p10), *hawking* (p11), *clothes pegs* (p11), *sixpence* (p12), *tweed* (p14), *spectacles* (p14), *billeted* (p15), *flagstone* (p19), *cardigan* (p20), *evacuees* (p20), *turnip* (p21), *potted meat* (p21), *blackout curtains* (p22), *porridge* (p27), *disheveled* (p27), *brass* (p28), *moss* (p28), *undulating* (p28), *moorland* (p28), *mucus* (p29), *wellington boots* (p29), *refugee* (p31), *Nazis* (p31), *fleece* (p32), *dripping* (p32), *postbox* (p32), *cob* (p34), *nickered* (p34), *withers* (p34), *haggling* (p34), *mane* (p35), *beck* (p38), *snares* (p39), *trousers* (p41), *superstition* (p41), *lane* (p42), *pungent* (p42), *mewling* (p43), *billowed* (p43), *stile* (p43), *thistle* (p44), *cowpat* (p44), *manure* (p45), *handkerchief* (p45), *quilt* (p45), *dappled* (p45), *nappy* (p46), *abandon* (p47), *meadow* (p48), *albino* (p49), *ferret* (p49), *corpse* (p49), *inquisitive* (p50), *poaching* (p50), *vaulted* (p51), *nettles* (p52), *reverberated* (p55), *potholes* (p55), *handlebar* (p57), *gravestones* (p57), *nasturtiums* (p57), *petunias* (p57), *lobelia* (p57), *kettle* (p59), *cowardice* (p61), *blackmail* (p62), *gorgio* (p63), *rickety* (p64), *bairns* (p65), *dissent* (p65), *disgrace* (p66), *shun* (p66), *banish* (p67), *trill* (p67), *thrush* (p67), *tethered* (p68), *enormous* (p70), *snout* (p70), *scowl* (p70), *clod* (p71), *scrawny* (p71), *grimy* (p71), *cricket* (p71), *wicket* (p71), *horseshoe* (p71), *invade* (p73), *irresponsible* (p74), *nippers* (p74), *rationed* (p75), *harness* (p76), *parapet* (p78), *clothes pegs* (p79), *hedge* (p80), *tendrils* (p90), *wellies* (p94), *pneumonia* (p96), *spine* (p97), *bracken* (p105), *heather* (p105), *sentinel* (p106), *frond* (p106), *shooting blind* (p106), *lichen* (p112), *tousled* (p123), *wuthering* (p125), *lavender* (p128), *balacava* (p129), *drainpipe* (p133), *knitting* (p135), *furtive* (p140), *trotter* (p141), *coal* (p142), *chortle* (p143), *pram* (p143), *kushti* (p150), *trespassing* (p151), *codswallop* (p158), *teapot* (p164), *translucent* (p165), *orphanage* (p171), *brusque* (p171)

- Working as individuals or in small groups, students choose three or four words from the vocabulary list. Students use online sources (including those that explain British terms) to find the meaning of the words and/or:
 - Write a paragraph including the word.
 - Draw a scene of something that includes the word.
 - Teach the meaning of the words to the class using a non-linguistic means (sketch, model, short skit, etc.).
- Create an illustrated glossary of the chosen words.
 - Let students work in small groups. Have the groups identify words from the vocabulary list that they believe are specific to British English. Have them explain their thinking and then use online sources (including those that explain British terms) to find the meaning of the words they selected.
- Elijah and his family are Gypsies who experience prejudice from the local people. Have students, working as individuals or in groups, define *prejudice* and associated words (such as discrimination, bigotry, genocide, xenophobia). Have students include examples of discrimination based upon their own knowledge or observation.
- *Lizzie and The Lost Baby* is told from the points of view of both Lizzie and Elijah. Let students work individually or in groups to:
 - Show how Lizzie and Elijah see the same event in different ways using examples from the story.
 - Describe how the plot unfolds from Lizzie's and Elijah's perspectives and how it moves toward a resolution.
- In a class discussion, analyze how differences in the points of view of Lizzie and Elijah add to the suspense of the story. Use examples from the text.

CCSS.ELA-Literacy.RL.6.3; CCSS.ELA-Literacy.RL.5.4, CCSS.ELA-Literacy.RL.5.6, 6.6, 7.6, 8.6

Reading: Informational Text

Integration of Knowledge and Ideas

- Have students work individually or in small groups to research evacuation in World War II England using online sources. Have students write a brief report about their findings answering such questions as: Why do you think the British government wanted people to move from cities to the country? What do you think were the advantages and disadvantages of moving from the city to the country in wartime? How do you think you would feel about being evacuated during wartime?
- Ordinary life in World War II England was made more difficult because of the war. For example, people had to build air raid shelters in their homes or gardens and certain goods and foods were rationed. Working in small groups, have students research one aspect of wartime England. Have students present their findings in the form of a report, an illustration, a model or a skit.
- In WWII England, evacuees were cut off from their families. Have students work individually or in small groups to research how family members communicated with one another during World War II. Students should compare and contrast their findings with modern methods of communication.
 - How did Lizzie communicate with her family? Have students imagine they are evacuees and write a letter to a family member.
- What was the Kinder Transport? Have students work individually or in small groups to research the Kinder Transport using online sources and then describe which character in *Lizzie and The Lost Baby* was a beneficiary of the Kinder Transport.
- Have students conduct online research to identify areas of the world where children are currently in danger or are losing their homes as a result of war. Students should write a brief report about their findings.
- Elijah and his family are Gypsies who experience prejudice from the local people. Engage the class in discussions about why Elijah's family experienced such discrimination. Have students conduct online research to determine whether such discrimination against gypsies exists today in England or the rest of Europe. Students present their findings in brief illustrated reports.
- In World War II the Nazi regime in Germany conducted genocide against specific groups of people. Working individually or in small groups have students conduct online research to find out which groups were targeted and create reports about their findings.

CCSS.ELA-Literacy.RI.5.8, RI 6.7, RI 6.1, 7.1, CCSS.ELA-Literacy.RI.5.9, 7.9

Writing: Text Types and Purposes

Integration of Knowledge and Ideas

- After reading *Lizzie and The Lost Baby* have your students write opinion pieces using examples from the text to support their points of view on the following:
 - Was Lizzie right to disobey Madge?
 - Why did Elijah abandon Rose?
 - Why was Elsie so sad?
 - Why did the village boys throw stones at the Gypsies?

CCSS.ELA-Writing.RI.5.1, 6.1, 7.1

Note: Many of the Reading activities also meet Writing standards.

After Reading *Lizzie and The Lost Baby*

- Have students read *The Secret Garden* by Frances Hodgson Burnett. Working individually or in small groups students should complete reports to present to the class on one or more of the following topics. They can illustrate their reports with drawings or photographs.
 - Lizzie chose to bring *The Secret Garden* with her when she was evacuated. Why do you think Lizzie brings this book with her? Compare Mary Lennox's situation to Lizzie's. What similarities and differences can you find?
 - Compare Lizzie with Mary Lennox. What similarities and differences can you find?
 - Compare Elijah with Dickon. What similarities and differences can you find?
 - Compare Lizzie's new home with Mary Lennox's new home. What similarities and differences can you find? Where would you rather live if you had the choice?
 - Lizzie wrote letters home to her family.
 - Choose one of the main themes of the story and write a letter to Lizzie discussing it.
 - Choose one of the characters in *Lizzie and The Lost Baby* and write a letter to Lizzie in that character's voice. Explain to her why you took the actions described in the story. The letter should begin: "Dear Lizzie," and be written in the first person. Examples: Elsie writes to Lizzie explaining why she was so sad at the beginning of the book. Madge writes to Lizzie explaining why she was so angry. Peter writes to Lizzie telling her what he likes about living in the dale. Elijah writes to Lizzie telling her why his horse is so important to him. And why he had to sell her.
 - Choose a character other than Lizzie to send a letter to in your own voice. Write about any topic that interests you.
-

About the Author



Cheryl Blackford is the author of three third-grade non-fiction books and an award-winning picture book, *Hungry Coyote*. *Lizzie and The Lost Baby* is her first middle-grade novel. Born in England, she now lives in Minnesota where she loves exploring the outdoors.

You can learn more about Cheryl and her work at:
www.cherylblackford.com

A Q&A with the author of *Lizzie and The Lost Baby*

What inspired you to write *Lizzie and The Lost Baby*?

Setting is often the inspiration for my stories and I wanted to set this one in Yorkshire where I was born. I chose to model Swainedale on Rosedale in the North York Moors where my parents owned a home for many years. Rosedale is beautiful, especially when the heather is blooming and paints the moorland purple, and is one of my favorite places to hike. I had an idea that two sisters would find an abandoned baby but Lizzie sneaked into my mind and stayed there and I realized she was strong enough to carry the story by herself. I struggled for a long time with the thought that someone would abandon a baby; it's a dreadful thing to contemplate because the person who did it would have to be desperate or horrible. You'll have to read the story to find out who abandoned the baby and why.

Why did you choose to make Lizzie a wartime evacuee?

I wanted to remove Lizzie from the influence of her parents so that she would have to face her problems without their help. I've long wondered how the millions of children who were evacuated in World War II coped with the sudden removal from their families — with the homesickness and loneliness on top of the fear of war. Imagine you are ten years old and you wake up one day to be told your country is at war and you have to leave home immediately to live with complete strangers. I think I would have been very afraid. My research told me that some children from very poor backgrounds went to much better living circumstances and didn't want to return home at the end of the war while others were treated badly by their hosts. The experiences were as different as the children themselves.

Why did you choose to explore the specific themes of this book?

The lack of empathy between people who are different from one another concerns me — it can lead to ugly bigotry and prejudice. If you see someone as “different” or “less than” you, it makes it easier to discriminate against that person. Story is powerful — it's a way for children to see injustice and develop their own feelings about that — and I wanted to explore this theme within the safe confines of a story.

Themes of leaving home are common in my stories. I think that's because I'm an immigrant. I'm permanently caught between two worlds — between the home of my birth and my new home. When I'm in England people assume I'm American but in the US people can tell I'm from England. As of this year I have spent exactly half my life in each place and I have divided loyalties. I think many immigrants will tell you that we often feel we don't really belong in our birthplace or our adopted home any more. I chose to explore this theme through historical fiction but dislocation is common in war zones today and many children are living this reality.

Why did you make Elijah's family Gypsies?

Rosedale isn't far from Appleby where a famous horse fair is held every year. If you are lucky enough to go to Appleby fair you'll see Gypsies and Travellers showing off their beautiful horses and vardos, something they've been doing for hundreds of years. But Gypsies and Travellers have been discriminated against in Britain for centuries. Governments have passed laws to prevent them from following their traditional nomadic lifestyle and there is much prejudice against them. In Europe the Nazi regime killed over 200,000 Roma during the war and the remaining Roma people are still widely viewed with suspicion and dislike. I thought this background would provide for an interesting conflict between the two groups of people in my story as well as providing Lizzie with a difficult challenge.

Did you learn anything unusual when you wrote this book?

YES! When I first began to have ideas for the story I was visiting my parents and my mother told me that my father and uncle were both evacuees. My father was evacuated with all the teachers and students from his school and spent four years in the country living with strangers. Occasionally he was able to go home to visit his parents but he had to bike the whole 30 miles on his rickety bicycle. My mother wasn't evacuated — her mother kept her in Hull (which was against the government's rules). She had to hide in an air raid shelter when Hull was being bombed and told me how terrifying the sounds of the bombs were. And how difficult it was living in a city where there were no lights at night — no cracks of light showing around house windows, no street lights, no car headlamps, no lights in buses; not even a flashlight because lights would give the German bombers a target. My parents had never spoken about their wartime experiences before. Everyone in Britain suffered in some way — it was just a fact of life and you "got on with it."

Is there anything else you'd like to tell us?

If you look on my web site in the **My Books** section you'll find photographs of Rosedale in Yorkshire and the house where I imagined Lizzie lived with Elsie and Peter.

Cheryl Blackford's web site: www.cherylblackford.com
