



Educator's Guide

About the Book

It's March of 1944. Nineteen-year-old Henry Forester is the youngest pilot in his Air Force squadron. Based in England, Henry is far from his Virginia home as he faces Hitler's Luftwaffe in the war-torn skies above France. On his 15th mission, his plane is shot down behind enemy lines and Henry finds himself in unknown territory on a whole new battleground.

Wounded, hungry, afraid and lost, he longs for home and help. Relying on the kindness of ordinary French citizens, Henry soon arrives in neutral Switzerland. Healing in a Swiss hospital, he's given a choice: spend the rest of the war in an internment camp or make his way to Spain then England. Henry chooses escape so he can continue to be of service and to show he's made sterner stuff than his father thinks.

But luck and high school French won't get him safely across France. To move across this hostile country, Henry puts his trust in members of the French Resistance and quickly comes to admire the strength, determination and courage of the men, women and children who risk everything to protect him. He also grows more appreciative of the influences that shaped his life and wants very much to make it home to show his gratitude to his parents.

Always in peril during his many months in occupied France, he falls into the hands of the Nazis more than once and experiences unthinkable cruelty and brutality. As he struggles for survival, Henry is forced to realize all that he is capable of—both good and bad—and that he'll be going home a very different person from the farm boy who wanted to fly.



About the Author

L.M. (Laura Malone) Elliott is the author of a number of picture books and award-winning historical novels for young people, including *Under a War-Torn Sky*, its sequel, *A Troubled Peace*, and the companion title *Across a War-Tossed Sea*. Other historical fiction titles include *Annie*, *Between the States*; *Give Me Liberty*; and *Flying South*.

A longtime journalist, *Under a War-torn Sky* was Elliott's leap from journalism to fiction. While inspired by her father's WWII experiences and homecoming, her main character Henry Forester is not her father—though they do have similar personalities. Instead, Henry Forester is an everyman, an amalgamation of many individual war experiences, representative of the thousands of ordinary boys who took to the skies to fight Nazi aggression.

Awards and citations for *Under a War-torn Sky* include: A Notable Social Studies Book for Young People, 2002, NCSS/CBC; Jefferson Cup Award Honor Book; Winner of the Borders' Original Voices Award; finalist for: the South Carolina Junior Book Award, Pennsylvania Young Readers' Choice, Iowa Teen Award, and Maryland' Black-eyed Susan Book Award; "Best Children's Books of the Year," Bank Street College of Education; and "Best Book about Trauma, Tragedy and Loss," CBC.

Elliott was also twice a finalist for the National Magazine Award and recipient of numerous Dateline awards. *The Alan Review* describes L. M. Elliott as "one of the great authors of historical fiction providing a lantern of learning about history and the connectedness of humankind in times of peace and prosperity, as well as poverty, war, and transition." Educators will find a wealth of information about her research and writing process and ideas for using historical fiction as a springboard to exploration in history and social studies classrooms at www.lmelliott.com.

Before Reading

To have a fuller understanding of this historical novel, social and historical context is useful. With a topic as expansive as World War II, it is worth the time to investigate what students already know—or think they know—about the largest and most destructive conflict in history. To engage students, make them responsible for this investigation.

Provide small groups or pairs of students with a primary source, such as photographs, maps, video or documents related to World War II that connect with the historical focus of the book, including:

- The Allies and their leaders
FDR Library's Digital Collections: www.fdrlibrary.marist.edu/archives/collections/franklin/
Churchill and the Great Republic: www.loc.gov/exhibits/churchill/interactive/
- Hitler, Nazis, Gestapo and the Third Reich
Go Social Studies Go: Hitler Takes Power: www.gohistorygo.com/#!/hitlers-germany/cjkq
- General Charles de Gaulle and the Free French
U.S. Holocaust Memorial Museum:
www.ushmm.org/wlc/en/gallery.php?ModuleId=10005429&MediaType=PH
- Jean Moulin and the French Resistance
photos from WWII Database: The French Resistance:
http://ww2db.com/battle_spec.php?battle_id=153
- World War II Air Warfare
photos of Wendling Air Base 1943-1945: www.b24.net/wendling44/
Fight for the Sky video:
<http://docsteach.org/documents/63894/detail?the-great-depression-and-world-war-ii>
photos from the National Museum of the U.S. Air Force:
www.nationalmuseum.af.mil/exhibits/airpower/
Bombers of WWII: www.pbs.org/wgbh/nova/bomber/photos.html
WWII Uniforms and Flight Gear: www.303rdbg.com/uniforms-gear3.html
- D-Day
National WWII Museum D-Day: <http://dday70.org/timeline/>
Remembering D-Day Photo Gallery and related media: www.history.com/photos/d-day
General Dwight D. Eisenhower's Order of the Day:
www.ourdocuments.gov/doc.php?doc=75
- Other WWII Primary Source Collections:
National Archives WWII Photos:
www.archives.gov/research/military/ww2/photos/images/thumbnails/
National Archives WWII Records:
www.archives.gov/research/military/ww2/index.html
The Digital Collections of the National WWII Museum: <http://ww2online.org/>
Veterans History Project: WWII Stories: www.loc.gov/vets/stories/wwiilist.html

To engage students with their source, you may need to provide them with some guiding questions to consider as they carefully read or view. (See The Library of Congress Using Primary Sources: www.loc.gov/teachers/usingprimarysources/). Have student groups discuss and organize what they know about the source and brainstorm and discuss what they want to learn

about it using the K-W-L chart below to record their ideas. (If students are unfamiliar with the K-W-L strategy, you may want to model it first). When the first two columns are complete, have groups share information and combine everyone’s efforts. As students share their questions with the class, discuss where they might find answers.

K	W	L
What do we know (or think we know)?	What do we want to learn (or what questions do we have)?	What have we learned?

As they read the novel, students should keep their chart handy and investigate other sources (books, Internet, etc.) to uncover answers and develop additional questions. Students should also reflect on the accuracy of their answers in the first column and note information that confirms what they know.

If you are using *Under a War-Torn Sky* in your social studies or history classroom, align your introduction to the book with the goals, objectives, and essential questions in your World War II unit of study.

Correlates to [CCSS.ELA-LITERACY.RL.6.4](#); [CCSS.ELA-LITERACY.RL.7.4](#); [CCSS.ELA-LITERACY.RL.8.4](#); [CCSS.ELA-LITERACY.RL.9-10.4](#); [CCSS.ELA-LITERACY.SL.6.1](#); [CCSS.ELA-LITERACY.SL.7.1](#); [CCSS.ELA-LITERACY.SL.8.1](#); [CCSS.ELA-LITERACY.SL.9-10.1](#); [CCSS.ELA-LITERACY.SL.6.2](#); [CCSS.ELA-LITERACY.SL.7.2](#); [CCSS.ELA-LITERACY.SL.8.2](#); [CCSS.ELA-LITERACY.SL.9-10.2](#); [CCSS.ELA-LITERACY.W.5.7](#); [CCSS.ELA-LITERACY.W.6.7](#); [CCSS.ELA-LITERACY.W.7.7](#); [CCSS.ELA-LITERACY.W.8.7](#); [CCSS.ELA-LITERACY.WHST.9-10.7](#); [CCSS.ELA-LITERACY.WHST.6-8.7](#); [CCSS.ELA-LITERACY.WHST.9-10.7](#); [CCSS.ELA-LITERACY.RH.6-8.2](#); [CCSS.ELA-LITERACY.RH.9-10.2](#)

Vocabulary and Use of Language

While the vocabulary in the novel is completely accessible, it is authentic to the time period and readers will encounter many terms specific to World War II and other historical references that may be unfamiliar. Words and some dialogue in foreign languages may also be challenging, but students should be encouraged take clues from the context and consider cognates. Have students include unfamiliar words and the definitions they develop from context clues in their K-W-L chart. Students can also locate additional primary and secondary sources to develop expansive definitions of World War II terms.

See also Glossary of World War II Vocabulary and Concepts (European Theatre)

www.adlit.org/unlocking_the_past/glossary_of_terms/

Correlates to [CCSS.ELA-LITERACY.RL.6.4](#); [CCSS.ELA-LITERACY.RL.7.4](#); [CCSS.ELA-LITERACY.RL.8.4](#); [CCSS.ELA-LITERACY.RL.9-10.4](#); [CCSS.ELA-LITERACY.L.6.4](#); [CCSS.ELA-LITERACY.L.7.4](#); [CCSS.ELA-LITERACY.L.8.4](#); [CCSS.ELA-LITERACY.L.9-10.4](#)

During Reading

To enrich discussions and deepen understanding of both the novel and historical era, consider assigning related nonfiction texts during the reading of *Under a War-Torn Sky*. These suggestions may provide additional perspective on the people, places and events in the novel.

- The French Resistance: www.spartacus.schoolnet.co.uk/2WWresistance.htm
- “FRANCE: Hunger Cramps.” Time Magazine, March 3, 1941.
- Norris, Frank. “Free France, Poor and Paralyzed, Waits for Germany to Finish War.” Life Magazine, September 23, 1940. (www.oldlifemagazines.com/september-23-1940-life-magazine-2442.html) Also in this issue, “Vichy.”

Correlates to [CCSS.ELA-LITERACY.RH.6-8.2](#); [CCSS.ELA-LITERACY.RH.9-10.2](#); [CCSS.ELA-LITERACY.RH.6-8.4](#); [CCSS.ELA-LITERACY.RH.9-10.4](#)

Discussion Questions

The questions below can be used for class or small group discussion and reflection or offered to students as reflective writing prompts. Also encourage students to note ideas they find interesting or that make them wonder, passages they don’t understand and those they like, details they question and their predictions, text evidence and conclusions. Consider asking students to generate these further points for discussion in a reader’s notebook or on sticky notes. Students should also be encouraged to develop their own questions for discussion.

- Henry is still a teenager. Why did he, fresh out of his Virginia high school, *want* to join the fight? What was his motivation to come and fly for the Air Corps?
- Why do ordinary French citizens agree to take the risk of helping Henry? If caught by Nazi troops or turned in by a collaborator, a French citizen would be executed, and his or her family might be arrested, questioned, and killed. Why do you think the French took such terrible risks?
- To help someone escape, the Resistance relied on many people to play-act a variety of roles in a sequence of carefully planned events. These exchanges had to happen quickly and fluidly. When he realizes, “He’d been handled, just like a hot potato. He was a package no one wanted to be caught holding.” how do you think Henry felt? How does Henry know whom he can trust?
- Henry’s father, Clayton, is a harsh, never-ending voice in Henry’s mind. How does this help Henry and how does it hurt him? Why do you think Clayton is the way he is? In the end, Henry realizes that his father had done the “wrong things for the right reasons.” What does he mean by that?

- As he leaves Pierre, “Henry sang a song his own mother had sung to him in hard times, *You Are My Sunshine*.” It was a song about the joy one person could bring another, and what sadness would come if that sunshine were taken away.” What do you think Henry hopes to give Pierre by singing this song?
- How do the use of foreign languages—particularly dialogue in French—convey tone and mood? Point to examples in the text, explaining the tone and mood.
- What did you learn about the roles men and women during World War II? Point to any actions of the book’s female characters that foreshadow the women’s liberation and equal rights movements that would take place in Europe and the U.S. a generation after the war. What does Henry think about the women he meets in France and how does he compare them with the women in his life back home?
- Describe Billy White. Is he the type of person you would want as a friend? Why or why not? Do you think Henry considers Billy a friend? Why doesn’t Henry leave Billy behind? What would you do in a similar situation?
- Torture is a serious violation of human rights. Though outlawed, torture continues to be practiced in many countries around the world. The author never uses the word torture to describe Henry’s interrogation by the Gestapo. Was Henry tortured? How would you describe what happened to him? During war, where would you draw the line between legitimate interrogation and torture?
- During the course of the novel, Henry travels two “odysseys”- one is his physical escape and the other is a journey of personal discovery. How are the two odysseys linked? What does he discover about mankind and himself along the way? How does he change?
- Think about the traits of heroes. Which character or characters show these traits? Point to evidence in the book when a character you consider to be heroic does something you think is unheroic.
- In what ways is *Under a War Torn Sky* relevant today, with regard to conflict and war? Has this book changed the way you regard human suffering or how you define courage? How?

Correlates to [CCSS.ELA-LITERACY.SL.6.1](#); [CCSS.ELA-Literacy.SL.7.1](#); [CCSS.ELA-Literacy.SL.8.1](#); [CCSS.ELA-Literacy.SL.9-10.1](#); [CCSS.ELA-Literacy.SL.7.3](#); [CCSS.ELA-Literacy.SL.8.3](#); [CCSS.ELA-Literacy.SL.9-10.3](#); [CCSS.ELA-Literacy.W.7.1](#); [CCSS.ELA-Literacy.W.8.1](#); [CCSS.ELA-Literacy.W.9-10.1](#); [CCSS.ELA-Literacy.W.7.2](#); [CCSS.ELA-Literacy.W.8.2](#); [CCSS.ELA-Literacy.W.9-10.2](#); [CCSS.ELA-LITERACY.RL.6.1](#); [CCSS.ELA-LITERACY.RL.7.1](#); [CCSS.ELA-LITERACY.RL.8.1](#); [CCSS.ELA-LITERACY.RL.9-10.1](#); [CCSS.ELA-LITERACY.RL.6.3](#); [CCSS.ELA-LITERACY.RL.7.3](#); [CCSS.ELA-LITERACY.RL.8.3](#); [CCSS.ELA-LITERACY.RL.9-10.3](#)

Activities with Common Core Connections

Geography and Literature: Mapping Henry's Transformative Journey

After Henry parachutes from his plane, he is unsure of where he has landed and still unclear about where he is when told he's in Alsace. "All he knew was that west was the way home." Students may also be unclear about where Henry is and unfamiliar with many of the places he travels to and through.

Provide students with maps or display a world map in the classroom to help students appreciate and understand the true global nature of World War II. As students read and discuss the book, have them use the map to locate the places that are mentioned. After reading, have students create a maps of their own that trace Henry's physical journey from his parachute landing in Alsace to his return home in Virginia. Encourage them to include political boundaries, physical features, and major landmarks that Henry encountered.

They should also plan to include Henry's emotional journey on their maps. Students should examine and trace how and why he changes. Have them add place markers with descriptions for defining moments in Henry's emotional journey, including backstory and those points where emotions drive Henry's movement or when his actions fuel his emotions.

Give students the option to create their maps using paper and art supplies or web tools like **MapMaker Interactive** (<http://mapmaker.education.nationalgeographic.com>) or **Click2Map** (www.click2map.com/free_map_creator). Students should be given the opportunity to present their maps and explain Henry's transformation during his journey.

Resources:

- **Interactive Map of Northern Europe**
<http://teachingamericanhistory.org/static/neh/interactives/wwii/lesson3/>
- **Map: The World at War, 1944** (Rand McNally Polar Map of the World)
http://publications.newberry.org/k12maps/module_15/index.html
- **West Point: World War II European Theater**
www.westpoint.edu/history/SitePages/WWII%20European%20Theater.aspx

Correlates to [CCSS.ELA-LITERACY.RL.6.2](#); [CCSS.ELA-LITERACY.RL.7.2](#); [CCSS.ELA-LITERACY.RL.8.2](#); [CCSS.ELA-LITERACY.RL.9-10.2](#); [CCSS.ELA-LITERACY.W.6.2](#); [CCSS.ELA-LITERACY.W.7.2](#); [CCSS.ELA-LITERACY.W.8.2](#); [CCSS.ELA-LITERACY.W.9-10.2](#); [CCSS.ELA-LITERACY.W.6.4](#); [CCSS.ELA-LITERACY.W.7.4](#); [CCSS.ELA-LITERACY.W.8.4](#); [CCSS.ELA-LITERACY.W.9-10.4](#); [CCSS.ELA-LITERACY.W.6.6](#); [CCSS.ELA-LITERACY.W.7.6](#); [CCSS.ELA-LITERACY.W.8.6](#); [CCSS.ELA-LITERACY.W.9-10.6](#); [CCSS.ELA-LITERACY.W.6.9](#); [CCSS.ELA-LITERACY.W.7.9](#); [CCSS.ELA-LITERACY.W.8.9](#); [CCSS.ELA-LITERACY.W.9-10.9](#)

History: Time of War

Timelines allow students to see how events occur in relation to other events. To help students understand Henry's connection to events before and during World War II, have them work in small groups to create a timeline. To help students personally connect with this time in history, have them also plan to include information about the experiences of their own families during World War II on their timeline.

In small groups, have students note then research significant events about World War II found in the book. As they review and research, they should select additional events they feel are important to understanding why the war happened and who was involved in it. Encourage students to keep track of dates and facts on notecards to easily add to and order their chronology. Notecards can also be used for dates and significant events in Henry's journey as well as for dates and facts about their own families' activities. Students should plan to interview family members or look up military service records for details about family during World War II.

As they chose what to include on the timeline, they must understand the details of the event and be able to explain why those details are significant. To keep timelines manageable, set a limit on the total number of events that students include.

Give students the option to create their timelines using paper and art supplies, PowerPoint, or web tools like **Timeline** (www.readwritethink.org/files/resources/interactives/timeline_2/), **TimeToast** (www.timetoast.com), or **Prezi** (<http://prezi.com>). Encourage students to include images, photographs and maps on their timelines.

Student groups should present their timelines to the class, giving each student the opportunity to share his or her own family history.

Resources:

- **Interviewing the Reluctant Relative**
www.archives.com/experts/morton-sunny-mcclellan/interviewing-the-reluctant-relative.html
- **Pictures of World War II**
www.archives.gov/research/military/ww2/photos/
- **Timeline of WWII**
www.pbs.org/thewar/at_war_timeline_1939.htm
- **World War II: Summary Outline of Key Events**
www.bbc.co.uk/history/worldwars/wwtwo/ww2_summary_01.shtml

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Music: Unsung Heroes

The people who helped Henry are always in his mind. And the songs and music he associates with the teenage trumpeter, Pierre and Madame Gaulloise offer an opportunity to introduce students to several genres of music.

Ask students to close their eyes to listen as you play “Moonlight Sonata.” What images or words come to mind? Does the music make them think of a particular character or part of the book? Have students open their eyes and write or draw their thoughts as they continue to listen. Give students time to finish noting any additional thoughts once the song has finished. Have students share their ideas or drawings with the class.

Ask students to do the visualization exercise again with “I Can’t Give You Anything but Love” as recorded by Louis Armstrong or “You Are My Sunshine.” Have them break into small groups to discuss how the music makes them feel and how it connects them to events and characters in the book.

Students should continue to work in small groups to brainstorm and discuss other characters that helped Henry in his journey. What music do they think would be appropriate to honor or represent these unsung heroes? Have each group choose a character and research and select a song or music that they feel fits with the character and his or her actions. Groups should present their song to the class and see if the class can determine the character their song represents. Groups should explain their choice of character and song to the class along with their ideas and reasons for their selection.

Resources:

- **Wilhelm Kempff and “Moonlight Sonata”**
www.dailymotion.com/video/x30gfx_wilhelm-kempff-plays-beethoven-s-mo_music
- **Louis Armstrong and “I Can’t Give You Anything but Love”**
www.youtube.com/watch?v=TvKEzc3JXo4
- **“You Are My Sunshine”**
www.youtube.com/watch?v=jDNDELFF1ok

Correlates to [CCSS.ELA-LITERACY.RL.6.1](#); [CCSS.ELA-LITERACY.RL.7.1](#); [CCSS.ELA-LITERACY.RL.8.1](#); [CCSS.ELA-LITERACY.RL.9-10.1](#); [CCSS.ELA-LITERACY.SL.6.2](#); [CCSS.ELA-LITERACY.SL.7.2](#); [CCSS.ELA-LITERACY.SL.8.2](#); [CCSS.ELA-LITERACY.SL.9-10.2](#); [CCSS.ELA-LITERACY.SL.6.4](#); [CCSS.ELA-LITERACY.SL.7.4](#); [CCSS.ELA-LITERACY.SL.8.4](#); [CCSS.ELA-LITERACY.SL.9-10.4](#)

History and Writing: War in Perspective

After Henry is reunited with the U.S. Army, he is debriefed about his escape, the *maquis* and the German troops he saw while making his way back to the Allies. The National Archives has nearly 3,000 digitized firsthand accounts of escape and evasion during World War II. As Henry and his escape are fictional, there is no military record of his statement. But Escape and Evasion (E & E) files tell the real stories of the thousands of U.S. military personnel who crashed in Nazi territory and had to evade capture or escape from German prisons.

These fascinating accounts of escape and evasion are ideal to compare and contrast with Henry's story and suggest unique writing opportunities. Have students choose from the E & E files included the **Resources** below or select from the thousands at the **National Archives** (<http://blogs.archives.gov/prologue/?p=1798>).

Introduce students to these accounts by sharing the **Escape and Evasion Case File for Flight Officer Charles (Chuck) E. Yeager** (www.chuckyeager.com/escape-and-evasion or www.research.archives.gov/description/305272). E & E files are sometimes in the returnees' own handwriting; sometimes they are typed. Asked students to think about why and what that might mean as you work together in class to evaluate Yeager's account as you would any primary document.

So that students may support each other in evaluating an additional E & E file, organize them into small groups of four and present one file to each group. After working together to evaluate the file, each student in the group should take on different writing prompt below.

Writing prompts for students:

- Imagine that you kept a journal during your escape or evasion. Create a journal entry based on information read in an E & E file that gives details about how the returnee might have felt about his situation. For example, a returnee's report might include that those aiding him provided him with food. Your journal entry might detail how hungry he'd been, what food he was given, how the food tasted, what it reminded him of and thoughts about the hunger of those helping him.
- In E & E reports, you're getting a firsthand account of what happened to military personnel who escaped or evaded the enemy, but it is not a complete account. Reread the E & E report. Is there any information about what the experience was like for the people who helped the returnee? You may want to do some research about underground groups that organized escape lines and individuals who helped hide and transport servicemen before creating an account told from the point of view of someone who risked their own life for the freedom of another.
- As part of their routine intelligence debriefing, returnees were asked to rate the helpfulness of the individual items in the aids box—or "escape kit" as Henry calls it—and give suggestions for how to improve upon the contents. Recreate this questionnaire (usually Appendix D of the E & E file) and answer it writing as Henry. Complete it based on what you read about the contents of Henry's "escape kit." Base your recommendations for improvements on Henry's experiences and be creative, but realistic.

Please answer carefully the questions below. Suggestions for improvement of escape equipment and training must come largely from those who make use of them. Your report and comments will help others to evade capture or to escape.

AIDS BOX

(a) Did you use your aids box? **YES**

(b) If not, had you one on you?

(c) If not, why had you no aids box?

(d) If you used it, which of the following items did you use? Put a tick (✓) against each item used and state briefly the circumstances, e.g. "lying up for 2 nights", etc.

✓ (i) Horlicks tablets. *for food during 2 days and one night*

✓ (ii) Chocolate. *for food during 2 days and one night*

(iii) Milk (tube).

(iv) Bismidine tablets (fatigue).

(v) Haloxone tablets (water purifier).

✓ (vi) Matches. *for lighting cigarettes*

(vii) Adhesive tape.

(viii) Water bottle.

✓ (ix) Chewing gum. *after eating the chocolate & Horlicks tablets*

✓ (x) Compass. *very useful, kept me from going in circles and helped in going towards the St. Bardo*

(e) Did any of the above items prove unsatisfactory? If so, in what respect? **No.**

- Use the E & E file to demonstrate your understanding of how the author used and/or interpreted history in *Under a War-Torn Sky*. Compare and contrast Henry to the historical account presented in your E & E file. How is your personal interpretation of the account in the E & E file similar or different to how the author presents Henry's account? Use specific examples from both the book and the E & E file to support your ideas.

After writing, have students peer review drafts in their groups. Finished student writing should be compiled into one dossier, along with the E & E file, to complete the writing project. To share what they've learned and created, ask each group to present the account in their E & E file along with one of the works produced by a group member.

Resources:

- **E & E Files**

Robert M. McCowen, 2nd Lieutenant
<http://media.nara.gov/nw/305270/EE-317.pdf>

Robert E. Sheehan, Flight Officer
<http://media.nara.gov/nw/305270/EE-340.pdf>

William R. Hartigan, 2nd Lieutenant
<http://media.nara.gov/nw/305270/EE-231.pdf>

Carroll F. Haarup, Technical Sergeant and Robert C. Giles, Technical Sergeant
<http://media.nara.gov/nw/305270/EE-333.pdf>

Henry M. Heldmann, 2nd Lieutenant
<http://media.nara.gov/nw/305270/EE-543.pdf>

William J. Cook, Jr., 2nd Lieutenant
<http://media.nara.gov/nw/305270/EE-410.pdf>

- **Royal Air Force Museum (search Escape and Evasion Aids)**
<http://navigator.rafmuseum.org/>
- **Winged Boot: Escape And Evasion In World War II**
www.nationalmuseum.af.mil/factsheets/factsheet.asp?id=14571
- **The Escape Lines of WW2**
www.ww2escapelines.co.uk/escapelines/

Correlates to [CCSS.ELA-LITERACY.W.6.2](#); [CCSS.ELA-LITERACY.W.7.2](#); [CCSS.ELA-LITERACY.W.8.2](#); [CCSS.ELA-LITERACY.W.9-10.2](#); [CCSS.ELA-LITERACY.W.6.3](#); [CCSS.ELA-LITERACY.W.7.3](#); [CCSS.ELA-LITERACY.W.8.3](#); [CCSS.ELA-LITERACY.W.9-10.3](#); [CCSS.ELA-LITERACY.W.6.4](#); [CCSS.ELA-LITERACY.W.7.4](#); [CCSS.ELA-LITERACY.W.8.4](#); [CCSS.ELA-LITERACY.W.9-10.4](#); [CCSS.ELA-LITERACY.W.6.5](#); [CCSS.ELA-LITERACY.W.7.5](#); [CCSS.ELA-LITERACY.W.8.5](#); [CCSS.ELA-LITERACY.W.9-10.5](#); [CCSS.ELA-LITERACY.RL.6.1](#); [CCSS.ELA-LITERACY.RL.7.1](#); [CCSS.ELA-LITERACY.RL.8.1](#); [CCSS.ELA-LITERACY.RL.9-10.1](#); [CCSS.ELA-LITERACY.RH.6-8.2](#); [CCSS.ELA-LITERACY.RH.9-10.2](#)

Additional Readings and Resources of Interest

To further help students question, understand and relate to the diverse people, places and events of World War II, push students to additional historical inquiry and introduce them to a variety of resources. Some suggested titles and resources are below. Your school or public librarian can recommend many additional excellent books of fiction and nonfiction about wartime experiences and the war on all fronts.

B for Buster by Iain Lawrence

Code Name Verity by Elizabeth Wein

Going Solo by Roald Dahl

Tamar by Mal Peet

Jackdaws by Ken Follett

Number the Stars by Lois Lowry

Twenty and Ten by Claire Huchet Bishop

Snow Treasure by Marie McSwigan

For Freedom: the Story of a French Spy by Kimberly Brubaker Bradley

The Boys from St. Petri by Bjarne Reuter

Remember D-Day: The Plan, the Invasion, Survivor Stories by David Eisenhower

Candy Bomber by Michael O. Tunnell

And, of course, the author's companions to *Under a War-torn Sky*: its sequel *A Troubled Peace* and *Across a War-tossed Sea*.

