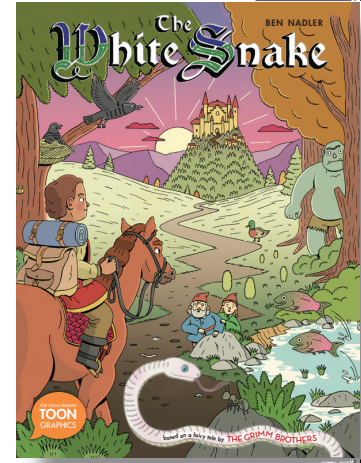


The White Snake

by Ben Nadler

A TOON Graphics
 ISBN= 978-1943145-379 (hardcover)
 978-1943145-386 (paperback)

FOR VISUAL READERS
TOON BOOKS[®]



Richard Kutner, New York, NY.
Richard Kutner is the head of the TOON Educational Team. He is a translator of both prose and graphic literature with a forty-year background in education. He holds degrees from New York University and Yale, and was the 2014 recipient of a Hemingway Grant for his work with TOON.

CCSS-aligned Lesson Plan and Teacher's Guide

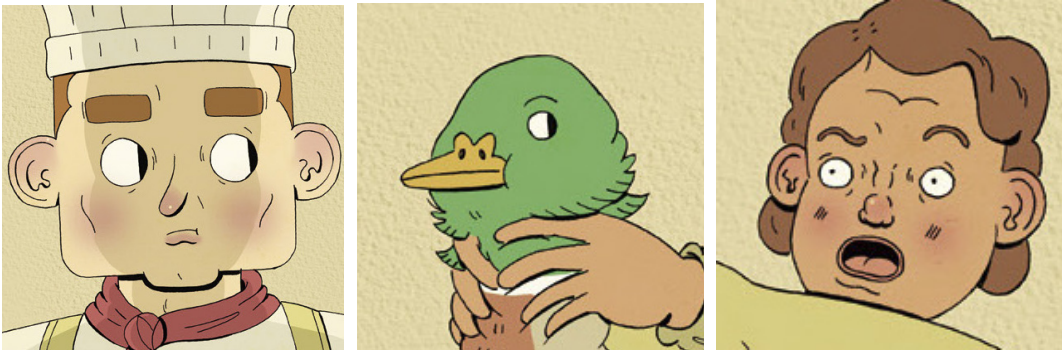
Overview	In this modern retelling of a Grimm Brothers' fairy tale, a servant boy fulfills a mission, acquires special powers, is tested, marries a princess, and teaches his king to respect animals and stay in tune with nature.
Subject:	Ecology
Grade Level	3-5
Objectives	To help children gain respect for the natural world and be in tune with it. To gain an understanding of how text and images work together to bring out the underlying ideas driving a story.
VERBAL EXPRESSION	
RL.3.1, RL.3.2, RL.4.1, RL.4.3, RL.5.1, RL.5.3	On page 8, what does the king think is important? Why? Does Tilda, his daughter, agree?
RL.3.1, RL.3.2, RL.4.1, RL.4.3, RL.5.1, RL.5.2, RL.5.3	On pages 8-9, what does the king expect of his daughter? How does she react?
RL.3.1, RL.3.2, RL.4.1, RL.4.3, RL.5.1, RL.5.2, RL.5.3	Do you think the king is fair to Tilda and Randall? Give evidence from the story for your opinion.
RL.3.1, RL.4.1, RL.5.1	What secret is Randall supposed to find out in Borisylvania?
RL.3.1, RL.4.1, RL.5.1	Does Randall's life change much working for King Boris?


<p>RL.3.1, RL.3.3, RL.4.1, RL.4.2, RL.4.3, RL.5.1, RL.5.2</p>	<p>Often in fairy tales and other old stories, girls and women are obedient and passive and are expected to do as they are told. They are to be wives and daughters and do little else. Think of Cinderella or Sleeping Beauty. Does Tilda fit this model? Give evidence from the book for your opinion.</p> <p><i>Tilda does not fit this model. She talks back to her father and criticizes him. On page 8, she tells him that he knows that she could rule as well as any man. She's the one who comes up with a plan to save Randall on pages 36-37, and she tells him that she believes in him, even though he is from a different social class. In the end, she ends up ruling the kingdom.</i></p>
<p>RL.3.1, RL.3.2, RL.4.1, RL.4.2, RL.4.3, RL.5.1, RL.5.2</p>	<p>Is Randall a typical, bold male hero with a “traditional,” old-fashioned view of women? How do you know?</p> <p><i>No, he isn't. He tells the king that Tilda is far more qualified to rule the kingdom than he'll ever be. He also has a tender heart, which is seen in his kindness to the animals and his emotion when Edward is about to leave him.</i></p>
<p>RL.3.1, RL.3.2, RL.4.1, RL.4.2, RL.5.1, RL.5.2</p>	<p>Page 18: What power does eating a piece of the snake give Randall? How do you think he will use it?</p>
<p>RL.3.1, RL.3.2, RL.3.3, RL.4.1, RL.4.2, RL.4.3, RL.5.1, RL.5.2</p>	<p>Page 34: Why do you think Randall wants to speak to Princess Tilda instead of telling her father what King Boris's secret is?</p>
<p>RL.3.1, RL.3.5, RL.3.7, RL.4.1, RL.4.7, RL.5.1, RL.5.7</p>	<div data-bbox="354 930 812 1186" data-label="Image"> </div> <p>This is a serious story, but there are many touches of humor. Find some of them and talk about why you think they're there.</p>
<p>RL.3.1, RL.3.2, RL.3.3, RL.3.6, RL.4.1, RL.4.2, RL.4.3, RL.5.1, RL.5.2</p>	<p>Do you think Randall changes during the course of the book? How and why?</p>
<p>RL.3.1, RL.3.2, RL.3.3, RL.3.6, RL.4.1, RL.4.2, RL.4.3, RL.5.1, RL.5.2</p>	<div data-bbox="354 1444 1019 1732" data-label="Image"> </div> <p><i>He allows Randall, a commoner, to marry Tilda and offers to let him rule his kingdom. After Randall speaks up for Tilda, the king allows her to rule. At the end of the story, he turns the palace into an animal shelter. It does seem that the golden apple has brought him wisdom.</i></p>

<p>RL.3.1, RL.3.2, RL.3.3, RL.3.6, RL.4.1, RL.4.2, RL.4.3, RL.5.1, RL.5.2</p>	<p>On page 6, the first time we hear Randall speak, he already has a connection to animals. What is that connection? How does this connection change during the rest of the book?</p> <p><i>He longs to be free like the animals. As the story proceeds, he learns to respect them and to treat them with kindness.</i></p>
<p>RL.3.1, RL.3.2, RL.4.1, RL.4.2, RL.5.1, RL.5.2, RL.5.7</p>	<p>What do you think the author would like us to learn from this book?</p> <p><i>This story is built on the idea that nature should be respected, literally listened to, for people to move harmoniously through the world. The author/artist says, "For me, the takeaway of this tale is simple: stay in tune with nature. Pay attention to the Earth."</i></p>
<p>RL.3.1, RL.3.2, RL.4.1, RL.4.2, RL.5.2, RL.5.9</p>	<p>Do you know any other stories with snakes? How are the snakes portrayed in them? Are they helpful or harmful?</p>
<p>YOUR VERSION OF THE TALE</p>	
<p>RL.3.1, RL.3.2, RL.4.1, RL.5.1, RL.5.3</p>	<p>New tasks for Randall: Instead of a fish helping Randall locate a ring, what kind of task might the king require that, say, a beaver might help out with? Imagine a retelling of this story with a different set of animal helpers.</p>
<p>RL3.1, RL.4.1, RL.5.1</p>	<p>The story could have turned out differently at many points. Sometimes one event or decision can change everything. What would have happened if:</p> <ul style="list-style-type: none"> Tilda went to Borisylvania, as her father had asked? Randall never lifted the cover off the top of the dish with the snake? Randall didn't taste the snake? Randall didn't overhear the duck saying that something was stuck in its throat? The horse had stepped on the ants? Tilda didn't convince her father to have a contest? The fish, ants, and ravens didn't help Randall? Randall didn't return with the golden apple? <p>There are many more ideas to use as the basis for discussions and activities in the back matter at the end of the story. Teachers are encouraged to make the most of them.</p>

VISUAL EXPRESSION

<p>RL.3.7, RL.4.7, RL.5.7</p>	<p>Look at the details on the cover and the title page (page 5). What do you see? Is anything surprising?</p>
<p>RL.3.7, RL.4.7, RL.5.7</p>	<p>Now look at page 6: Are the ducks, goats, bird, and fish in exactly the same places or positions in the first panel and the second one?</p>
<p>RL.3.5, RL.3.7, RL.4.7, RL.5.7</p>	<div data-bbox="803 451 1430 724" data-label="Image"> </div> <p>Until the bottom of page 15, the artist presents the action in 3 broad panels per page. How does this change on the bottom of page 15 and on pages 16-17? Why?</p> <p><i>On the bottom of page 15, there are three small panels in the same amount of space that one panel has taken up so far. The action is sped up, making it more exciting. Notice that Randall's face is bigger in each panel, until the final close-up. This brings out his intensifying emotions and draws us into them. On page 16, we have a large close-up, and on page 17 extreme close-ups that become more and more dramatic. All of this lets us know that this is a key moment in the book.</i></p> <p>Find other close-ups in the book and explain what you think they are expressing. Look, for example, at the middle panel on page 30 and think about how the close-up emphasizes the close relationship between Randall and Edward. Or the third panel on page 38.</p>
<p>RL.3.5, RL.3.7, RL.4.7, RL.5.7</p>	<p>How does the artist show that Randall turns around suddenly on page 18?</p>
<p>RL.3.7, RL.4.7, RL.5.7</p>	<p>Pages 19-20: How does the artist show how sad the queen is after she loses her ring?</p> <div data-bbox="1031 1123 1430 1354" data-label="Image"> </div>
<p>RL.3.7, RL.4.7, RL.5.7</p>	<p>Page 21, bottom: Why is the background for these two panels so dark? Is it really nighttime? <i>The dark background emphasizes the drama of the moment. The duck stands out strongly against it, and it is darker in the last panel than in the next-to-last one. It's almost a moment out of time and space.</i></p> <p>Notice the black background again at the bottom of page 50. Again, the drama is highlighted. Find some other places in the book where a sudden dark (not necessarily black) background with no details has this effect.</p>
<p>RL.3.7, RL.4.7, RL.5.7</p>	<p>Look at how the color of Randall's clothes and face change on page 39. Have you ever noticed how the colors of things change when you look at them through water? Any idea why this might be?</p> <p><i>Water absorbs light and filters out color.</i></p>

<p>RL.3.5, RL.3.7, RL.4.7, RL.5.7</p>	<p>Look at the large panel on the bottom of page 24. What effect does it have? <i>This is a peaceful moment. The large panel slows down the action, and the harmonious colors and lighting reflect the peaceful quality. Compare this with the middle panel on page 27.</i></p>
<p>RL.3.5, RL.3.7, RL.4.7, RL.5.7</p>	<p>Look at the font when the animals are speaking. How is different from the font when people are speaking? <i>It's in red, it's in italics, and it's generally smaller.</i></p> <p>Why do you think the artist made these changes? <i>To set it off from human speech and to show its unreal quality. Only Randall can hear the animals talking.</i></p>
<p>RL.3.5, RL.3.7, RL.4.7, RL.5.7</p>	<p>What does it mean when someone is talking in capital letters and/or boldface? How does it help you to read with the correct expression?</p>
<p>RL.3.7, RL.4.7, RL.5.7</p>	<p>Look at people's eyes throughout the book. What do you think they are expressing? Choose five different examples of this and write down or explain to your classmates what you think the emotion being expressed is or the reason for the particular look in a character's eyes. (A good example is page 22: the chef, the duck, and Randall.) Try to make your eyes look the same.</p>
	
<p>See how many of your classmates chose the same examples. Why do you think this might be?</p>	
<p>RL.3.7, RL.4.7, RL.5.7</p>	<p>Look at the composition of the frames on pages 28 and 29. Why are the ants so big? <i>The top panel on page 28 is especially dramatic because of the extreme close-up. The ants are so big because their close call is dominating the moment. We're inside their thinking and emotions.</i></p>
<p>RL.3.7, RL.4.7, RL.5.7</p>	<p>How does the diagonal composition on page 36 emphasize the strength and boldness of the suitors? <i>They are moving in a bold line straight toward the front of the frame, taking up the entire foreground. They are looking straight at the reader, challenging his or her gaze.</i></p>
<p>RL.3.7, RL.4.7, RL.5.7</p>	<p>How does the artist show that night is falling on page 41? Do you think it is falling slowly or quickly? Why?</p>
<p>RL.3.5, RL.3.7, RL.4.7, RL.5.7</p>	<p>Notice how Randall's size changes from the last panel on page 43 to the middle panel on page 44. Think about why.</p>

<p>RL.3.7, RL.4.7, RL.5.7</p>	<p>What can you tell us about the artwork in the last panel on page 44? What do the wavy colored lines and the position of Randall's body express?</p> <p><i>First of all, it uses imagery from video games, linking quests in games to the Grimm Brothers' story told here. Also, it's one big panel, indicating a different stretch of time. The zigzags follow the long course of Randall's adventures and stretch out the time. Notice how the weather and landscape change. Randall is wandering far away under changing conditions. There are so many little Randalls so that you can follow the progress of his quest. A comic allows the artist to represent many different moments in time all at once in a way that a verbal narrative cannot. (Point out that Randall travels again through these game landscapes on page 48.)</i></p>
<p>RL.3.7, RL.4.7, RL.5.7, W.3.3, W.3.4, W.3.5, W.4.3, W.4.4, W.4.5, W.5.3, W.5.4, W.5.5</p>	<p>Which of Randall's adventures do you like best? Write and illustrate a story about it or develop it into a comic.</p>
<p>RL.3.7, RL.4.7, RL.5.7</p>	<p>Talk about how page 51 is composed and how it reflects many things that happen in the book.</p>
<p>RL.3.7, RL.4.7, RL.5.7</p>	<p>What's happening on pages 54-55? How does the artwork reflect it?</p>
	
<p>RL.3.7, RL.4.7, RL.5.7</p>	<p>Page 56: The author says that Randall and Tilda lived happily ever after. Analyze how the artwork brings out this idea.</p>
<p>RL.3.7, RL.4.7, RL.5.7</p>	<p>Think about the color differences in the indoor scenes and the outdoor ones. Why does the artist make such a contrast between these two worlds?</p> <p><i>King Arnold lives in an indoor world, separate from nature. What he needs to learn comes from outside, from the natural world.</i></p>

ACTIVITIES AND FURTHER RESEARCH

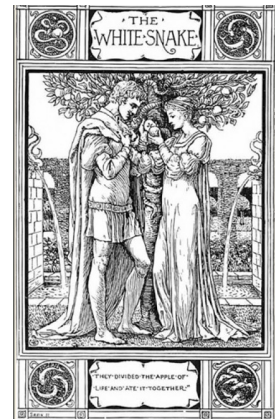
RL.3.9, RL.4.9,
RL.5.9

Find the original version of *The White Snake* by the Grimm Brothers. What is different about Ben Nadler’s version? Why do you think he made these changes?

RL.3.9, RL.4.9,
RL.5.9

Students can find another fairy tale by the Grimm Brothers (like the TOON Book *Hansel and Gretel*), or by Charles Perrault or from a non-European culture, and compare it with *The White Snake*. How is it different? What is the same? What do they think are probably characteristics of all fairy tales?

The back of the book has notes on “Folktales, Told and Retold,” a bibliography, and online resources for Grimm Brothers and other folk tales.



RL.3.5, RL.4.5,
RL.5.5

Readers’ Theater: Have students read various scenes aloud in class. Pay attention to their inflection. If possible, have each student play multiple roles, and be sure that students adjust their performance accordingly. Ask them to try to incorporate visual information from the images into their performance. Maybe the class can work together on turning the book into a play that they can perform for other classes or for parents



W.3.4, W.3.5,
W.3.7, W.3.8,
W.4.4, W.4.5,
W.4.7, W.4.8,
W.5.4, W.5.5,
W.5.7, W.5.8

There are over 2,900 species of snakes. They live in vastly different environments on every continent except Antarctica. Assign a different snake to each student to research. They can find out how big it is, what it looks like, where it lives, what it eats, what eats it, what special features it has, if it’s venomous, etc. They should report on it (with illustrations) and you can post their results in the classroom for other children to study. Older students should list their sources (books, websites, other sources).

W.3.3, W.3.4,
W.3.5

Students can make a clay model of a real or imaginary snake (it doesn’t have to be white) and then write a description, poem, story, song, or play about it.

RL.3.9, RL.4.9,
RL.5.9, W.3.3,
W.3.4, W.3.5,
W.4.3, W.4.4,
W.4.5, W.5.3,
W.5.4, W.5.5

For a long-term project, students can take another Grimm story and make their own comic. (They can find many hints on how to do this in the TOON Book *Comics: Easy as ABC!*, by Ivan Brunetti.) Display their comics in the classroom so that children can read and enjoy their classmates’ work.

Standards addressed in *The White Snake Teacher's Guide*

Below are the ELA Common Core State Standards for Reading for Information addressed in this book by grade level.

READING LITERATURE			
	Key Ideas and Details	Craft and Structure	Integration of Knowledge and Ideas
3	<p>CCSS.ELA-Literacy.RL.3.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.</p> <p>CCSS.ELA-Literacy.RL.3.2 Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.</p> <p>CCSS.ELA-Literacy.RL.3.3 Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.</p>	<p>CCSS.ELA-Literacy.RL.3.5 Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.</p> <p>CCSS.ELA-Literacy.RL.3.6 Distinguish their own point of view from that of the narrator or those of the characters.</p>	<p>CCSS.ELA-Literacy.RL.3.7 Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).</p> <p>CCSS.ELA-Literacy.RL.3.9 Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series).</p>
4	<p>CCSS.ELA-Literacy.RL.4.1 Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>CCSS.ELA-Literacy.RL.4.2 Determine a theme of a story, drama, or poem from details in the text; summarize the text.</p> <p>CCSS.ELA-Literacy.RL.4.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).</p>	<p>CCSS.ELA-Literacy.RL.4.5 Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.</p>	<p>CCSS.ELA-Literacy.RL.4.7 Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.</p> <p>CCSS.ELA-Literacy.RL.4.9 Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.</p>
5	<p>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.</p> <p>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 of drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</p> <p>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 the characters interact).</p>	<p>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.</p>	<p>CCSS.ELA-Literacy.RL.5.7 Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).</p> <p>CCSS.ELA-Literacy.RL.5.9 Compare and contrast stories in the same genre (e.g., mysteries and adventures stories) on their approaches to similar themes and topics.</p>

WRITING			
	Text Types and Purposes	Production and Distribution of Writing	Research to Build and Present Knowledge
3	<p>CCSS.ELA-Writing.W.3.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</p>	<p>CCSS.ELA-Writing.W.3.4 With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.</p> <p>CCSS.ELA-Writing.W.3.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.</p>	<p>CCSS.ELA-Writing.W.3.7 Conduct short research projects that build knowledge about a topic.</p> <p>CCSS.ELA-Writing.W.3.8 Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.</p>
4	<p>CCSS.ELA-Writing.W.4.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</p>	<p>CCSS.ELA-Writing.W.4.4 Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.</p> <p>CCSS.ELA-Writing.W.4.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.</p>	<p>CCSS.ELA-Writing.W.4.7 Conduct short research projects that build knowledge through investigation of different aspects of a topic.</p> <p>CCSS.ELA-Writing.W.4.8 Recall relevant information from experiences or gather relevant information from print and digital sources; takes notes and categorize information, and provide a list of sources.</p>
5	<p>CCSS.ELA-Writing.W.5.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</p>	<p>CCSS.ELA-Writing.W.5.4 Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.</p> <p>CCSS.ELA-Writing.W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.</p>	<p>CCSS.ELA-Writing.W.5.7 Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.</p> <p>CCSS.ELA-Writing.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.</p>

Comics: Easy as ABC! by Ivan Brunetti

A TOON Graphic

Grades K-5

Lexile level=TBD

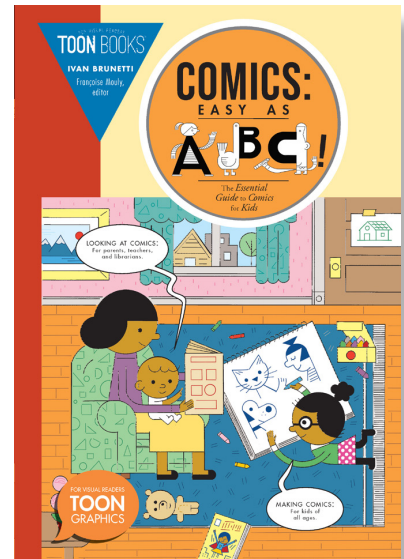
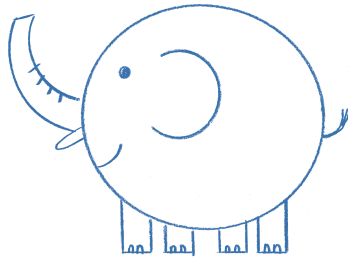
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Richard Kutner is the head of the TOON Educational Team. He is a translator of both prose and graphic literature with a forty-year background in education. He holds degrees from New York University and Yale, and was the 2014 recipient of a Hemingway Grant for his work with TOON.

FOR VISUAL READERS
TOON BOOKS[®]



CCSS-aligned Guided Reading Lesson Plan

This lesson plan is designed to be used over a period of time. It can be divided into parts to fit teachers' schedules. Parts 2 and 3 can be done independently by students.

Part 1 is a discussion designed to encourage students, especially those who feel they're "not good artists" or who haven't had much experience drawing cartoons or comics.

Part 2 is addressed to students. It goes through the skills in the book and suggests that children practice them. Sections can be assigned for as much time as is required or convenient, or students can work at their own pace.

In the third part, students will make their own comics, starting with a four-panel strip and working up to a full comic whose length and subject matter they will choose.

The book develops skills from simple to more complex:

Children in grades K-1 can focus on pages 6-13 (doodling, basic shapes, making marks and patterns, drawing faces, giving characters emotions, drawing profiles).

Children in grades 2-3 should do all of those activities and then investigate pages 14-22 (using the ABCs, using clothes and props, drawing bodies, and drawing animals).

Students in grades 4 and up should do all of the previous activities and then move on to pages 23-41 (comics language, making characters cute or menacing, props, scale and setting, perspective, point of view, balloons and lettering, pages and panels, choosing a setting, using prompts, making a four-panel strip, and finding their own voice). Of course, high school and college students and adults can use this book, too!



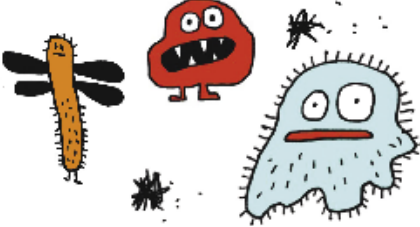
These ideas are not set in stone. If a first-grader wants to work on animals, or if a second- or third-grader wants to try out balloons and lettering, by all means allow him or her to do so. The complexity of what children can do is very individual. Often they can understand and accomplish more than you might imagine.



Everyone should do Part 1, either with the teacher or independently, depending on his or her age and ability to understand.

The numbers in the left-hand column refer to the ELA Common Core State Standards being addressed. The Standards are listed by grade level at the end of this document.

Part 1

<p>RI.K.5, RI.K.6</p> <p>RI.K.1, RI.1.1, RI.1.7, RI.2.1, RI.3.1</p>	<p>Look at the front and back covers of the book and at the title. What do they make you think about drawing comics?</p> <p><i>Drawing comics is easy. People and things don't have to look exactly the way they do in real life. You can use many different shapes to represent them. The book is going to be lively and fun to use. Many people make comics.</i></p>  <p>Now look at Elise Gravel's "ugly drawings" on the inside cover. What makes her drawings ugly? Are they funny, too? Does a drawing have to be beautiful? Why or why not?</p>
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Some children say they don't like to draw because they're not good at it. But even art that is simple or what some people might call "ugly" can be meaningful and important--and even beautiful! You don't have to draw things exactly the way they look in real life to make a great cartoon or comic. Look at this drawing by a famous artist, Joan Miró.




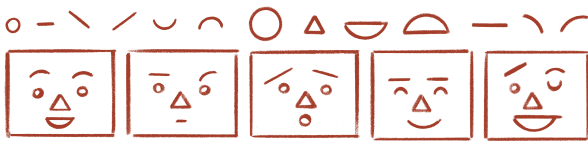
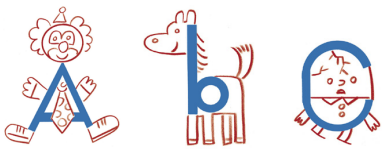
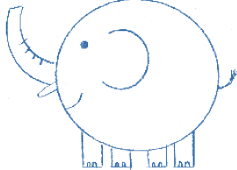

Besides, there's more to art than drawing ...

This painting (One: Number 31, 1950), by Jackson Pollock, is worth millions of dollars and was created by dripping paint on a canvas lying on the floor. It's in the Museum of Modern Art, in New York.

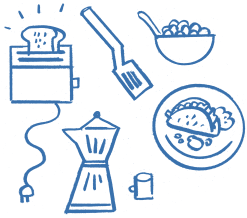
And look at this painting, by Yves Klein.



Part 2

<p>RI.K.6, RI.K.8, RI.1.7, RI.1.8</p>	 <p>Ivan Brunetti says that doodling is the first step in cartooning. You should do it a lot. Just be careful of when and where you doodle! Use some of Brunetti's basic shapes, on page 6. Make marks, connect dots, and use patterns. (See page 7.) Things don't have to be complicated, unless you want to make them that way.</p>
<p>RI.K.1, RI.K.7, RI.1.1, RI.1.7, RI.3.1</p>	<p>On pages 9 and 10, Ivan shows you how to draw faces and how to use simple shapes to vary them. On page 11, he gives you hints at how to change the eyebrows, eyes, and mouth to show different emotions. Make some of your own faces showing some of these emotions. Are there other emotions you can show?</p> 
<p>RI.K.1, RI.K.4, RI.K.7, RI.1.1, RI.1.4, RI.1.7</p>	<p>Now try drawing some profiles (pages 12-13). We get a different feeling when we view a face from the side.</p>
<p>RI.2.5, RI.2.6</p>	<p>Pages 14 and 15: Can you make a drawing of a person or animal for every capital and small letter in the alphabet? Give it a try.</p> 
<p>RI.2.2, RI.2.4, RI.2.6</p>	<p>Time to try some bodies, to see how much more they can tell us about the characters' personalities. Practice some, using Ivan's ideas on pages 16-19.</p>
<p>RI.2.2, RI.2.5, RI.2.6, RI.2.7</p>	 <p>Animals are fun to draw, too, and you can make them with simple shapes. Look at pages 20-21, especially at the elephant on p. 20. And be sure to take Ivan's advice and look at real animals. You'll learn how their bodies are organized, and they'll help your imagination to grow.</p>
<p>RI.3.4, RI.3.7, RI.3.8</p>	<p>Study the comics language on page 23. You can use lines, symbols, stars, tears, bursts, and emanata to express different things. The word "emanata" comes from the word "emanate," which means to spread out from.</p>
<p>RI.3.7, RI.3.8</p>	<p>Page 24 has some good ideas to give your character personality. Try to draw some cute or menacing characters. Or friendly, timid, or excited ones.</p> 

RI.4.4, RI.4.7, RI.5.4,
RI.6.4, RI.6.5, RI.6.7,
RI.7.4

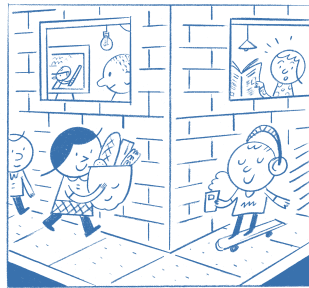


Props: You might think that props--objects that help you set the scene--are hard to draw, but Ivan shows you how to create them with simple shapes on page 25. Make some of your own. Keep a notebook of drawings of props that you can refer to when you want to use one in a cartoon or comic.

RI.4.4, RI.4.7, RI.4.8,
RI.5.4, RI.5.8, RI.6.1,
RI.6.4, RI.6.5, RI.6.7,
RI.7.2, RI.7.4, RI.7.5

On page 26, you'll learn how to keep people's heads and bodies in proportion and how to create setting (where something happens) with a few details.

RI 4.1, RI.4.4, RI.4.7,
RI.4.8, RI.5.1, RI.5.4,
RI.5.6, RI.5.8, RI.6.1,
RI.6.2, RI.6.4, RI.6.5,
RI.6.6, RI.6.7, RI.7.1,
RI.7.2, RI.7.4, RI.7.5,
RI.8.2, RI.8.4

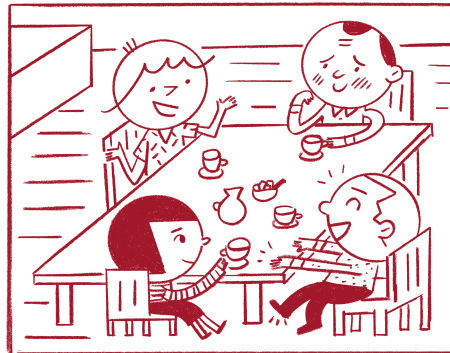


Read page 27 to learn about perspective, which is creating the illusion of depth on paper. Practice some one- and two-point perspective. Then try Ivan's way of showing space on page 28.

RI.4.1, RI.4.4, RI.4.7,
RI.5.1, RI.5.4, RI.5.7,
RI.6.1, RI.6.2, RI.6.4,
RI.6.5, RI.6.6, RI.6.7,
RI.7.1, RI.7.2, RI.7.4,
RI.7.5, RI.8.3, RI.8.

Page 29: Do you always have to show the whole setting? Think about how to use long shots, medium shots, and close-ups in your story. Why would you choose one over the others?

LONG SHOT - MEDIUM SHOT - CLOSE-UP

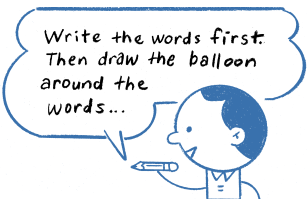


A long shot (left) sets the scene. Close-ups (above) are a good way to bring attention to the character's emotions.

RI.4.1, RI.4.2, RI.4.4,
RI.4.7, RI.4.8, RI.5.1,
RI.5.2, RI.5.4, RI.5.8,
RI.6.1, RI.6.2, RI.6.4,
RI.6.5, RI.6.6, RI.6.7,
RI.7.1, RI.7.2, RI.7.4,
RI.7.5, RI.8.3, RI.8.4



Time for balloons and lettering. Draw a character or group of characters talking and try to express their feelings with different kinds of balloons and lettering. Use some sound effects, too.



Part 3

Now that you've been practicing, it's time to work on your own comic:

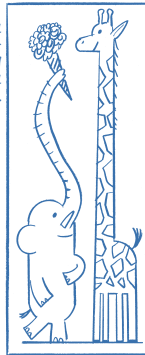
Think about where it's going to take place. Choose a setting (page 34).



Should you draw first or write your story first? On page 35, Ivan says, “You can start with either, but think about what you’ll be drawing. Try to show the characters somewhere, doing something. It’s always good to let pictures suggest other pictures and tell the story.” So make a plan, either in words or pictures.



Tall scenes need tall panels.



Think about how you will organize your story into panels on a page or pages. Ivan has very good advice on pages 32-33. Do you want to use a spread to make a big, dramatic drawing? Ivan has given you ideas for characters, settings, and props on pages 36-37.



Wide scenes need wide panels.

SIMPLER IS BETTER

Give your characters enough room to breathe.

Before you create a long comic, try a four-panel one (pages 38-39). Make sure that your fourth panel is your punch line (page 32).

MARK CONNERY



A Tragedy

You're all set! Have fun! Remember, practice makes perfect.

Below are the ELA Common Core State Standards for Reading for Information addressed in this book by grade level.

	Key Ideas and Details	Craft and Structure	Integration of Knowledge and Ideas
K	CCSS.ELA-Literacy.RI.K.1 With prompting and support, ask and answer questions about key details in a text.	CCSS.ELA-Literacy.RI.K.4 With prompting and support, ask and answer questions about unknown words in a text. CCSS.ELA-Literacy.RI.K.6 Name the author and illustrator of a text and define the role of each in presenting the ideas or information in a text.	CCSS.ELA-Literacy.RI.K.7 With prompting and support, describe the relationship between illustrations and the text in which they appear (e.g., what person, place, thing, or idea in the text an illustration depicts). CCSS.ELA-Literacy.RI.K.8 With prompting and support, identify the reasons an author gives to support points in a text.
1	CCSS.ELA-Literacy.RI.1.1 Ask and answer questions about key details in a text.	CCSS.ELA-Literacy.RI.1.4 Ask and answer questions to help determine or clarify the meaning of words or phrases in a text.	CCSS.ELA-Literacy.RI.1.7 Use the illustrations and details in a text to describe its key ideas. CCSS.ELA-Literacy.RI.1.8 Identify the reasons an author gives to support points in a text.
2	CCSS.ELA-Literacy.RI.2.2 Identify the main topic of a multiparagraph text as well as the focus of specific paragraphs within the text.	CCSS.ELA-Literacy.RI.2.4 Determine the meaning of words and phrases in a text relevant to a grade 2 topic or subject area. CCSS.ELA-Literacy.RI.2.5 Know and use various text features (e.g., captions, bold print, subheadings, glossaries, indexes, electronic menus, icons) to locate key facts or information in a text efficiently. CCSS.ELA-Literacy.RI.2.6 Identify the main purpose of a text, including what the author wants to answer, explain, or describe.	CCSS.ELA-Literacy.RI.2.7 Explain how specific images (e.g., a diagram showing how a machine works) contribute to and clarify a text.
3	CCSS.ELA-Literacy.RI.3.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.	CCSS.ELA-Literacy.RI.3.4 Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 3 topic or subject area.	CCSS.ELA-Literacy.RI.3.7 Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur). CCSS.ELA-Literacy.RI.3.8 Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence).
4	CCSS.ELA-Literacy.RI.4.1 Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.	CCSS.ELA-Literacy.RI.4.4 Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area.	CCSS.ELA-Literacy.RI.4.7 Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears. CCSS.ELA-Literacy.RI.4.8 Explain how an author uses reasons and evidence to support particular points in a text.

	Key Ideas and Details	Craft and Structure	Integration of Knowledge and Ideas
5	<p>CCSS.ELA-Literacy.RI.5.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>CCSS.ELA-Literacy.RI.5.2 Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.</p>	<p>CCSS.ELA-Literacy.RI.5.4 Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 5 topic or subject area.</p> <p>CCSS.ELA-Literacy.RI.5.6 Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.</p>	<p>CCSS.ELA-Literacy.RI.5.7 Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.</p> <p>CCSS.ELA-Literacy.RI.5.8 Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).</p>
6	<p>CCSS.ELA-Literacy.RI.6.1 Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>CCSS.ELA-Literacy.RI.6.2 Determine a 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.</p>	<p>CCSS.ELA-Literacy.RI.6.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.</p> <p>CCSS.ELA-Literacy.RI.6.5 Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.</p> <p>CCSS.ELA-Literacy.RI.6.6 Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.</p>	<p>CCSS.ELA-Literacy.RI.6.7 Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.</p>
7	<p>CCSS.ELA-Literacy.RI.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.</p> <p>CCSS.ELA-Literacy.RI.7.2 Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.</p>	<p>CCSS.ELA-Literacy.RI.7.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.</p> <p>CCSS.ELA-Literacy.RI.7.5 Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas.</p>	
8	<p>CCSS.ELA-Literacy.RI.8.2 Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.</p> <p>CCSS.ELA-Literacy.RI.8.3. Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).</p>	<p>CCSS.ELA-Literacy.RI.8.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.</p>	



Little Nemo's Big New Dreams

CCSS-aligned Lesson Plan & Teacher's Guide

TOON GRAPHICS FOR VISUAL READERS

TOON Graphics are comics and visual narratives that bring the text to life in a way that captures young readers' imaginations and makes them want to read on—and read more.

The very economy of comic books necessitates the use of a reader's imaginative powers. In comics, the images often imply rather than tell outright. Readers must learn to make connections between events to complete the narrative, helping them build their ability to visualize and to make “mental maps.” A comic book also gives readers a great deal of visual context that can be used to investigate the thinking behind the characters' choices.

PAY ATTENTION TO THE ARTIST'S CHOICES

Look carefully at the artwork: it offers a subtext that at first is sensed only on a subliminal level by the reader and encourages rereading. It creates a

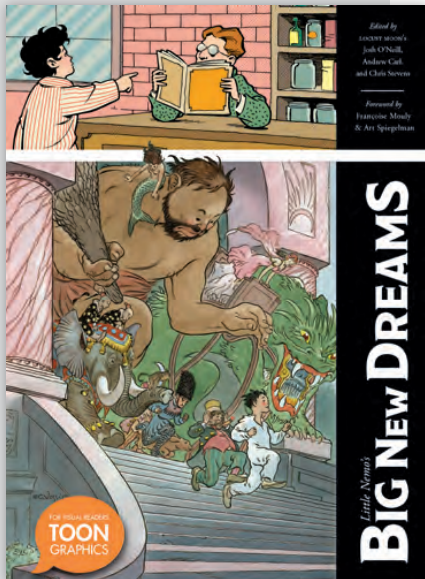
sense of continuity for the action, and it can tell you about the art, architecture, and clothing of a specific time period. It may present the atmosphere, landscape, and flora and fauna of another time or of another part of the world.

Facial expressions and body language reveal subtle aspects of characters' personalities beyond what can be expressed by words.

READ AND REREAD!

Readers can compare comic book artists' styles and evaluate how different authors get their point across in different ways. In investigating the author's choices, a young reader begins to gain a sense of how all literary and art forms can be used to convey the author's central ideas.

The world of TOON Books, TOON Graphics, and of comic book art is rich and varied. Making meaning out of reading with the aid of visuals may be the best way to become a lifelong reader, one who knows how to read for pleasure and for information—a reader who *LOVES* to



Little Nemo's Big New Dreams

Edited by Josh O'Neill, Andrew Carl, and Chris Stevens

Forwards by Françoise Mouly and Art Spiegelman

A TOON Graphic
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THE TOON EDUCATIONAL OUTREACH TEAM:

Richard Kutner is a translator of both prose and graphic literature with a thirty-three year background in education. He holds degrees from both New York University and Yale, and was the 2014 recipient of a Hemingway Grant for his work with TOON.

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Yuko Shimizu, page 15

LITERACY IN THE 21ST CENTURY

In addition to providing students with the tools to master verbal literacy, each TOON Graphic offers a unique focus on visual learning. The 21st Century has seen a shift where literacy has been redefined to include visual literacy. Our unique lesson plans and teacher's guides help instructors and students alike develop the vocabulary and framework necessary to discuss visual expressions, structure, and meaning in the classroom.

For schools that follow the ELA Common Core, TOON Graphics lesson plans offer examples of how to best utilize our books to satisfy a full range of state standards. The Common Core's learning goals outline what a student should know and be able to do at the end of each grade, and were created to ensure that all students graduate from high school with the skills and knowledge necessary to succeed in college, career, and life, regardless of where they live. Though this book can be used in any grade, we focused this lesson plan on state standards for grades 4 and 5. Questions included in this guide fulfill the following standards:

CCSS.ELA-LITERACY. Reading: Literature (RL).4-5.1-10

Students build skills in reading and comprehending literature independently and proficiently.

CCSS.ELA-LITERACY. Reading: Informational Text (RI).4-5.4, 9

Students determine the meaning of general academic and domain-specific words or phrases in a text. Students integrate information from several texts in order to speak knowledgeably on a subject.

CCSS.ELA-LITERACY. Speaking and Listening (SL).4-5.1

Students engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners, building on others' ideas and expressing their own clearly.

CCSS.ELA-LITERACY. Speaking and Listening (SL).4-5.2

Students summarize a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

CCSS.ELA-LITERACY. Speaking and Listening (SL).4-5.4

Students report on a topic or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes.

CCSS.ELA-LITERACY. Writing (W).4-5.1

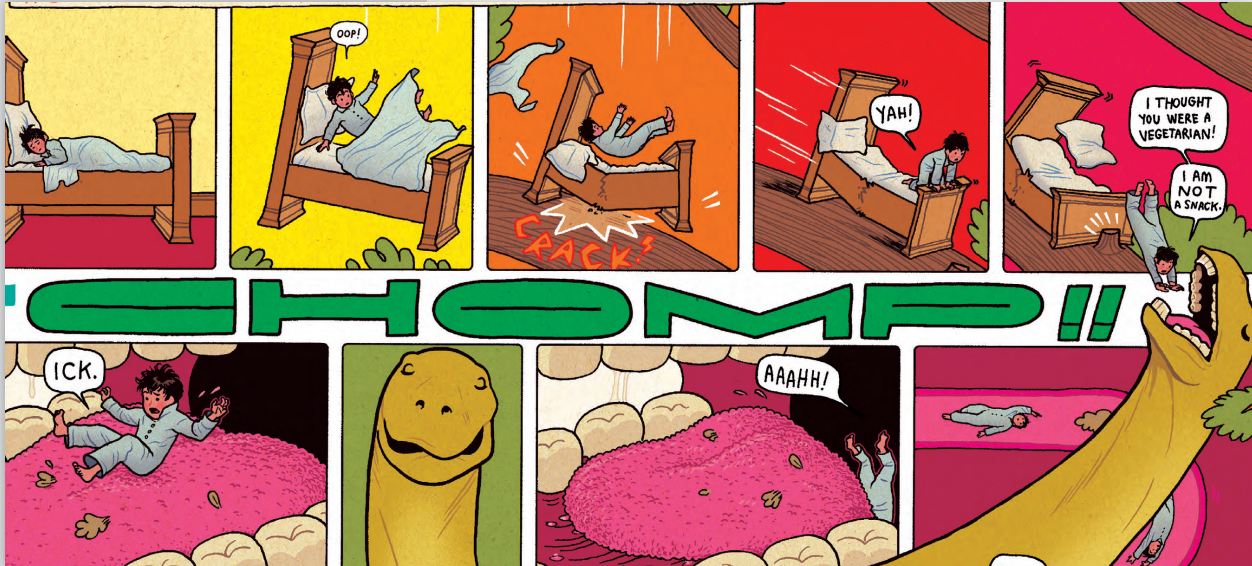
Students write opinion pieces on topics or texts, supporting a point of view with reasons and information.

CCSS.ELA-LITERACY. Writing (W).4-5.2

Students write informative/explanatory texts to examine a topic and convey ideas and information clearly.

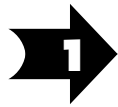
CCSS.ELA-LITERACY. Writing (W).4-5.7

Students conduct short research projects that build knowledge through investigation of different aspects of a topic.



Martin Wicks and Joe Quinones, page 51

- Black = potential questions for course plans
- Gray = feedback for teachers.



Verbal Expression

CCSS.ELA-LITERACY.RL.4.1
Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

CCSS.ELA-LITERACY.RL.4.3
Describe in depth a character, setting or event in a story, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

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 from details in the text, including how the characters in a story or drama respond to challenges; summarize the text.

CCSS.ELA-LITERACY.RL.5.3
Compare and contrast two or more characters, settings, or events in a story, drawing on specific details in the text (e.g., how characters interact).

CCSS.ELA-LITERACY.RL.5.7
Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text.

Characters



Winsor McCay, page 11

◆ “Nemo” is the Latin word for “nobody,” as cartoonist Cole Closser references in his comic (page 35). Why do you think McCay chose to name his character “Nemo”? How is that reflected in the way Nemo is characterized by the authors in this anthology?

In naming his character “Nemo,” McCay makes Nemo into a passive everyman with whom the reader can identify. In this anthology, each cartoonist has a different interpretation of Nemo’s character. Because he is an everyman, the authors have room to experiment with and interpret his character in a variety of ways. Still, in most of the strips, Nemo remains a passive character who finds himself in various fantastical situations and must adapt. Other characters are shown to be more active, like Flip in Jeremy Bastian’s comic on page 37.



Carla Speed McNeil, page 23

◆ At the end of each Little Nemo in Slumberland comic, Nemo always wakes up in his bed, commenting briefly on the adventure that happened while he was asleep. How have some authors in Little Nemo's Big New Dreams used the expectation of this recurrence to their advantage?

In some of these stories, the authors have undermined the reader's expectations by doing something else in that last panel, such as on page 19, where Nemo wakes up in a washing machine, or on page 21, where the panel mimics what we expect. These instances suggest that everything that happened might have been real. This catches the reader off guard and can be used for humorous effect or can cause the reader to re-examine the adventure.

◆ Flip and Nemo are often featured together, both in the original *Little Nemo in Slumberland* strips and in the comics in this anthology. Yet in the original comic facing the introduction page of Little Nemo's Big New Dreams, Nemo says Flip is his worst enemy as he begs the mermaids not to hurt him. Are Flip and Nemo friends or enemies?

Flip and Nemo are both friends and enemies. While Flip can save Nemo, as he does in Marc Hempel's comic on page 61, he also endangers Nemo frequently with his recklessness, like on page 37 and page 59. Flip serves as an adventurous foil to Nemo's more passive character and is often the one to instigate the action in the comic. Despite Flip's tendency to cause trouble for Nemo, the two are able to spend time together and talk pleasantly, as on page 63. Their words and interactions show a sense of comradery and goodwill to one another.



J.G. Jones, page 63

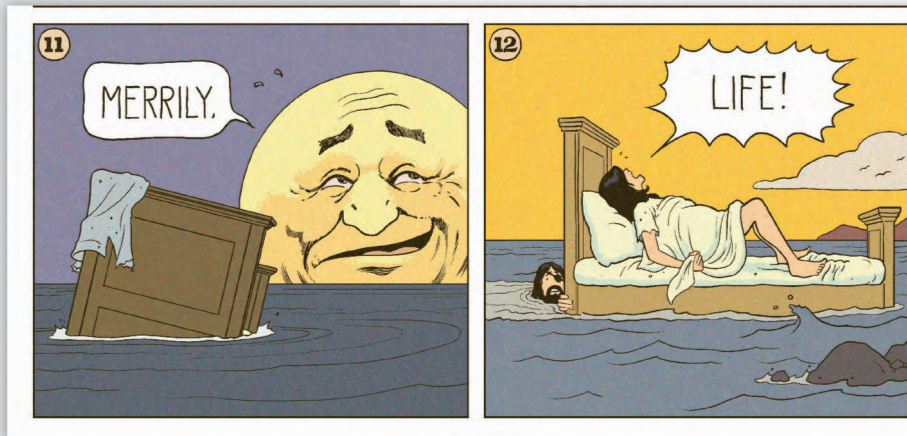
◆ The main cast of Little Nemo in Slumberland is largely male, save for Nemo's mother and the Princess. This reflects the male-dominated early 1900s society that McCay lived in. In contrast, how are women present in this anthology? What are some examples of how contributors have introduced or examined female characters in Slumberland?



Paolo Rivera, page 21

In his comic on page 29, Craig Thompson references antiquated societal attitudes towards women when the Princess tell Nemo that he idealizes her. She asserts that his perception of her is fueled by his fantasies, which cannot last. This blunt observation subverts the traditional narrative of princesses, and results in a level of awareness that ultimately shatters Nemo's dream. Other cartoonists, such as David Mack (page 33) and Bishakh Kumar Som (page 49), choose to make their leading character female, or to make the subject of the visit to Slumberland something seen as typically feminine (Andrea Tsurumi, page 55). James Harvey (page 31) reimagines the princess as a fast talking, active and direct character who pursues Nemo's friendship aggressively.

Time



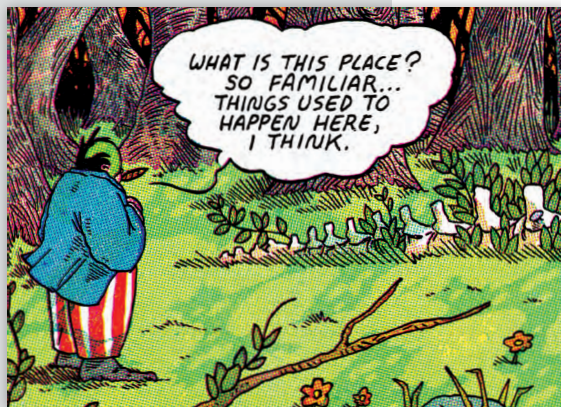
Paolo Rivera, page 21

◆ Both in dreams and in comics, time can pass in the blink of an eye. How do comics like Paolo Rivera's strip on page 29 convey the passage of time? How does the cartoonist tell the reader how much time has passed between panels without using words?

Paolo Rivera uses visual cues in each panel to tell us what's happened from one panel to the next. Even

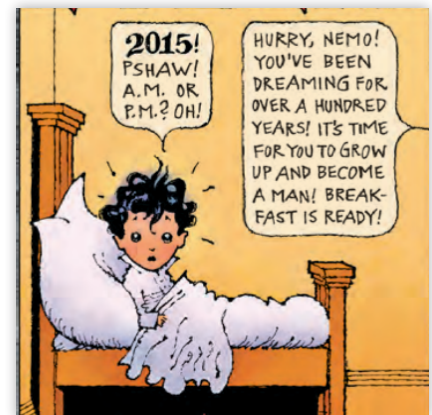
though he skips years of action in between some panels, he's always careful to have a visual reference to the last panel in the following one. Details like the length of Nemo's hair and beard also help us infer how long Nemo has been at sea and how long it's been since we saw him in the panel preceding the one we're looking at. In comics, the action isn't continuous. No matter how soon one panel follows another, the reader constantly has to infer what has happened in between. Using visual cues, a cartoonist can take the reader on an infinitely long journey or an incredibly short one, all in a single page.

◆ Both Cole Closser (page 35) and Marc Hempel (page 61) make reference to the hundred-odd years that have passed since the debut of the original Little Nemo in Slumberland strips in the New York Herald. Cole Closser looks at what's happened to Slumberland after all this time, while Marc Hempel chooses to look at what's happened in the real world. While the tone that each comic strikes is wildly different, what are the similarities in these two comics?



Cole Closser, page 35

Both comics suggest that the world no longer has a place for these characters in the future. In Closser's comic, Flip comments on how everything familiar to him is gone. In Hempel's comic, Nemo's father tells him there's no time for his old way of life and he has to learn to adapt, whether he likes it or not. Both of the main characters have difficulty accepting the new world they find themselves in, and it takes something familiar from their old world to wake both of them. In order to wake up, Nemo needs Flip to come break open his head to wake up, and Flip needs to recognize something familiar to him.



Marc Hempel, page 61

2

Visual Expression

CCSS.ELA-LITERACY.RL.4.7

Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.

CCSS.ELA-LITERACY.RL.4.5

Explain major differences between poems, drama, prose, etc. Refer to the structural elements when writing or speaking about a text.

CCSS.ELA-LITERACY.RI.4.4

Determine the meaning of general academic and domain-specific words or phrases in a text (here, art and comics vocabulary).

CCSS.ELA-LITERACY.RL.5.7

Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text

CCSS.ELA-LITERACY.RL.5.5

Explain how a series of chapters, scenes, stanzas, etc. fits together to provide the overall structure of a story.

CCSS.ELA-LITERACY.RI.5.4

Determine the meaning of general academic and domain-specific words or phrases in a text (here, art and comics vocabulary).

Page Layout and Composition

◆ Winsor McCay was working at a time when the American comic strip was still a fairly new medium. Whenever he laid out a page, he had to consider not only how to fit his story within the page, but also how to make it legible to an audience that wasn't very familiar with comics yet. His bold compositions helped lead the eye, as did his numbered captioning system. Cartoonists today still have to think about how to draw a comic so that the reader will read it the way they intended, and they have many different visual tools to help them. How did some of the cartoonists in this book choose to lead the reader's eye while experimenting with format?

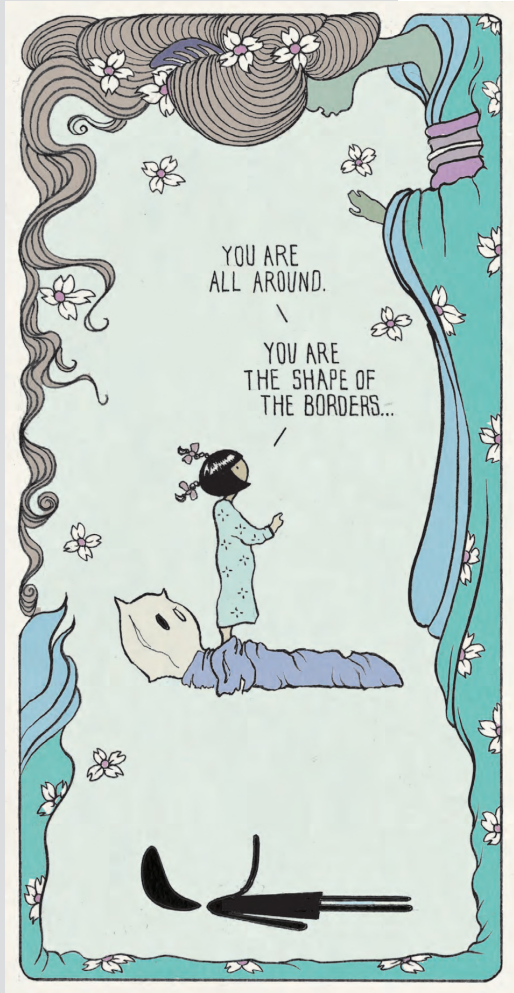
Peter & Maria Hoey (page 19) choose to guide the reader by putting two "waking world" scenes on either end of the page and clearly dividing them with a circular arrangement of panels meant to be read from the outer circle inwards. Cole Closser (page 35), uses the skeleton on the page to lead the reader's eye through the panels in a natural order without having to refer to the numbering system. David Plunkert (page 45) uses a similar technique with the limbs of his giant figure, which snake through the page and guide the reader as he wishes. R. Sikoryak (page 57) simply has Freud and Nemo walk in the direction the panels should be read in. Bishakh Kumar Som (page 49) turns all the speech bubbles on the page into a long chain leading from beginning to end.



Hans Rikheit, page 59

◆ Color played an important part in the original Nemo strips. The New York Herald, which ran the original Little Nemo strips, used a then-advanced method of color printing known as the Ben-Day dots printing process, and McCay carefully annotated each page of Little Nemo with the color scheme the printer was supposed to use. Color is also important in the Little Nemo strips in this book, although the coloring technique is different from artist to artist. What are some strips that use color to enhance the narrative? What are some strips that use color to enhance the composition?

Cliff Chiang's comic (page 25) is an example of color being used for a narrative purpose. Nemo and friends are completely



Said Mack, page 33

washed out in blue tones until they are in the same panel as their creator, Winsor McCay. This emphasizes their role as McCay's creations and draws a visual line between the world of McCay's comic and the world that he inhabited as a creator. Hans Rickheit (page 59) uses color to set an ominous mood, drawing from a muted and darker palette than many of the other comics in the anthology. Color is used to enhance the composition in James Harvey's comic on page 31, where the princess's world is predominantly a muted blue, except her red hair, which makes her stand out and seem more magical. The blue also contrasts with the red of Nemo's world, which takes up the opposing page. This is reflected in the colors of the outfits of the clowns in the margins, the red one standing at the first day panel, the blue one standing at the last night panel.

◆ On page 33 David Mack uses the page composition as part of the story. How does making Kabuki's mother into the panel borders change the message of the comic? Why not just use ordinary panels and have Kabuki and her mother talk to each other inside of them?

By making Kabuki's mother into the panel borders, David Mack is choosing to make Kabuki's mother's words address the reader as well as Kabuki. By changing the reader's perception about the structure of the comic, he makes Kabuki's mother's words directly affect the reader without directly addressing the reader. This layout also speaks to Kabuki's relationship with her mother. Her mother's hair and dress create the a border that envelops the small girl, reinforcing the idea of Kabuki as a small girl encompassed by her mother's protection.

Space

◆ In dreams, we can change our size and shape. In *Little Nemo's Big New Dreams*, Carla Speed McNeil (page 23) and Nik Poliwko (page 43) both take advantage of this. How do they use size in their comics to convey mood?

Carla Speed McNeil turns Nemo's cat into a giant to make something normally cute and harmless seem frightening and threatening. Nik Poliwko chooses to do the opposite, shrinking Nemo himself to make him seem more helpless.

◆ When we're awake, the ways we decorate our houses with or the places where we spend our time can say a lot about us, but in a dream, the landscape can be more fantastical and can reveal much more about a character's psyche. Bishakh Kumar Som uses this to his advantage on page 49 with Anjali's dreamscape. What can you tell about Anjali from the space he surrounds her with?

From Anjali's surroundings, you can infer that she is a precise and meticulous person. The angles of the building are intricate. You can tell that the dream is stressful because, despite the geometric



Bishakh Kumar Som, page 49

look of the building, it also looks confusing and chaotic. The number of people trapped in glass rooms tells you that Anjali may be feeling isolated or have trouble connecting to others. Ask students what other traits they might attribute to Anjali from looking at the dream building she explores.



◆ “The fourth wall” is a term which refers to the metaphorical wall between the reader or viewer of a book and the action going on within the book. Artists J.G. Jones (page 63-65) and Jim Rugg (page 66) choose to break the fourth wall in their comics. How do their characters break the fourth wall? How do they interact with the space in their comic, and why is it unusual to see?



Jim Rugg, page 66

J.G. Jones has Flip and Nemo add and destroy gutters, or the white spaces between the panels, in the pages of his comic. The gutters are a space on the page that characters don't typically interact with and it is assumed that they are not “aware” that they exist within the construct of a single page. When Flip and Nemo alter the space that is usually supposed to be invisible to them, they inform us that they are aware of the fact they are in a comic. Jim Rugg chooses to have Nemo break the fourth wall more passively, simply by falling off the bottom of the “page” into blank white space that is meant to represent the real world. Normally, no matter how far Nemo falls, the distance would be represented panel-to-panel, never leaving the confines of the panel borders or page.

◆ In dreams, we can go from one place to another with very little logical explanation. In his comic on page 43, Nik Paliwko takes advantage of that. How does he use space to make the reader feel as disoriented as Nemo when the setting suddenly shifts?

By taking us from an enclosed space where we read the silhouette of a



Nik Paliwko, page 43

face as the sky to an open space where we, the readers, can see what's really happening, Paliwko creates the same sense of surprise and disorientation that Nemo feels when he discovers he is trapped in a bottle.

3

Inferential Thinking

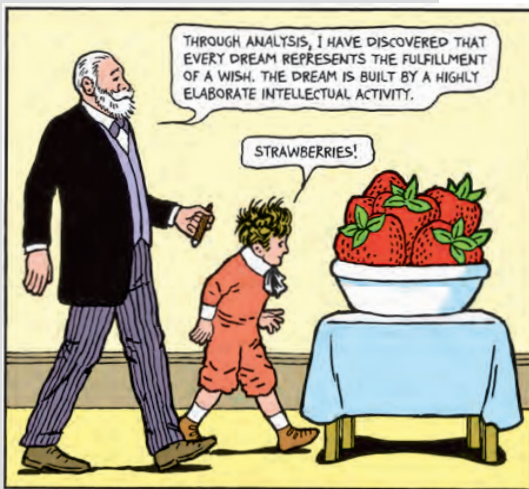
CCSS.ELA-LITERACY.RL.5.2
Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

CCSS.ELA-LITERACY.RL.5.6
Describe how a narrator's or speaker's point of view influences how events are described.

CCSS.ELA-LITERACY.RI.5.8
Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).

CCSS.ELA-LITERACY.RL.5.7
Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text

CCSS.ELA-LITERACY.RI.4-5.4
Determine the meaning of general academic and domain-specific words or phrases in a text (here, art and comics vocabulary).



2 LITTLE CHILDREN'S DREAMS EXPRESS VERY STRAIGHTFORWARD DESIRES.

R. Sikoryak, page 57

Slumberland

- ◆ McCay had a very specific vision of Slumberland, and so do each of the cartoonists in this anthology. In your opinion, what factors might affect how a cartoonist chooses to portray Slumberland?
- ◆ Based on the comics in Little Nemo's Big New Dreams, is Slumberland a place you would want to visit? Make your argument using specific examples from the comics in the book.

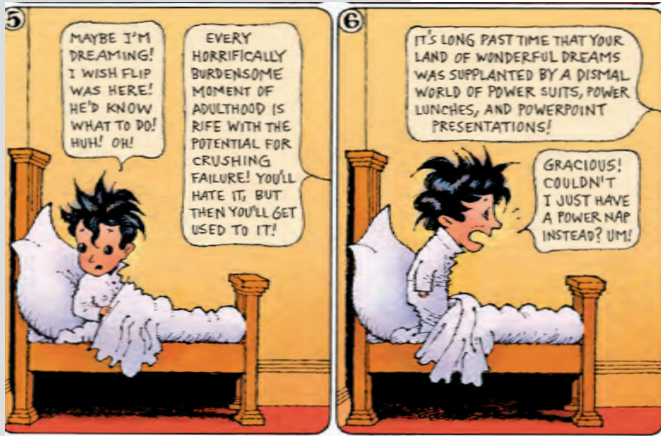
Dreams and Reality

- ◆ R. Sikoryak (page 57) has Freud visit Nemo to discuss the nature of dreams. Freud has become a somewhat controversial figure in the field of psychology, and very few psychiatric residents training at universities today are trained in psychoanalysis. Still, his work and legacy have given him a permanent attachment to the idea of dreams in popular culture. What do you think dreams can tell you about a person? Do you agree with Freud about the meanings for symbols that he explains to Nemo?



Zander Cannon, page 27

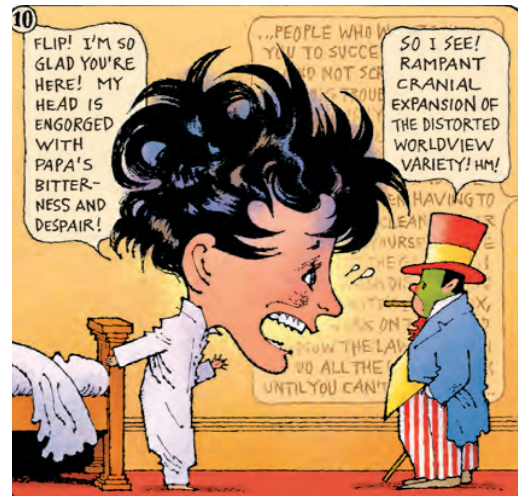
◆ In *Little Jin in Slumberland* (p. 27), the protagonist is a boy around the same age as Nemo, but from a very different time period and cultural context. How much do you think our real-life surroundings affect our dreams? What might Little Nemo's slumberland have looked like if Nemo was a modern-day child? What if McCay lived in another country, or was a different ethnicity, how do you think the tone of the comic would change?

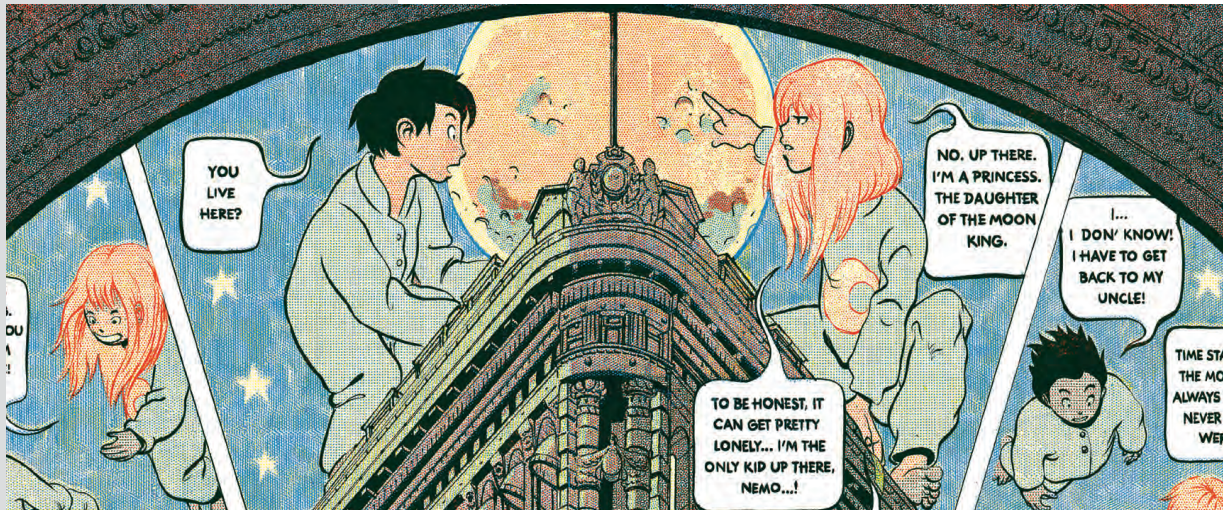


Marc Hempel, page 61

◆ On page 61, Marc Hempel satirizes Nemo's childlike fantasies by having the character wake up to learn that he's been sleeping for one hundred years and now has to become an adult. Do you think Marc agrees with Nemo's father's lecturing? Why or why not?

While Hempel is poking fun at Nemo's eternal youth, he is also commenting on his father's negative outlook. Flip calls the new fears filling Nemo's head a "distorted worldview" and fixes Nemo very promptly by breaking his head open and letting all the negativity spill out. Flip also comments that the fix he has in mind is painful, suggesting that while Nemo's father's phobias are harmful to Nemo, letting go of these phobias is also difficult. In the end, neither Nemo's world of dreams or his father's version of reality is seen as truly real.





James Harvey, page 31

4

Further Research

CCSS.ELA-LITERACY.RI.4-5.9
Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.

CCSS.ELA-LITERACY.W.4-5.1
Write opinion pieces on topics or texts, supporting point of view with reasons and information.

CCSS.ELA-LITERACY.W.4-5.2
Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

CCSS.ELA-LITERACY.W.4-5.3
Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

CCSS.ELA-LITERACY.W.4-5.7
Conduct short research projects that build knowledge through investigation of different aspects of a topic.

CCSS.ELA-LITERACY.SL.5.5
Include multimedia components and visual displays in presentations when appropriate to enhance the development of main ideas or themes.

- ◆ Throughout this lesson plan, we have discussed the nature of dreams, and the elements that make up Nemo's Slumberland. Have students write a depiction or draw a map of their Slumberland and give a short explanation to the class. Encourage students to make a comic of themselves visiting their Slumberland afterwards. When making their Slumberland, ask students to consider the external aspects of their lives, as well as their own desires, dreams, and tastes.
- ◆ Winsor McCay loved to perform, and often drew and even animated characters on stage for audiences as a vaudeville act. Ask students to create a skit about their own trip to Slumberland.
- ◆ Winsor McCay was a successful cartoonist during a time when successful cartoonists were considered to be major celebrities. As a research project, have students look into other famous American cartoonists of the late 1800s and early 1900s, such as George McManus, Frederick Burr Opper, George Herriman, Richard F. Outcault, or Bud Fisher. Have them do a short presentation or essay on their work and lives, and make sure to ask what the students



Cliff Chiang, p.25

find interesting or confusing about their comics. For extra credit, ask the students to draw a comic based on that cartoonist's work, as the cartoonists in *Little Nemo's Big New Dreams* did.

◆ Each cartoonist who contributed to *Little Nemo's Big New Dreams* has a different take on Nemo that reflects both their perspective on the source material and the nature of their own work. Ask students to write a short piece explaining which comic stood out the most to them and why. Be sure that they consider the theme and main ideas of their chosen comic, as well as the individual artistic choices that enforce those ideas.

◆ Discuss: In the foreword of this book, the racist element to McCay's comics is addressed by mentioning the character of the Imp (page 7). Cartoonist Cliff Chiang

tackles the issue of racism in his comic (page 25) by having the Imp take off his face to reveal it was a mask. How is the artist changing the traditional role of the Imp, and what is he trying to say? Discuss the historical implications of the Imp, and ask students if they feel that this comic successfully addresses this problem. Do they feel that *Little Nemo* has less merit because of its racist elements, or is the fact that it's a product of its time something which excuses it?

◆ Much of McCay's work dealt with dreams. Another newspaper strip McCay ran was called *Dreams of the Rarebit Fiend*. It had no recurring characters, but rather, followed a different person through a bizarre dream brought on by a late night snack

in every strip. Show students some of the *Rarebit Fiend* strips McCay drew. Have students draw a comic about a strange dream they've had, starting either themselves or a fictional person. Encourage them to do as McCay did and play with the format of the comic to reflect the strangeness of the dream. If possible, bring in snacks for this activity and explain to students what rarebit is.



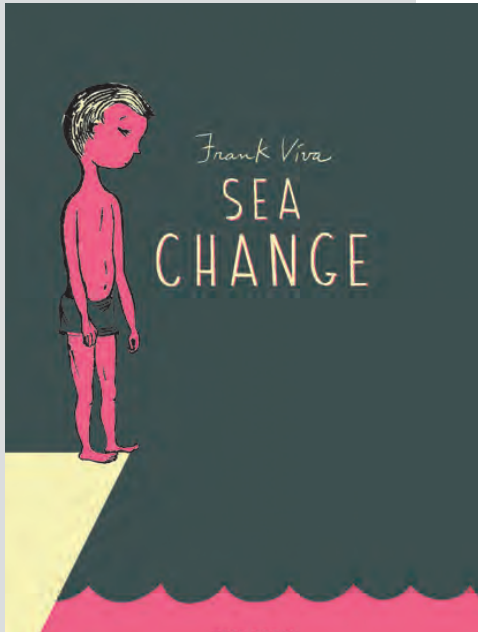
James Yang, p.25



Frank Viva's **Sea Change**

CCSS-aligned Lesson Plan & Teacher's Guide

TOON GRAPHICS FOR VISUAL READERS



Sea Change
by Frank Viva
A TOON Graphic
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TOON Graphics are comics and visual narratives that bring the text to life in a way that captures young readers' imaginations and makes them want to read on—and read more.

The very economy of comic books necessitates the use of a reader's imaginative powers. In comics, the images often imply rather than tell outright. Readers must learn to make connections between events to complete the narrative, helping them build their ability to visualize and to make “mental maps.” A comic book also gives readers a great deal of visual context that can be used to investigate the thinking behind the characters' decisions.

PAY ATTENTION TO THE ARTIST'S CHOICES

Look carefully at the artwork: it offers a subtext that at first is sensed only on a subliminal level by the reader and encourages rereading. It creates a sense

of continuity for the action, and it can tell you about the art, architecture, and clothing of a specific time period. It may present the atmosphere, landscape, and flora and fauna of another time or of another part of the world.

Facial expressions and body language reveal subtle aspects of characters' personalities beyond what can be expressed by words.

READ AND REREAD!

Readers can compare comic book artists' styles and evaluate how different authors get their point across in different ways. In investigating the author's choices, a young reader begins to gain a sense of how all literary and art forms can be used to convey the author's central ideas. The world of TOON Books, TOON Graphics, and of comic book art is rich and varied. Making meaning out of reading with the aid of visuals may be the best way to become a lifelong reader, one who knows how to read for pleasure and for information—a reader who *LOVES* to read.





LITERACY IN THE 21ST CENTURY

In addition to providing students with the tools to master verbal literacy, each TOON Graphic offers a unique focus on visual learning. The 21st Century has seen a shift where literacy has been redefined to include visual literacy. Our unique lesson plans and teacher's guides help instructors and students alike develop the vocabulary and framework necessary to discuss visual expression, structure, and meaning in the classroom.

For schools that follow the ELA Common Core, TOON Graphics lesson plans offer examples of how best to utilize our books to satisfy a full range of state standards. The Common Core's learning goals outline what a student should know and be able to do at the end of each grade. They were created to ensure that all students graduate from high school with the skills and knowledge necessary to succeed in college, career, and life, regardless of where they live. Though this book can be used in any grade, we focused this lesson plan on state standards for grades 4 and 5. Questions included in this guide fulfill the following standards:

CCSS.ELA-LITERACY. Reading: Literature (RL).4-5.1-10

Students build skills in reading and comprehending literature independently and proficiently.

CCSS.ELA-LITERACY. Reading: Informational Text (RI).4-5.1-10

Students build skills in reading and comprehending informational texts independently and proficiently.

CCSS.ELA-LITERACY. Speaking and Listening (SL).4-5.1

Students engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners, building on others' ideas and expressing their own clearly.

CCSS.ELA-LITERACY. Speaking and Listening (SL).4-5.2

Students summarize a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

CCSS.ELA-LITERACY. Speaking and Listening (SL).4-5.4

Students report on a topic or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes.

CCSS.ELA-LITERACY. Writing (W).4-5.1

Students write opinion pieces on topics or texts, supporting a point of view with reasons and information.

CCSS.ELA-LITERACY. Writing (W).4-5.2

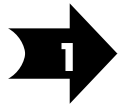
Students write informative/explanatory texts to examine a topic and convey ideas and information clearly.

CCSS.ELA-LITERACY. Writing (W).4-5.7

Students conduct short research projects that build knowledge through investigation of different aspects of a topic.



- Black = potential questions for course plans
- Gray = feedback for teachers.



**The standards listed on the right are fulfilled by every question in this section. Additional standards may be listed in the gray sidebar on the left for particular units listed below.*

Verbal Expression

CCSS.ELA-LITERACY.RL.4.1

Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

CCSS.ELA-LITERACY.RL.4.2

Determine a theme of a story from details in the text; summarize the text.

CCSS.ELA-LITERACY.RL.4.3

Describe in depth a character, setting or event in a story, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

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 from details in the text, including how the characters in a story or drama respond to challenges; summarize the text.

CCSS.ELA-LITERACY.RL.5.3

Compare and contrast two or more characters, settings, or events in a story, drawing on specific details in the text (e.g., how characters interact).

CCSS.ELA-LITERACY.RI.4.1

Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

CCSS.ELA-LITERACY.RI.4.2

Determine the main idea of a text and explain how it is supported by key details; summarize the text.

Themes and symbols: coming of age

In *Sea Change*, Eliot's intense growth is spurred by his relocation from his suburban hometown of Lakefield to the seaside town of Point Aconi. The sea affects all aspects of life in Point Aconi, and the sea is where he has some of his most intense moments that summer. He meets several different characters who influence him and change his perspective, but the change in his environment, his relocation to the sea, is the most important factor in Eliot's journey of self-discovery.

- ◆ Talk about the role of the sea in *Sea Change*. Point out some of the sea-related words or phrases. What do they mean? Why do you think they were introduced by the author, and what can they tell us about the story?

Fathom, pirate, faded anchor tattoo, sea legs... These words stress the nautical lifestyle of Point Aconi, while creating an "exotic" mood that contrasts with Eliot's suburban hometown, Lakefield. These nautical words also reference the title of the book. *Sea Change* is about Eliot's profound transformation over the course of one summer.



CCSS.ELA-LITERACY.RI.4.3
Explain ideas or concepts in an informational text, including what happened and why, based on specific information in the text.

CCSS.ELA-LITERACY.RI.5.1
Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

CCSS.ELA-LITERACY.RI.5.2
Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.

◆ Which objects or items are exchanged as gifts from one character to another? Discuss the meaning of these gifts. How do they change the giver and the receiver?

Two important gifts are the mermaid towel (given by Eliot to Mary Beth on p. 93) and the diary, introduced on p. 64. The diary belonged to Great-great-grandfather Steen and was given by him to great-grandmother Minnie, then to Uncle Earl, who in turn gives it to Eliot.

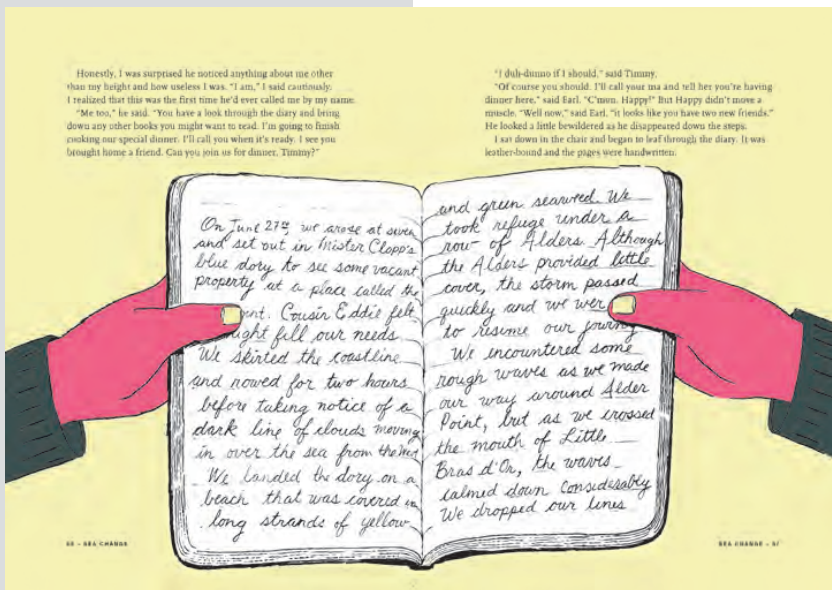
The mermaid towel is a practical gift from Eliot’s mom to Eliot, meant as a gesture of her care and concern (p. 10). Eliot initially hates the towel because it is too girly. Later, Eliot gives the towel to Mary Beth in an attempt to comfort her after she confides that her father is abusive (p. 93). Eliot’s act of care and kindness marks his transformation from a kid who thinks only of himself to an adult who has sympathy for others.

The diary is passed down through generations of Eliot’s family, and symbolizes legacy and tradition. It represents the value placed on family history and identity. When Eliot receives the diary from Uncle Earl, he thinks about having his own kids some day (p. 64). The diary can also be considered a symbol of approval or affirmation, a sign of acceptance into the family. Uncle Earl considers the diary to be a treasure, and in giving it to Eliot, he shows him that he is proud of his growth over the summer. To Eliot, the gift means acceptance from an uncle whom he feels isolated from initially.

◆ Notice that books are also important symbols in the story. In Chapter 10, Eliot discovers a new place, Great-grandmother Minnie’s library. How does his new knowledge change his perspective on Uncle Earl and Point Aconi?

Note the author’s choice of *Treasure Island*, as a subtle yet strong suggestion that the attic library is a treasure trove itself. Great-great-grandfather Steen’s diary (which was also from the library) contains a fortune of valuable information, such as recipes, instructions, and even a cure for cancer.

The author introduces the idea that “knowledge is power” here, and Eliot’s perspective and his ways of seeing the world start to change after his visit to the library on p. 64. This development also illustrates a main concept of the book, “There is more than meets the eye.”



Other situations in Chapter 10 reinforce the sentiment that there is more to life than meets the eye. On p. 70, when Eliot and Timmy contemplate the stars, Timmy wisely says, “If we were not here, nobody would see them.”

On p. 70, Eliot’s initial impression of the lobsters (scary) and their surprising taste (delicious) support the notion that appearances can be misleading. Note that Eliot says “it smells homey” to describe the cooked lobsters. It is the first time he verbally acknowledges his attachment to Point Aconi.

Characters

◆ Compare Mary Beth to Eliot, the major female and male characters in *Sea Change*. Would you describe them as “traditional/typical” female or male characters? Why or why not? Is Mary Beth different from the other female characters in the book? Is Eliot different from the other male characters in the book?

Both Mary Beth and Eliot defy gender stereotypes to some extent. On p. 24, Mary Beth is described as “pretty in a way I never thought pretty could be, more hard than soft, more angular than round.” She considers herself to be “tough,” and even offers to protect Eliot from Donnie on p. 53. However, there’s a hint that she does enjoy traditionally feminine things: her fascination with the mermaid towel on p. 29, her long hair, her dress. Note that Mary Beth is the leader of the group of children, all boys. These elements create a vivid, untamed, complex, and beautiful female character. On the other hand, Eliot defies expectations of masculinity. Unlike Donnie, who represents stereotypical male toughness, Eliot is sympathetic and compassionate. He openly cares about others (especially the female members of his family), cries, offers hugs, and, by the end of the story, learns to express his vulnerability.

◆ Talk about Eliot’s relationship with his Uncle Earl. What does Eliot learn from his uncle?

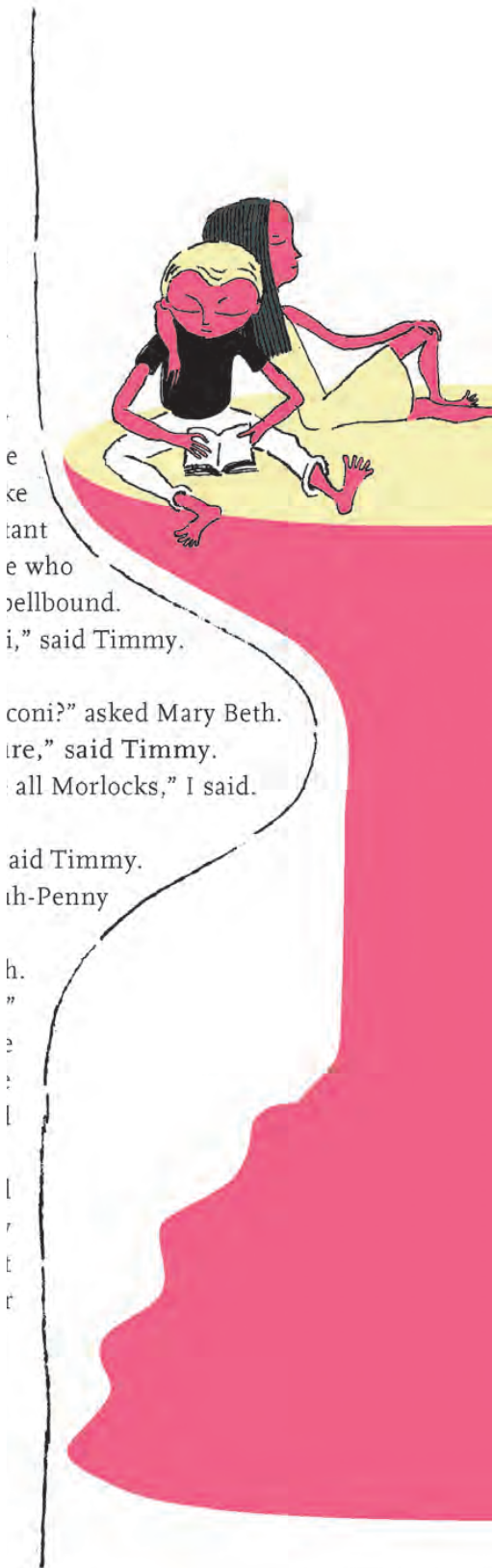
At first, Uncle Earl seems gruff and intimidating. He and Eliot are not immediately close (on p. 42 Eliot silently refers to him as “you freaky old man”). In keeping with the perspective of traditional gender stereotypes, Uncle Earl is strong, powerful, and works as a fisherman, an occupation that is considered “manly” or “tough.” However, as evidenced by Uncle Earl’s unexpected hobby of reading (on p. 64, in the library, Eliot says “he looked so different away from the boat”) and his intimacy with Miss Gifford, the reader realizes that Uncle Earl certainly has a soft and tender side. He is an excellent example of the idea that there is “more than meets the eye.”

Uncle Earl’s character (simultaneously tough and soft, strong and tender) plays a critical role in Eliot’s transformation. On p. 101, Uncle Earl does not trivialize Eliot’s intense emotions after hearing about Mary Beth’s abuse; on the contrary, he offers Eliot a hug to express his support and concern – the kind of behavior that is not approved of in traditional gender stereotypes (men are not allowed to cry in public, men are not allowed to express their emotions.) Uncle Earl encourages Eliot to be a person who is not bound by traditional gender roles, but who is instead honest about his emotions.

◆ Compare Donnie and Eliot. How do they feel about each other when they first meet? How do they reach a truce in the end?

Both Donnie and Eliot are “useless lost causes” in Uncle Earl’s words (p.110).. Both feel alienated by the residents of Point Aconi, removed from their familiar places (Donnie from his father’s boat, Eliot from Lakefield), and feel lonely, unwanted, and confused.

Donnie is not a bad guy at heart, and his tension with Eliot results from the lack of understanding. Misunderstandings and lack of communication cause disputes and fights, and people tend to retreat or be defensive when they are faced with unfamiliar people and things. However as the story unfolds, Eliot gets to know Donnie, and Donnie gets to know Eliot. They finally recognize their common ground when they encounter each other



Then we unwrapped our gum and tossed it into our mouths. It tasted different from any gum I had ever had. Sort of a combination of soap and licorice, but I liked it.

"Who is Old Miss Gifford?" I asked.

"Oh, she's the teacher," said Mary Beth. "She's been teaching here since my pa was little. She knows everything about everything. Ma says she helps Point Aconi people when they're in trouble, but Pa says she just loves sticking her nose in everybody's business. She's never even been married."

"And she's against Bushwhacker Coal moving in here and buying up the properties," said Jack.

"She gush-goes on and on and on a-buh-bout that," said Timmy.

"My grandmother mentioned Bushwhacker Coal," I said.

"What do they do?"

"They're a company that strip-mines coal," said Jack. "They're the reason the pond got poisoned. Their trucks load up on the back road and rumble through here every day. That's why the road's so beat up and everything's so dusty all the time. They tried to buy our property."

"Us too," said Timmy. "But Ma says they didn't offer us enough money for it."

After that, we hung around the table chewing our gum in silence. We lingered a long time before saying goodbye to Penny and walking out into the glaring sunlight.

The scene was much worse than I could have imagined. Donnie had two tough-looking friends with him. One toothless boy grinned and waved mockingly at us from a white pickup truck. Donnie sat on the cab and casually smoked a cigarette. The smoke twisted in the air like an agitated snake ready to strike. My heart sank when I heard him hiss at me through the smoke.

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in Chapter 14. They both reach out to Miss Gifford when they need help—and they recognize their shared humanity and vulnerability. Miss Gifford's comment, "Same as you and me, same as everybody," emphasizes the universality of their problems. Once they realize that they share similarities and they actually both want the same thing (Miss Gifford's help), they can relate to each other.

◆ Eliot pays close attention to his connections with others and cares about relationships between other people. What does this tell us about his character?

Good relationships bring people together and bind individuals to form healthy societies. Eliot cares about his peers (Mike and Teddy from Lakefield, Mary Beth and Timmy and Jack and

Eddie from Point Aconi), his relatives (his grandmother, Uncle Earl, and great-grandmother Minnie). He is often concerned with others' perceptions of him, a potential sign of insecurity. He feels safe and comfortable when people approve of him as a companion, friend, nephew and/or son. Everyone needs to have a place/position in his or her environment, and that is what forges an individual's identity within a group.

Names and nicknames—us versus them

◆ What is the name of Uncle Earl's boat? Why does he choose this particular name? At the beginning of the summer, Eliot hates his middle name and the boat. How do these two dislikes relate to each other, and how do Eliot's feelings change?

The name YNOT is 1) a play on words (Why not?), and 2) an anagram (it is Tony spelled backwards—in reference to Eliot's middle name, Anthony). It is also a sign of Uncle Earl's love for Eliot, his nephew, and a symbol of the family bond. Eliot is uncomfortable that the boat is named after him (p. 42). As he becomes more comfortable with his own identity, he comes to appreciate his ties to Point Aconi. One's name is one of the first things learned in life, key to building one's identity. At the beginning of the summer, Eliot rejects his name, and he resents his mother for sending him off to a place that is part of his family's identity, but through the course of the story he transforms into to a person who identifies with his family and its legacy.

◆ List the various words and nicknames used to refer to Eliot. What do these names tell us about the characters' relationships with Eliot? Pay extra attention to Chapter 5, when the kids meet Eliot, and Chapter 9, when Donnie meets Eliot.

Uncle Earl calls Eliot "kid" (p.35), and "Eliot boy" (p. 30). These names imply Uncle Earl's relationship with Eliot is close, familial, and somewhat paternal. There's a big age difference between them, so the nicknames Uncle Earl uses emphasize Eliot's youth.

Mary Beth calls Eliot by his full name, Eliot Dionisi, several times in the

CCSS.ELA-LITERACY.RL.4.4

Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology.

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.RI.4.6
Compare and contrast a firsthand and secondhand account of the same event or topic; describe differences in focus and the information provided.

CCSS.ELA-LITERACY.RI.5.6
Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.

book. The implied meaning changes from the beginning when they first meet (“what kind of name is that?” p.25) to p. 30, when she calls Eliot by his full name as a suggestion of friendship. Mary Beth shows no difficulties getting along with newcomers. In fact, Mary Beth embraces Eliot’s name before he does himself. This indicates that she is a friend who accepts Eliot fully, even before he accepts himself.

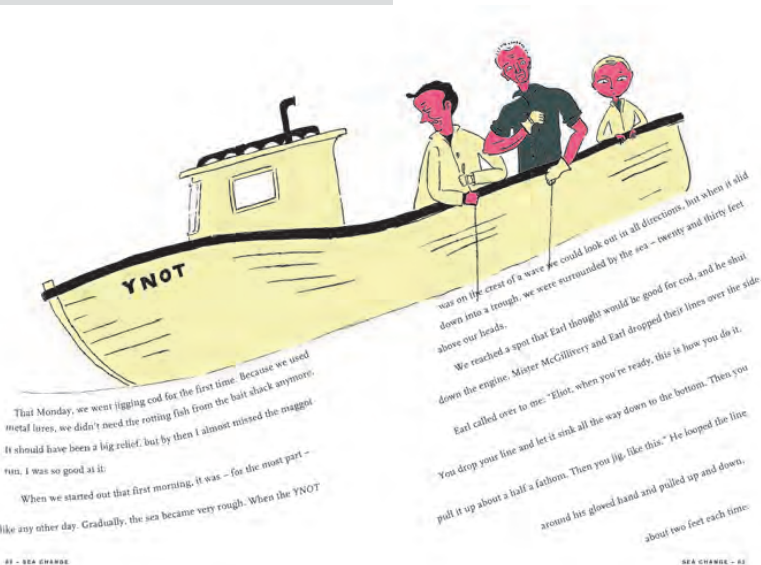
Notice that when Jack and Eddie first meet Eliot, they call him “Eye-talian from far away” on p. 26. However, Jack and Eddie quickly accept Eliot as one of the group and started to refer to him by his first name. Jack and Eddie are less welcoming to outsiders than Mary Beth, but we understand their feelings when they tell their older brother, Donnie, “He’s a good guy once you get to know him” (p. 53). Jack and Eddie are more flexible, open to change and to newcomers than Donnie. However they still make fun of Eliot’s heritage, and the “Eye-talian” comment is offensive.

Donnie tries to degrade Eliot by calling him “Eye-talian”, “wop,” “little pisser,” and “maggot”. Note that Donnie is probably the most xenophobic character because he differentiates Eliot (“him”) from the other Point Aconi residents (“us”). He frequently stresses the fact that Eliot is an “alien,” a kid who is “new-comer from far away.” Jack and Eddie say their older brother dislikes “anyone new or different.”

◆ The idea of “us vs. them” occurs several times in the story. Talk about situations where divisions between characters are most apparent. Describe when, where, who, why, and how pronouns and words are introduced to strengthen the contrast.

One of the most obvious “us vs. them” or “me vs. you” situations happens in Chapter 1, when Eliot separates himself from his friends Mike and Teddy, listing all the things that “they’re” going to do “without me” (p. 8). The second noticeable situation is when Eliot first arrives at Point Aconi, and he separates himself from “everybody else” (p. 50). Eliot has a tendency to isolate himself and to think he is all alone. However, as Eliot makes friends throughout the story, he forms meaningful relationships and stops thinking that he is alone.

◆ Another example of “us vs. them” happens in Chapter 13, when Mary Beth, Timmy, and Eliot read *The Time Machine*. Timmy says that “Point Aconi has Morlocks and Eloi.” Do you agree? In your opinion, who are the “good guys” and who are the “bad guys” in *Sea Change*?



The comparison between Morlocks and Eloi (p. 90) is also a form of differentiation, separating the “bad guys” from the “good guys.” In Timmy’s mind, things are clearer and purer, and that’s why it is easy for him to polarize the spectrum of “good” and “bad.” In *Sea Change*, Donnie is not completely bad (“he’s having a hard time and just trying to figure things out,” says Miss Gifford, on p. 99). Mary Beth’s father, Mister McGillivray, is not completely bad either. Eliot is impressed by Mister McGillivray’s strength and hard work, saying he finally understands

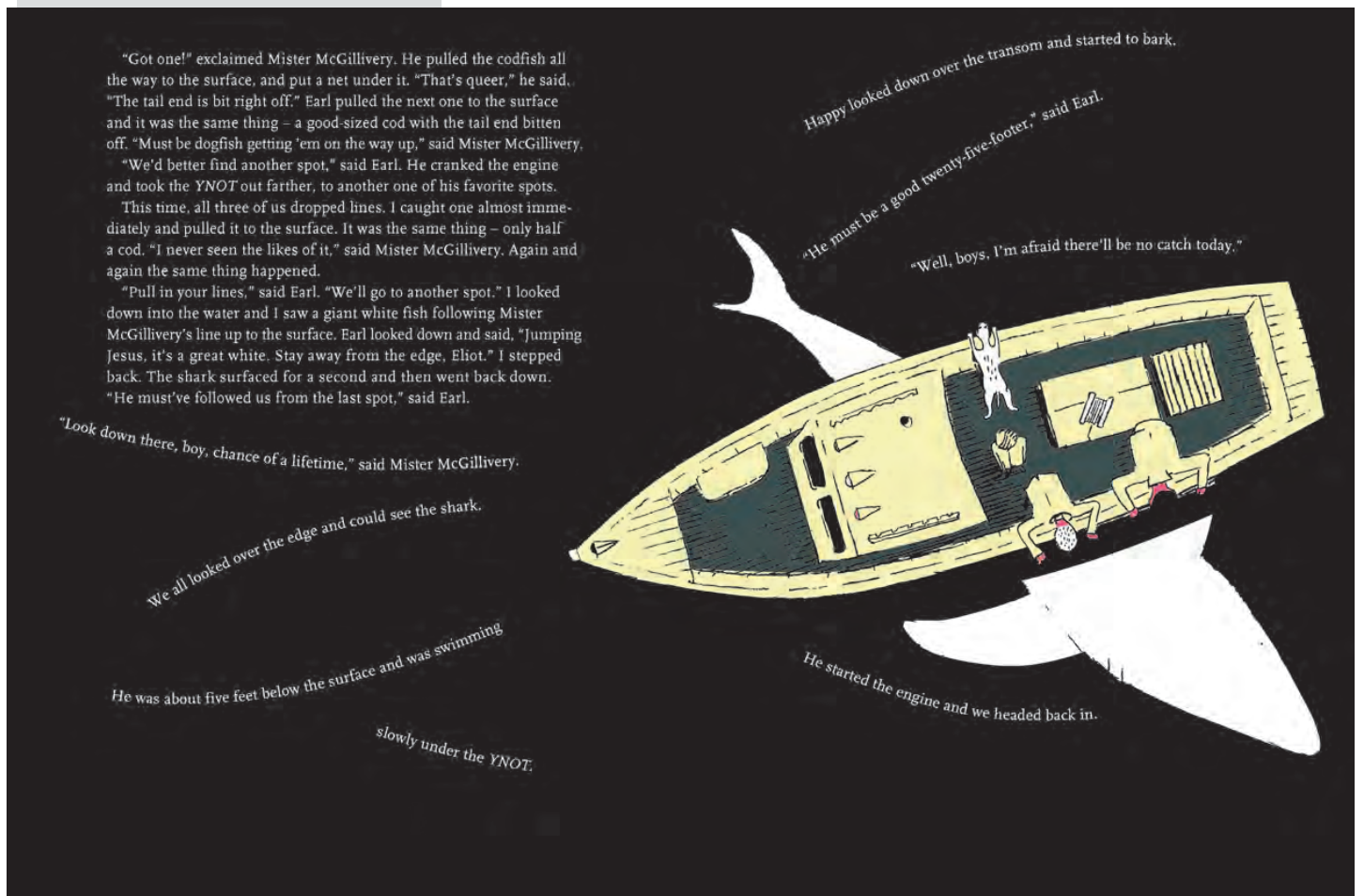
why Mister McGillivery has been Uncle Earl's partner for so long. These instances don't erase the fact that Mister McGillivery abuses his own daughter, but recall the theme "things are not always what they seem."

In *Sea Change*, the only true "bad guys" are the Bushwhacker Coal people, but some may also argue that they have good intentions (creating jobs for the people in Point Aconi). Notice the name of the company indicates the nature of the company's power. If your students are more mature, you may even bring up the Gulf War and the Iraq War; some people suggested that the Bush family was behind these two wars, and the reason was because of crude oil (petroleum).

Climax: Similes and Metaphors in Chapter 12

◆ Revisit Chapter 12, noting the great white shark on p.84 and p. 86 when Eliot accidentally encounters Donnie when he's alone. How are these two instances related?

Chapter 12 is probably the most intense chapter in the book. Readers may find the situation when the great white shark follows the YNOT similar to Donnie intimidating Eliot with the gaff on p. 86 (remember: the YNOT is named after Eliot). One fisherman says, "You wanna stay away from them fellas," summing up Eliot's attitudes to both the shark and Donnie.



- ◆ Note that Donnie uses the gaff as a weapon in order to threaten Eliot on the dock. When does the item “gaff” first appear in the story? And when does it next appear? In these two situations, what was the gaff used for?

The gaff first appears on p. 43 in Chapter 8, followed by the description of it, “a tool with a long wooden handle and a big hook at the end.” It appears again in Chapter 12, when Donnie uses it as a weapon to (potentially) harm people. The gaff itself is a neutral object, and it depends on the user to put it to good or bad use. Fishermen use it as a tool, but Donnie chooses to make it a weapon.

- ◆ Aside from the shark and Donnie, there are several major events in Chapter 12. Point them out and talk about them. How do you feel about Chapter 12, and why?

In Chapter 12, Eliot shows his survival instincts. In previous chapters, Eliot talks about death in a playful, hypothetical way, from “I wanted to die right then and there” on p. 10, to his imaginary obituary on p. 38. However, in Chapter 12, Eliot does not give in to fantasies about death. On p. 87 he is confronted with a specific (though ultimately imagined) threat to his safety, and he struggles for his life. Before coming to Point Aconi, his attitude is a bit apathetic and self-indulgent. On p. 83, when he thinks he feels a shark, he’s terrified, and the reader can sense his attachment to life.

In keeping with the idea of attachments, Mary Beth first kisses Eliot in Chapter 12. The theme of this chapter seems to be about love and connections: loving others, whether it be in a romantic or platonic way, is the basis for humans’ attachments to the world.

Human Nature

- ◆ Discuss “civilization” and “the wild” using examples in the book. What are the benefits of each? Focus specifically on the way food is presented in “civilized” Lakefield vs. “uncivilized” Point Aconi.

Eliot’s hometown Lakefield is a more homogeneous, civilized place, and the food Eliot references from Lakefield is traditional American comfort food: grilled cheese and ketchup. This food is processed, “fancy” food; he mentions pre-packaged bread and a sandwich with crusts cut off by his mother. The food in Point Aconi often appears first as fresh and raw, caught by hand. Notice that shortly after arriving in Point Aconi, Eliot is disgusted by the muscular tactility of Uncle Earl’s cow tongue (p. 31) but finds the lobster delicious and “homey” on p. 70. Eliot’s change in attitude toward food could have to do with the fact that he spends the summer catching fish that will be eaten. He forms a connection to the land and sea and to his own human instinct to feed himself. This parallels his discovery of his familial roots and ultimately the discovery of himself. It takes leaving the comfort of civilization to awaken Eliot’s curiosity and hunger for life.

- ◆ Eliot begins his time in Point Aconi as an outsider, and he receives some unkind treatment from certain characters, especially Donnie. However, Miss Gifford also began as an outsider in Point Aconi, and she is respected as an authority figure. In Point Aconi, certain characters are open to new things or people (Mary Beth, Timmy), and some are not (Donnie, and to some extent, Uncle Earl). Humans always seem to prefer things that have been around longer, and the idea that longevity equals goodness is prevalent throughout history. Talk to students about their own perspectives on encountering new people and experiences. Sometimes it is important to adhere to traditions, sometimes change is necessary for growth. Do your students like change? Why or why not?





Visual Expression

CCSS.ELA-LITERACY.RL.4.7
Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.

CCSS.ELA-LITERACY.RL.4.5
Explain major differences between poems, drama, prose, etc. Refer to the structural elements when writing or speaking about a text.

CCSS.ELA-LITERACY.RI.4.4
Determine the meaning of general academic and domain-specific words or phrases in a text. (Here, art and comics vocabulary)

CCSS.ELA-LITERACY.RL.5.7
Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text

CCSS.ELA-LITERACY.RL.5.5
Explain how a series of chapters, scenes, stanzas, etc. fits together to provide the overall structure of a story.

CCSS.ELA-LITERACY.RI.5.4
Determine the meaning of general academic and domain-specific words or phrases in a text. (Here, art and comics vocabulary)

**The standards listed on the right are fulfilled by every question in this section. Additional standards may be listed in the gray sidebar on the left for particular units listed below.*

Suggested color meanings:

Red/magenta = color of pain, anger, aggressiveness...etc. (pg.45)

Yellow = color of brightness, friendly...etc. (pg.65+71)

Black = color of mystery, danger, scariness...etc. (pg.84+85)

Dark Cyan = color of trustworthy, serenity...etc. (pg.36+64)



Color and style

◆ The author uses a very limited color palette in *Sea Change*. He uses three main colors, plus white and black. Talk about his color choices and ask students: how do these limited colors create a mood for the story?

Red, yellow, and blue are the three primary colors. By combining or mixing these three colors in different ways, we can make all the colors in the rainbow, or color spectrum.

After establishing the primary colors, discuss how you can mix primary colors to create secondary colors (eg. red and yellow make orange, blue and yellow make green, etc).

When two primary colors mix to make a secondary color, the third, remaining primary color is called a complementary color. For example, when blue and yellow mix to make green, red, the unused primary color, is the complement of green. Complementary colors are thought to be eye-catching and interesting. Think of Christmas colors, red and green. These colors are satisfying to the brain/eye because they encompass the full color spectrum, all three primary colors (blue, yellow, and red).

Next, show the students the color wheel below, Fig. 1. What sort of mood does it give? This could be considered a rainbow color scheme—all the colors are present, and rainbows are generally understood to indicate wholeness and happiness.

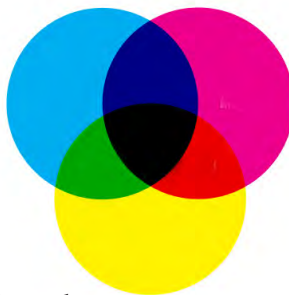


Figure 1

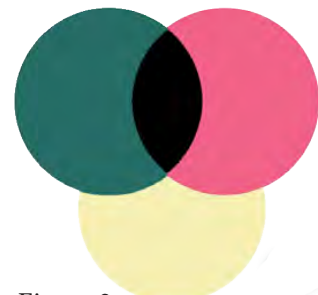


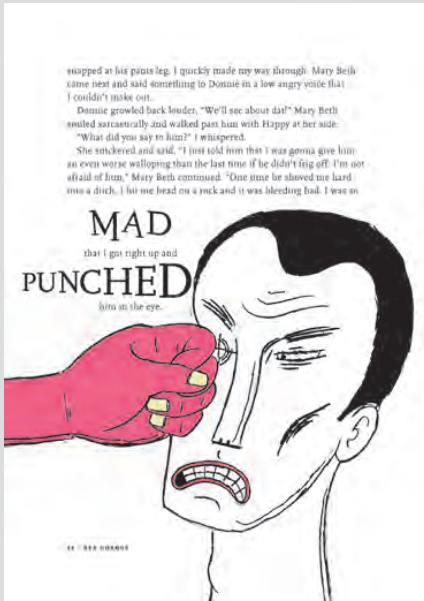
Figure 2

CCSS.ELA-LITERACY.RL.4.4
Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology.

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.RI.4.7
Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, etc.) and explain how the information contributes to an understanding of the text.

CCSS.ELA-LITERACY.RI.5.7
Draw on information from multiple print or digital sources, demonstrating an ability to locate an answer to a question quickly or to solve a problem efficiently



Page 54

Then look at the color wheel that shows the colors from *Sea Change*, Fig. 2. Explain that the artist uses different versions of blue, red, and yellow to create a very different mood. The artist adds white to primary yellow to create a softer shade of yellow. He adds black and some yellow to blue to create a deep sea green. Third, he adds white and possibly some yellow to red to make a bright, warm pink. Be sure that students understand that shades of all three primary colors (yellow, blue, red) are present, but they have been altered to create a very different color scheme. One could argue that the colors in *Sea Change* are more muted to create a softer, more subtle mood. Because the full color spectrum is present, these colors are pleasing and offer a wide range of possibilities.

How do students feel when looking at Fig. 1 vs. Fig 2? Do students think these are good colors to represent this particular story?

◆ Every time an artist creates an image, he or she makes many decisions about how to best tell his or her story. An artist combines various visual components like color, line, and shape to create what is known as “style.” Artists can change their style to reflect the kind of story they want to tell.

Compare the artwork in Frank Viva’s book *A Trip to the Bottom of the World with Mouse* to the artwork in *Sea Change*. Look for similarities and differences in the artwork. Specifically, how does Viva draw characters differently? Why do you think he makes these choices for each story?

A Trip to the Bottom of the World with Mouse is about two friends’ exciting journey to Antarctica. The environment around them is vast, impressive, and constantly changing. Viva uses bold shapes of color to tell his story, and keeps the characters’ bodies and expressions simple. Notice he hardly uses any lines, but a few black marks are able to differentiate between two emotions: sad and impatient. *A Trip to the Bottom of the World with Mouse* was written for young readers, and the playful, simpler graphic art reflects the cohesion and fun of this adventure story.

In *Sea Change*, Viva keeps his strong sense of shape and bold color, but his light and sketchy lines are markedly different from *A Trip to the Bottom of the World with Mouse*. On p. 54, the loose lines in Donnie’s face create a sense of immediacy, as if the reader is standing right there, watching Mary Beth punch him. This style is more intimate and feels like a window into Eliot’s mind and memory (a sort of illustrated diary). This graphic yet impressionistic style is very fitting for this story about nuanced relationships and emotions. The subtler, more nuanced art is also better suited to older readers, whose thinking is more complex.]



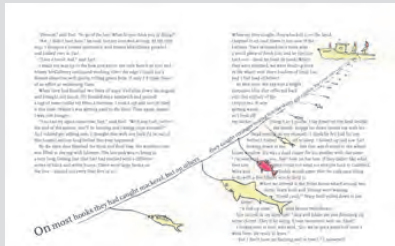
Text



Page 61



Page 21



Page 46



- ◆ Text can do much more than simply communicate the plot of the story. Text can be playfully designed, arranged, or organized to add another layer of visual meaning to the narrative. The majority of the text is in black or white. Are there words in other colors? Why are they different from the others?

Look at “cherry soda” on p. 57. Point out that the magenta brings out the flavor of the drink. On p. 71, look at the stars and note that the yellow resembles the brightness of the stars and the warm, friendly feelings in Eliot’s heart.

- ◆ The majority of the text is typed. However, there are pages that show the author’s handwriting. Note they keep his organic texture, and discuss how you feel about them.

On p. 61, the vivid curly lines resemble the volume of Old Miss Gifford’s hair. On p. 66-67, the diary is handwritten. This gives an informal, natural feel. The handwriting looks more personal in comparison to the structured type above.

- ◆ Notice that words can be placed to create the depth or the height of the space; that is to say, words on a two-dimensional plane (paper) have the ability to break a barrier and build a three-dimensional space. Find examples in the book, and support your thoughts. (On p. 63 words are arranged to create the illusion of stairs.) Compare p. 21 and p. 46, see how the author drew these two similar scenes with a line of fish attached to a string.

P. 21 is two-dimensional and p. 46 is three-dimensional, with depth. Explain the concept of perspective: objects appear smaller as they recede in space. Larger objects in the foreground and smaller ones in the background create an illusion that causes our brain to perceive things as close or far.

Characters

- ◆ Eliot, the main character of the book, has a signature look that appears over and over through out the story (p. 7, 29, 38, 57, 78, 93). Notice that his eyes are wide open, and his two brows seem to be making different expressions. Why do you think the author drew him that way?

Eliot is the storyteller or narrator, and the reader experiences the story through his eyes. Notice that words and phrases regarding “vision” are prominent in the book. Eliot is the “observer” of the story; he pays close attention to everything, and the plot unfolds around him.

Look at Eliot’s various expressions. At times, you could describe Eliot’s face as “confused,” “scared,” “lost,” “intrigued.” However one thing is certain: the left half of his face and the right half of his face do not have the same expression. It seems as if the author is trying to capture fleeting moments of human expression. These double faces also hint at the duality of Eliot’s character. Throughout the story he undergoes many changes and developments. His changing face indicates that he has a wide variety of experiences and feelings that are in constant flux.

Introduce Pablo Picasso and Cubism. Notice how similar Eliot’s and the Picasso woman’s face are. Discuss the spirit of Cubism (In Cubist artwork, objects are analyzed, broken up, and reassembled in an abstracted form—instead of depicting objects from one viewpoint, the artist depicts the subject from a multitude of viewpoints to represent the subject in a greater context.) How



Pablo Picasso, *Marie-Thérèse, Face and Profile (Marie-Thérèse, face et profil)*, Paris, 1931

does this idea of rearranging information to find new meaning relate to one of the book's main ideas, "more than meets the eye?"

◆ Eliot mentioned his great-grandmother, Minnie Purvis, and her "stare / I'm watching you look" many times throughout the book. Look at Great-grandmother Minnie eyes on p. 23. Is there any resemblance between her eyes and Eliot's eyes?

Both Minnie's and Eliot's eyes are wide open, with a curious look, which resonates with one of the main concepts of the book, "more than meets the eye." Note that Eliot used several different adjectives to describe Minnie's eyes and her expression in the photo, from "judgmental" in Part one to "a mild smile" near the end of Part two. Perhaps the author intended for us to realize the similarities between Minnie and Eliot, that deep down, every single one of us is complex, and we should never judge a book by its cover.

Composition: sameness and differences

◆ Compare and contrast Grandmother McNeil's car on p. 18-19 with Uncle Earl's truck on p. 36-37. Share your discoveries and the details you think are important. Notice these two pages share similar compositions with a vehicle on the left, and wind/air movement on the right.



Page 23

Grandmother McNeil's long, shiny, gold Pontiac and Uncle Earl's faded, light blue pick-up truck are distinctly different, which might be a clue to their different personalities, choices, and ways of life (Grandmother McNeil regrets not marrying Billy Bush; Uncle Earl still works on the boat while Grandmother McNeil tells him to quit fishing and move to "civilization"). However, both vehicles were drawn to face the right; the similarity in the composition implies the relationship between Grandmother McNeil and Uncle Earl – they are actually siblings.

The movement of air outlined by the text arrangement (pointy and angular on p. 18-9; round and flowy on p. 36-37) also shows Grandmother McNeil and Uncle Earl's different attitudes towards life. Grandmother McNeil yells at another driver, while Uncle Earl drives along the bumpy road in silence.



Page 18-19

◆ Compare Eliot's sad face on p. 49 with Mary Beth's frown on p. 88. What do you see? How do these two compositions make you feel? Notice the author uses the same basic elements on these two pages, but each describes a different feeling and tells a different story. Why?

Both p. 50 and p. 88 show text arranged as human faces/expressions. On p. 50 Eliot is crying, and the lines in this page are tense and stiff, reflecting Eliot's sadness. Page 88 shows Mary Beth before she kisses Eliot. The lines in this page are curvy and soft, giving the reader a sense of anticipation or a tender feeling.



Page 36-37

Discuss the differences in meaning. Do you think the author was trying to imply that Eliot and Mary Beth have different social/cultural gender roles? In general, throughout history, boys have been encouraged to be tough and macho, while girls have been taught to be docile and ladylike. The author challenges these social/cultural gender roles in *Sea Change*, by portraying Eliot as someone who grows to care for others and Mary Beth as a tough protector and leader.

◆ On p. 115 look at the lines representing Eliot's expression. Notice that they are two curves. Compare p. 115 with p. 50 and p.

I quickly wiped away a tear before it had the chance to roll down my face. I sniffled. I sucked in some air and pressed my lips together.

Page 50

She looked into my eyes as she touched my cheek with the back of her hand. Then she kissed me on the lips.

Page 88

I grinned at her, and she grinned back at me.

Page 115

88. What do you see?

The last “text face” hints at Eliot’s emotional growth throughout the course of the story. He’s softer and more tender here, indicated by the subtle curving lines.

Composition: characters and their relationships

- ◆ Observe pp. 24, 56 and 58, and the characters on these three pages. Point out the leader of each group on pp. 24, 56, and 58? How do you know?

Mary Beth is the leader in p. 24 and p. 56, while Donnie is the leader in p. 58. They are both located at a higher level, or they look taller than the other characters. In p. 24, Mary Beth is the tallest among the siblings, and in p. 56, Mary Beth is the only one standing. In p. 58, Donnie sits on top of the truck with his hand on the other guy. There spatial arrangement of the characters clearly implies a kind of power hierarchy. It is interesting that Mary Beth is the leader of the group of kids, not because of her age but because of her gender – she’s also the only girl in the group.

- ◆ Now, look at p. 102. Is there a leader in this group? Why or why not?

On p. 102, all the kids are hand in hand to form a circle. In a circle, you cannot tell who’s a leader, as a circle has no beginning nor end. A circle also implies harmony and unity. As the kids develop their friendship and membership in the group, they are closely linked together, and the group dynamic has grown and changed throughout the story as well. Connect this visual subtext with the verbal idea of “friend” and “home” that are underscored on the final pages of the story.



Page 56



Page 24



Page 58



Page 102

- ◆ Notice the contrasts in each line of this poem except Blue.

THE BLACK
SATIN HAT
SAT TIGHT
ON THE YOUNG MAN'S BALD
HEAD. HIS
EYES BLACK AS
NIGHT STARED INTO
NOTHINGNESS. IN
FRONT OF HIM
WERE 3
PATHS WHERE THE
CHILDREN HAD ROLLED
THREE BALLS OF SNOW MUCH EARLIER THAT VERY DAY.
PATCHES OF GREEN GRASS
STUCK THROUGH PACKED FREEZING SNOW.
IN THE MIDDLE OF HIS FACE
A CROOKED CARROT POINTED TOWARD
THE HOUSE WHERE CHILDREN SAT LOOKING
OUT THEIR WINDOW AT THEIR NEW-FOUND
FRIEND. HIS BUTTON MOUTH, SHAPED
FOR HIM TO LOOK HAPPY, SEEMED TO SMILE
AT THEM AS THEY STARTED TO BLOW
KISSES AT THEIR WONDERFUL
NEW SNOWMAN.

By Brenda Meier-Hans, 10/27/2014

- ◆ Have children write their own concrete poems. First they should choose a subject and then draw an outline for the poem on a piece of paper. Next they should write the poem down normally, edit it, and then copy it into their shape. Or they can lightly draw an outline and write over it, like the sneaker poem above. If they want something centered, like the snowman poem, they can use the centering function on a computer. Display the results in the classroom and discuss them. This activity can be done in pairs as well.

- ◆ Ask students to choose one character from the book and to write a description of Eliot from that character's point of view. Remind them to use specific examples from the text to support their ideas.

- ◆ Help children to come up with four or five scenes from the book to act out. Divide them into groups and give them time to write their own scripts together and to rehearse in different parts of the classroom. They can use language from the book and combine it with their own. Have a theater period when they act out their scenes.

- ◆ For research:
Nova Scotia is one of Canada's maritime provinces. Find out what the word "maritime" means and what the names of the other maritime provinces are. What do they think they have in common? What kinds of jobs would people have who live there? What would their lives be like? What does the name "Nova Scotia" mean? How did this province get its name? Children could divide into groups to make posters about the Canadian maritime provinces, using text and images found on the Internet.

- ◆ Point Aconi is a real place. Have children do a Google search for Point Aconi Nova Scotia for homework, recording three interesting facts about this town. They should also click on "Images" to see pictures of the town and its people. What can they tell from these photos? There are also images from Sea Change!

- ◆ Have children do research on different ways of catching lobsters. There are legal restrictions that apply to the catching of lobsters in many parts of the world. Why would this be? What are some of the rules?

Restrictions have been created in order to prevent over-fishing and allow for the development of the next generation. Common restrictions include a minimum lobster size, preventing fishermen from catching "berried" females (females carrying eggs), closed seasons, and limiting catches with individual fishing quotas.

- ◆ Draw and label the different parts of a lobster. Remember that lobsters aren't red until they are cooked. What parts do lobsters have that we don't? What are they used for? What parts do we have that they don't? Why do you think this is so?

- ◆ Lobsters belong to a group of animals called arthropods, the largest animal phylum. Ask students to find out some other animals in this group. They may be surprised. What does the word "arthropod" mean? What are the characteristics of all arthropods? Here is a website students can use: <http://www.kidzone.ws/animals/arthropod1.html>

- ◆ Have each child choose an arthropod and write a brief report about it. He or she should draw, color, and label a picture of it. Give some questions as guidelines for their report: What does their arthropod look like? How big is it? How many legs does it have? Where does it live? What does it eat? What is special about it that makes it different from other arthropods? Create an arthropod bulletin board so that they can learn about the wide variety in this group of animals. Students can also make clay sculptures of their arthropods.

- ◆ Read other coming-of-age books:

The Giver, by Lois Lowry
Hatchet, by Gary Paulsen
Junonia, by Kevin Henkes
A Tree Grows in Brooklyn, by Betty Smith
The Secret Garden, by Frances Hodgson Burnett
Holes, by Louis Sachar
The Harry Potter books, by J. K. Rowling
Little Women, by Louisa May Alcott
Hart's Tavern, by Elaine Kiesling Whitehouse
Because of Winn-Dixie, by Kate DiCamillo
The Lion, the Witch and the Wardrobe,
by C. S. Lewis
In the Year of the Boar and Jackie Robinson, by
Betty Bao Lord

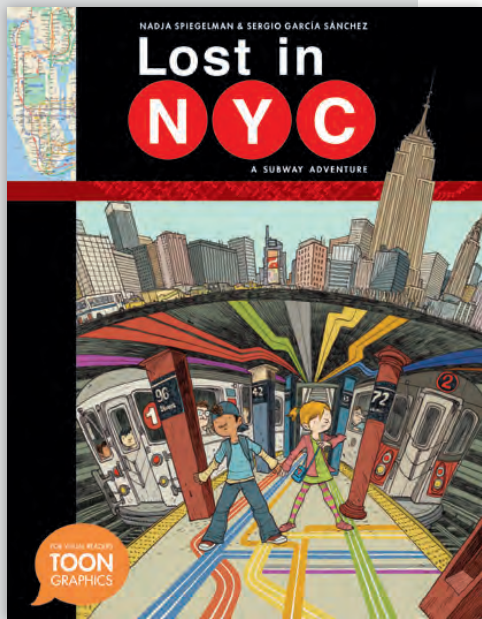




Lost in NYC: A Subway Adventure

CCSS-aligned Lesson Plan & Teacher's Guide

TOON GRAPHICS FOR VISUAL READERS



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& Sergio García Sánchez
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THE TOON EDUCATIONAL OUTREACH TEAM:

Hsin Yu Chao, an illustrator and comic artist in her native Taiwan, is currently pursuing a master's degree in Arts Administration at Teachers College, Columbia University. Chao has worked for numerous galleries as well as for the Metropolitan Museum of Art and the Solomon R. Guggenheim Museum.

Sasha Steinberg, who holds a BA in Comparative Literature from Vassar College and an MFA in Cartooning from the Center for Cartoon Studies, was awarded a Fulbright Fellowship to study political art in Russia.

TOON Graphics are comics and visual narratives that bring the text to life in a way that captures young readers' imaginations and makes them want to read on—and read more.

The very economy of comic books necessitates the use of a reader's imaginative powers. In comics, the images often imply rather than tell outright. Readers must learn to make connections between events to complete the narrative, helping them build their ability to visualize and to make “mental maps.” A comic book also gives readers a great deal of visual context that can be used to investigate the thinking behind the characters' choices.

PAY ATTENTION TO THE ARTIST'S CHOICES

Look carefully at the artwork: it offers a subtext that at first is sensed only on a subliminal level by the reader and encourages rereading. It creates a sense

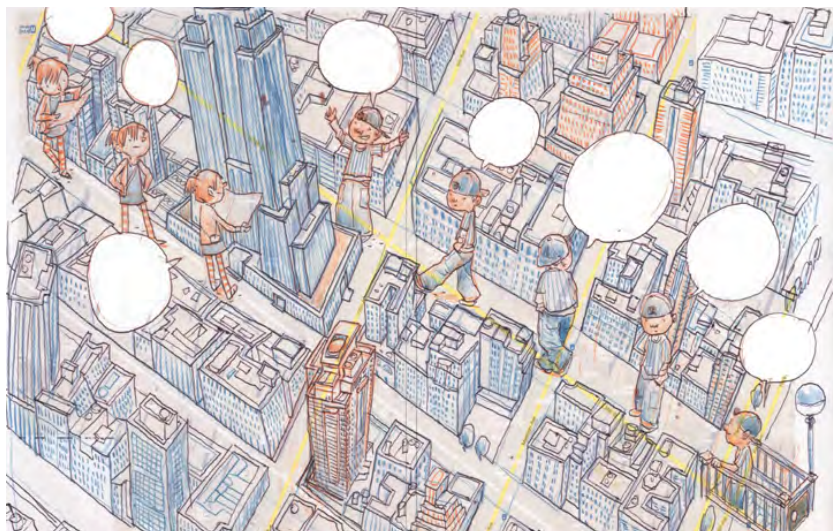
of continuity for the action, and it can tell you about the art, architecture, and clothing of a specific time period. It may present the atmosphere, landscape, and flora and fauna of another time or of another part of the world.

Facial expressions and body language reveal subtle aspects of characters' personalities beyond what can be expressed by words.

READ AND REREAD!

Readers can compare comic book artists' styles and evaluate how different authors get their point across in different ways. In investigating the author's choices, a young reader begins to gain a sense of how all literary and art forms can be used to convey the author's central ideas.

The world of TOON Books, TOON Graphics, and of comic book art is rich and varied. Making meaning out of reading with the aid of visuals may be the best way to become a lifelong reader, one who knows how to read for pleasure and for information—a reader who *LOVES* to read.





LITERACY IN THE 21ST CENTURY

In addition to providing students with the tools to master verbal literacy, each TOON Graphic offers a unique focus on visual learning. The 21st Century has seen a shift where literacy has been redefined to include visual literacy. Our unique lesson plans and teacher's guides help instructors and students alike develop the vocabulary and framework necessary to discuss visual expressions, structure, and meaning in the classroom.

For schools that follow the ELA Common Core, TOON Graphics lesson plans offer examples of how to best utilize our books to satisfy a full range of state standards. The Common Core's learning goals outline what a student should know and be able to do at the end of each grade, and were created to ensure that all students graduate from high school with the skills and knowledge necessary to succeed in college, career, and life, regardless of where they live. Though this book can be used in any grade, we focused this lesson plan on state standards for grades 4 and 5. Questions included in this guide fulfill the following standards:

CCSS.ELA-LITERACY. Reading: Literature (RL).4-5.1-10

Students build skills in reading and comprehending literature independently and proficiently.

CCSS.ELA-LITERACY. Reading: Informational Text (RI).4-5.1-10

Students build skills in reading and comprehending informational texts independently and proficiently.

CCSS.ELA-LITERACY. Speaking and Listening (SL).4-5.1

Students engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners, building on others' ideas and expressing their own clearly.

CCSS.ELA-LITERACY. Speaking and Listening (SL).4-5.2

Students summarize a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

CCSS.ELA-LITERACY. Speaking and Listening (SL).4-5.4

Students report on a topic or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes.

CCSS.ELA-LITERACY. Writing (W).4-5.1

Students write opinion pieces on topics or texts, supporting a point of view with reasons and information.

CCSS.ELA-LITERACY. Writing (W).4-5.2

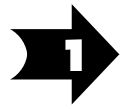
Students write informative/explanatory texts to examine a topic and convey ideas and information clearly.

CCSS.ELA-LITERACY. Writing (W).4-5.7

Students conduct short research projects that build knowledge through investigation of different aspects of a topic.



- Black = potential questions for course plans
- Gray = feedback for teachers.



Verbal Expression

CCSS.ELA-LITERACY.RL.4.1
Refer to details and example in a text when explaining what the text says explicitly and when drawing inferences from the text.

CCSS.ELA-LITERACY.RL.4.2
Determine a theme of a story from details in the text; summarize the text.

CCSS.ELA-LITERACY.RL.4.3
Describe in depth a character, setting or event in a story, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

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 from details in the text, including how the characters in a story or drama respond to challenges; summarize the text.

CCSS.ELA-LITERACY.RL.5.3
Compare and contrast two or more characters, settings, or events in a story, drawing on specific details in the text (e.g., how characters interact).

**The standards listed on the right are fulfilled by every question in this section. Additional standards may be listed in the gray sidebar on the left for particular units listed below.*

Characters and Communication

- ◆ How would you describe Pablo and Alicia as characters? Pay special attention to the way they communicate and the things they say. How are they similar, how are they different? Explain your thoughts.

Alicia looks at things from a positive perspective. On page 7, when her classmate complains about Mondays, Alicia replies by saying, “No, it’s field trip day!” Alicia also values friendships and reflects on her feelings. Note that even after she is separated from Pablo (pages 28-29) she still thinks about him and worries.

Pablo, however, tends to avoid personal topics and talking about his feelings. Note how he gets upset when they are in a challenging situation (pages 24-25) and withdraws from the conversation (he often responds with “whatever”).

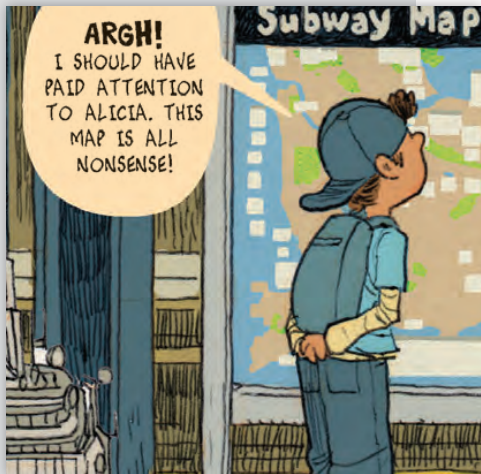


CCSS.ELA-LITERACY.RL.4.6

Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.

CCSS.ELA-LITERACY.RL.5.6

Describe how a narrator's or speaker's point of view influences how events are described.



◆ Do the characters change over the course of the story? If so, how?

Pablo becomes more open and more expressive, beginning with his admission on page 30 that “I should have paid attention to Alicia.” Following that, he asks a stranger for help (page 30), admits he is feeling lonely (page 31), expresses affection for Alicia (page 35, “there’s my friend”), accepts responsibility for getting them lost (page 36), and, finally, thanks Alicia for her support (page 37). By the end, at the top of the Empire State Building, Pablo is able to feel at home in the new city, with a new friend.

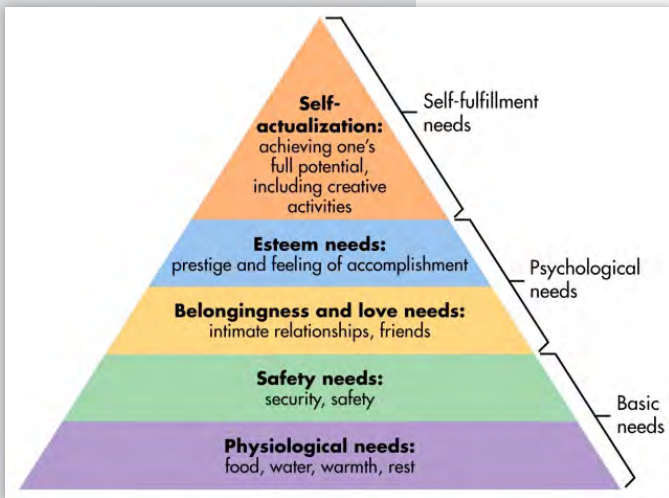
◆ Look at the scene where Pablo joins the class for the first time (page 9). Talk about the character Charlie’s behavior and discuss how you would feel in Pablo’s position. How does this interaction affect Pablo’s behavior in the book? Have you ever encountered a teasing situation? How did/do you feel and why?

Experts agree that verbal abuse, teasing, and bullying have a prolonged effect on young people. Charlie makes fun of Pablo for having a teddy bear in his bag, and for being partnered with Alicia. But, perhaps most importantly,

Charlie makes Pablo feel like an outsider, not part of the “group,” not one of their “friends.” It is not hard to imagine that this experience (which happens as soon as he sets foot in the classroom) causes Pablo to put up some walls between himself and the other classmates. This is only worsened on the next spread (page 11), when Pablo makes the mistake about the “X” train, causing others to laugh at him. Ask students how they would react if they were teased. If they were Alicia, what could be done to help Pablo or to stop the teasing?



Hierarchy of Needs



Abraham Maslow's Hierarchy of Needs
(pyramid representation)

CCSS.ELA-LITERACY.RI.4.7

Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, etc.) and explain how the information contributes to an understanding of the text.

CCSS.ELA-LITERACY.RI.5.7

Draw on information from multiple print or digital sources, demonstrating an ability to locate an answer to a question quickly or to solve a problem efficiently.

◆ According to Abraham Maslow's "hierarchy of needs," in order to achieve our full potential, we must first cultivate a safe environment and a community of friends. Refer to the diagram on the left. How do these ideas apply to this story? Identify some moments in this story when the characters' psychological needs are not fulfilled. What happens after those moments?

Pablo begins the story with his need for friends unfulfilled, but his confidence takes a blow as well when he makes mistakes on pages 11 (the "X" train) and 19 (when he gets on the wrong train). After these experiences, Pablo feels both lonely and embarrassed. He responds by shutting down (saying "I know that" and "whatever"), but the accumulating experiences fill him with frustration. Note on page 24 when he says "I hate this school, this trip, this partner, and this whole city!" Alicia also experiences frustration and a decrease of confidence after making the train mistake. She calls

Pablo a "dummy" and tells him it's his fault. Both characters lash out when their need for friendship and accomplishment is not fulfilled.

◆ Identify some moments in this story when Pablo and Alicia's psychological needs are fulfilled. What happens after those moments?

An important moment for Pablo in the story occurs on page 30, when he realizes that he has successfully navigated his way through the city. This increase in self-confidence helps him respect the value of Alicia's friendship, and leads him to change his attitude toward her. Reunited at the Empire State Building, each proud of their accomplishments in finding their way there, both Alicia and Pablo are filled with feelings of friendship and self-actualization in the final moments of the story.

Words and Metaphors



◆ Toward the end of the story, when Pablo finds the Empire State Building on his own after his mini-adventure in the city/subway system, he says "not so bad, me." How does this sentence make you feel? Why? Why do you think the author had Pablo say this sentence in this situation?

By saying "not so bad, me," Pablo is regaining control over his life and finding order in the chaotic world of the new city. He is able to build self-confidence through encouragement and positive reinforcement. This is the first time Pablo uses positive language and it marks a transition in his relationship with Alicia. Have students discuss what it took to get Pablo to this moment of self-confidence. It seems that he needed to prove his own self-reliance to himself. Though both Pablo's parents and Alicia were well meaning, they couldn't understand that the most helpful thing would have been to let Pablo take care of himself. Have students identify some moments when they were proud of themselves for the things they accomplished on their own. What are some positive phrases they apply to themselves to help themselves feel strong and confident?



CCSS.ELA-LITERACY.RL.4.4

Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology.

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.

◆ Pay attention to the adjectives used throughout the book. How often do characters use the words “express” and “local”? What do these words mean, and how are they connected to the story and its themes?

The words “express” and “local,” used in reference to the subway trains, provide the plot device that sends Alicia and Pablo out into the city alone. But these concepts also emphasize the difference between Alicia and Pablo. Note that Pablo accidentally drags Alicia and himself onto the express train, and then Alicia puts them back on the local. Alicia is a city “local”—she knows every detail and every stop of the city subway system. Pablo, by contrast, is on the “express” track, jumping from city to city, frequently skipping stops. In the end, they have the makings of a good friendship, partly because of these differences. Like the subway’s local and express tracks, Pablo and Alicia each have their own unique speeds and personalities, and both have a place in the city.

◆ How often do the characters use the words “lonely” and “friend?” What do these words mean, and how are they connected to the story and its themes?

Alicia is the character most associated with the word “friend.” From their first meeting, she is eager to become friends with Pablo (page 9). She can’t understand that Pablo might want to be alone (pages 28-29). Pablo, by contrast, is the character most associated with the word “lonely.” On the second page (page 8), his mother worries that he will be lonely at school. Later, Alicia expresses it several times (pages 25, 27, 29), and Pablo finally articulates it himself on page 31 (“this is the loneliest...I’ve ever felt). But, at the end of the story (page 35), it is Pablo himself using the

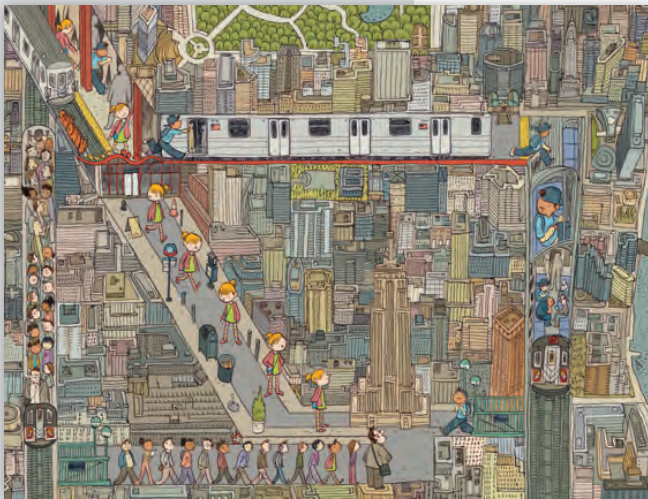


words “friend” and “home.” Pablo, in other words, learns to see that friendship is a precious tool for surviving in a fast and confusing environment. This speaks to the nature of New York City, which takes in many outsiders and people from different backgrounds. The city can be both inclusive (friendly) and exclusive (lonely), sometimes even at the same time.

◆ What does “friend” mean in the story? How does having friends make you feel? How do you make new friends? Is it different from the way Alicia and Pablo become friends?

Making friends means creating interpersonal connections and developing interpersonal attachments. As Pablo discovers, we almost always need to feel secure and confident in order to truly open ourselves up to others and make friends. Friends help you expand your world and enrich your life. Just as Pablo and Alicia’s different attitudes and experiences begin to work in dialogue with each other, new friends can introduce each other to a wide range of ideas.





◆ What does the word “lost” mean to you? What are some different ways that the characters are “lost” in this story?

Although the characters are literally lost in the subway system, Pablo experiences loss in other, more emotional ways as well. As someone who’s had to give up his home several times, he arrives in NYC already lost. He feels that he has no connection to other people, and no control over his life (hence all the “whatever”s). When he finds his way, he also finds the confidence he needs to turn around his attitude about New York. Ask students about moments they have been lost, both literally and emotionally, and what tools they used to find their way.

The City

CCSS.ELA-LITERACY.RI.4.6

Compare and contrast a firsthand and secondhand account of the same event or topic; describe differences in focus and the information provided.

CCSS.ELA-LITERACY.RI.5.6

Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.

◆ What does New York City mean in the story? What does it mean to you? What do you think the city meant to the author/illustrator? Note that the author is a New Yorker, while the illustrator is not from New York (he comes from Spain).

The concept of a “city” in our mind is established from our own memories and experiences, therefore it differs from one person to another. But students will likely draw on some similar descriptors: big, fast, crowded, dirty, exciting, dangerous, etc. Ask them to find moments in the book that reinforce these impressions. If your students live in New York, ask them if they recognize the city as it is portrayed in this book. If they don’t live in New York, have students describe their own city or town. How do they think it might look to an outsider? What would they show a stranger in order to help them feel comfortable there?



◆ In the final moments of the story, Pablo declares that New York is “beginning to look a lot like home.” What does “home” mean to you? What does it stand for? What would this term mean to someone who has moved a lot?

Home is often something that we have to find for ourselves. Part of growing older is learning to build “homes” in new environments (this is something that young people have to learn the hard way if they move to a new school). A home is much more than a place, it is really the feeling of comfort and community. In some ways, it could be seen as the place that guarantees the first four levels of Maslow’s hierarchy of needs—it’s a place of safety and nourishment, a place of community and family, and a place where you feel happy and confident.



Visual Expression

CCSS.ELA-LITERACY.RL.4.7
Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.

CCSS.ELA-LITERACY.RL.4.5
Explain major differences between poems, drama, prose, etc. Refer to the structural elements when writing or speaking about a text.

CCSS.ELA-LITERACY.RI.4.4
Determine the meaning of general academic and domain-specific words or phrases in a text. (Here, art and comics vocabulary)

CCSS.ELA-LITERACY.RL.5.7
Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text

CCSS.ELA-LITERACY.RL.5.5
Explain how a series of chapters, scenes, stanzas, etc. fits together to provide the overall structure of a story.

CCSS.ELA-LITERACY.RI.5.4
Determine the meaning of general academic and domain-specific words or phrases in a text. (Here, art and comics vocabulary)

**The standards listed on the right are fulfilled by every question in this section. Additional standards may be listed in the gray sidebar on the left for particular units listed below.*

Word Balloons



- ◆ The artist utilizes a variety of styles to express the tone of sentences and words—using bold, italic, all caps, and larger sizes. Give several examples of each category, and compare them. Note that the largest font is used on pages 34-35, where Alicia and Pablo are reunited. Why do you think this might be?

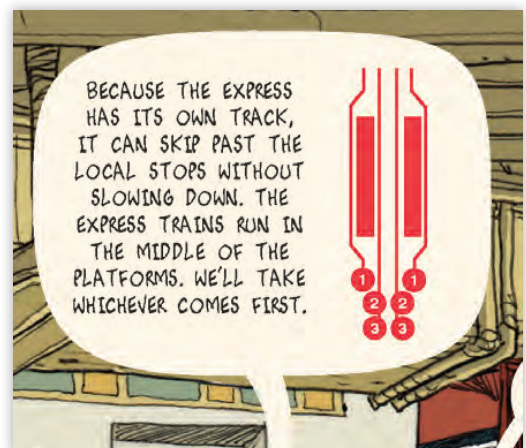
Comics lettering is integral in determining how the reader interprets the emotions of the characters. Large, or loud-looking fonts can express both happiness and frustration, so we have to use other information (context clues and facial expressions) to complete the emotional picture. The reunion on pages 34-35 is a happy one, and marks the true climax of the narrative.

- ◆ Sometimes, there are more than just words in the word balloons. Look at page 16, where a diagram of the subway track is included in the first word balloon. Compare this word balloon with the overall composition of pages 16-17.

CCSS.ELA-LITERACY.RI.4.7
Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, etc.) and explain how the information contributes to an understanding of the text.

CCSS.ELA-LITERACY.RI.5.7
Draw on information from multiple print or digital sources, demonstrating an ability to locate an answer to a question quickly or to solve a problem efficiently

The word balloon is almost a miniature version of the 2 pages (which also show the express and local tracks). In the diagram, however, the division between local and express systems is rendered very clearly so the reader can understand the subway system construction. Ask students to compare this diagram with the cut-away illustration on page 45 (in the index). They will note that the diagram on page 16 is 2 dimensional (x and y axis, side-to-side and forward-and-backward) whereas the illustration on page 45 introduces a z axis (up-and-down).





Architectural Floor Plan

◆ Compare the diagram on page 16 to an architectural floor plan (see left). What are some similarities and differences between the two?

Explain to students how important it is for architects to first develop a floor plan or blueprint, so that they can execute the design. This was true in the construction of the subway, but it's also true for the construction of a drawing, or book. Have the students look at pages 43 and 46, where they can find earlier drafts of the artist's illustrations. How do these sketches compare with blueprints?

◆ Word balloons are both artistic and functional. Look carefully at the balloons on pages 12-13, 14-15, 26-27, 28-29, and 30-31. What do you see? Describe how the word balloons on these pages differ from one another. Pay attention to role of balloons in "guiding" the eye of the reader.



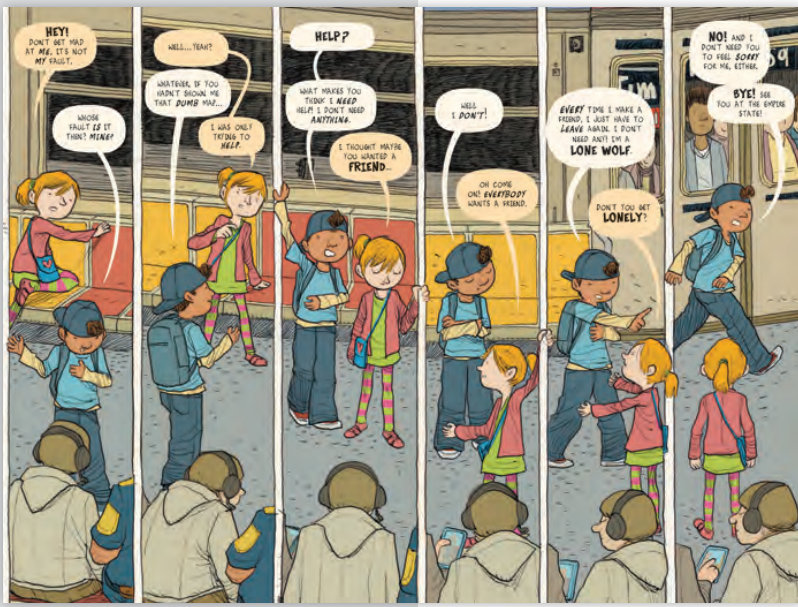
Word balloons often help guide the movement of the reader's eyes to follow the action of the story. This is especially important in this story, because the word balloons help the reader from getting lost in the dense urban landscapes, busy crowds, and quick actions of the adventure. On the aforementioned spreads, students may note that the balloons help guide the reader across physical space in a single scene (pages 12-13), through different events in time (pages 14-15), and in and out of traffic (pages 26-27, 28-29, 30-31).

Panels

◆ Note there are several kinds of panels in the book. We see, for example, loose panels without any border or outline (pages 8-9), clearly defined grids with white space (also called a "gutter") (pages 30-31), or pull-out panels in lined boxes (pages 36-37 and pages 40-41). What do you notice about these panels—how are they similar, how are they different?

These different types of panels each play with the relationship between unconfined and confined space, openness and closure, as well as the relationship between colors. On pages 8-9, the free-handed panels give an energetic but disorganized impression (matching the emotions of the characters); on pages 30-31, the straight-cut panels resemble lines on a map, soundlessly limiting Pablo's movement among the panels (except where his body breaks into the gutter as he lands on the 6 train). Pages 36-37 and 40-41, by contrast, are designed to highlight the difference between emotional character interaction (the scenes in the panels) and background setting (the large image behind the panels).





◆ Note the unique panel design of pages 24-25. What do you see? Have students explain the dual role of the gutter/white space in the composition.

In this image, the gutters also serve the function of subway poles. If your students are from New York and are familiar with subway poles, let them talk about it. If your students are from outside of New York, compare the MTA's subway car interior with your local subway or bus interiors. By filling a dual function as dividers and as a part of the scene, these panel borders actually add 3-dimensionality and depth to the image (such as when Alicia's ponytail appears in front of it).

Color



◆ Look at the color palette of the book. Is it consistent? Does it change from scene to scene? Compare the color of the characters and backgrounds and describe any similarities and differences. Why did the artist make these choices?

The color palette of the book is mostly consistent. The background appears un-saturated (meaning it looks somewhat gray). The central characters, by contrast, are brighter, more colorful, and more-saturated, so they stand out from their environment. This is done for two reasons—first, to direct the eye to the figures and, second, to communicate the artist's interpretation of New York City as a place that may appear cold, but is actually filled with human warmth. Students may be interested to note that the colorist of this book is Lola Moral, the wife and long-time collaborator of the artist Sergio Garcia.

◆ Take a look at the colors used for each of the subway lines. List the different shades used by the MTA system and describe how these colors make you feel (or what they make you think of). If you live in NYC, which subway line is your favorite, and why? If not, which color is your favorite, and why?



Colors have their own characteristics and are scientifically proven to have effects on human psychology/behavior. Colors also have their own unique cultural and social meanings. They also can be quite subjective, so while patterns may emerge, it is not uncommon for each individual to respond differently to a particular color. The study of these phenomena is called Color Psychology and has been around for hundreds of years. Students may enjoy building a chart of colors and their social meanings (such as black—death, green—envy (or “go”), red—love (or “stop”), yellow—happiness, etc.). Then have them reflect on their personal feelings about colors.

CCSS.ELA-LITERACY.RL.4.3

Describe in depth a character, setting or event in a story, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

CCSS.ELA-LITERACY.RL.5.3

Compare and contrast two or more characters, settings, or events in a story, drawing on specific details in the text (e.g., how characters interact).



CCSS.ELA-LITERACY.RL.4.2

Determine a theme of a story from details in the text; summarize the text.

CCSS.ELA-LITERACY.RL.5.2

Determine a theme of a story from details in the text, including how the characters in a story or drama respond to challenges; summarize the text.

◆ What are the personalities of Alicia and Pablo? Do the colors of their clothing reflect their personalities? Why or why not? What is your favorite color to wear and why? Do you feel like you're free to express who you are through what you wear? Are there clothes or colors that you are not supposed to wear? Why or why not? Would you like to see those rules change?

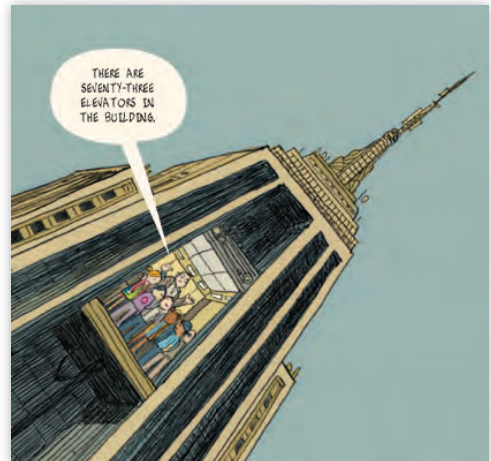
Have students refer to their charts on colors and their social meanings. What associations do we have with the colors blue and yellow (Pablo) or pink and green (Alicia). Some students may note the gender stereotype in assigning blue and pink to these characters respectively. Engage students in a discussion of gender and color and let them share their thoughts without any judgments. Aside from gender, do the colors fit the characters' personalities?

◆ Pablo and Alicia each have their own color palette, and this palette has a subtle effect on the background. Note on pages 28-29, for example, where Alicia is the main character, how the pink color of her clothes is echoed in red umbrellas, the red Macy's logo, red lips, and a red soda ad. The yellow/orange of her hair is echoed in the taxi cabs and several rooftops. On pages 30-31, by contrast, Pablo is the main character, so a bluish color fills the spread (with blue subway seats, blue sky and green 6 train sign). What does this communicate to the reader?

The city, much like color, is quite subjective, so it is not surprising to see a different color palette for "Alicia's New York" and "Pablo's New York." Note that Alicia's New York is also very crowded (with many friends or couples—including a pair of dogs!). Alicia, as discussed, is more relationship-oriented, so her vision of the city is focused on people.

◆ The appearance of the solid blue/grey sky differs from page to page. Find every page in which the sky is visible and describe what it looks like (how it is framed and what color it appears). What is the function of the sky, visually?

The sky can be understood as a metaphor/symbol of openness, and is set in contrast to the subway (which is "closed" and "underground"). Visually, the sky allows the illustrations to "breathe," and changes our sense of the city's density. Compare pages with sky (page 30) to pages without sky (page 31). Note that the color of the sky changes as the story progresses, following a realistic progression from morning to afternoon. Students may also note that we see a great deal of sky at the end of the book. The large sections of sky toward the end of the story do more than indicate the students' journey upward to the viewing platform of the Empire State Building. They also metaphorically reinforce the feeling of hope, confidence, and freedom that Pablo feels after his adventure in the city.



Composition & Space



CCSS.ELA-LITERACY.RL.4.2

Determine a theme of a story from details in the text; summarize the text.

CCSS.ELA-LITERACY.RL.5.2

Determine a theme of a story from details in the text, including how the characters in a story or drama respond to challenges; summarize the text.

faces left. When Pablo faces the reader, however, it is usually a sign of one of two emotional states: retreating into himself and his feelings (page 9) or opening up to people (page 42). In real life as well, opening up and retreating into yourself can be seen as two sides of the same coin. They both require a moment of pause, some introspection, and an honest examination of feelings.

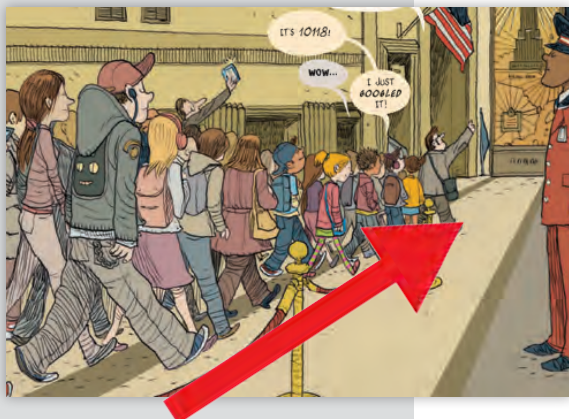
◆ The story is read from left to right, and the pages flip from right to left. Keeping this in mind, take a look at the following question: Which direction do Pablo and Alicia generally face? How is that relevant to the progress of the story? Can you tell the difference between situations in which Pablo faces right from situations in which he faces left? What about the scenes when he faces out, directly at the reader?

In this story, as in most comics, facing right generally means “looking or moving forward.” Facing left generally means “being held-back, encountering an obstacle, or being difficult.” On pages 7-11, Alicia typically faces right while Pablo



◆ Draw a diagram of the movement of characters within each page spread. Because the subway system is underground (and the Empire State Building is above ground), much of the movement may be categorized in terms of moving down or up. How does the visual movement of each page match the narrative movement of the story?

Note the downward movement on pages such as 14-15, versus the upward movement in pages such as 36-39. Although the characters are literally moving “up” at the end of the story (to the Empire State Building), the movement is metaphorical as well. Pablo is breaking up out of the confines of his attitude and reservations and is starting to realize how promising and positive his life can be. He even starts to open himself to Alicia and the idea of a “friend.” Positive attitudes are strongly connected with upward movement (at least metaphorically).



◆ In several scenes, the movement of the characters is split within a single spread. In many cases, the architecture of the subway or city helps to keep the action separate. Take a close look at your diagrams for these pages (especially pages 18-19 and 26-27). How did the artist use the background environment as a kind of division to emphasize opposite movements?

These scenes are very important, because they mark moments in the story where characters get lost, or separated from one another. The artist underscores the way in which the city itself contributes to this range in direction. Truly, anyone who has tried to find their way within the New York subway knows that the entire system is built on the idea of people moving in many different directions at the same time. Just look at the rendering on page 45 of the index!

CCSS.ELA-LITERACY.RL.4.3

Describe in depth a character, setting or event in a story, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

CCSS.ELA-LITERACY.RL.5.3

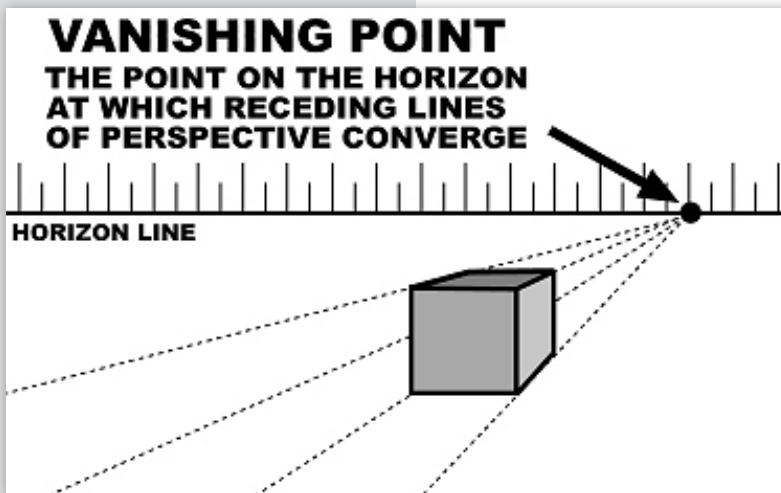
Compare and contrast two or more characters, settings, or events in a story, drawing on specific details in the text (e.g., how characters interact).

◆ There are many arrows and indicators within the visuals themselves (especially the subway signs). Why do they exist, from your point of view? How do they play a role in guiding readers and marking the progress of the story?

Students should note pages 16-19, where the arrows on the subway signs both foreshadow and explain the way in which Pablo and Alicia become separated from the group.



◆ Take a look at the perspective in each of the spreads, and identify the “vanishing point” of the image (see left image). Where do the characters move “in” to the vanishing point and where do they move “out” toward the reader? How does this make you feel?



Perspective Diagram

Almost every spread has elements that move both in and out. On page 8, for example, the center panel is directed “in” (the movement recedes into the “vanishing point”). In the upper and lower panels, however, the action is directed outward, toward the reader. Note that these images still have a left to right movement overall, which is necessary to guide the reader from panel to panel. An even more complex example is on pages 26-27, where both Alicia and Pablo move toward the reader, and then recede back into the vanishing point (one above ground, and the other below). In your discussion of perspective, students may be interested to note pages with unusual perspective (such as pages 32-33, with a 2-dimensional map, or 22-23 which has a downward-facing perspective).



◆ Take a look at the perspective and movement on pages 38-39. Do you find this page impressive? Why or why not? How does the visual composition contribute to your feelings and reflect the narrative of this part of the story?

Pages 38-39 move upwards into the vanishing point of the sky. This is one of the few pages at this angle, so it catches our eye with its unique structure. The design emphasizes upward, hopeful movement, which matches the positive attitude shift on the part of the protagonists. Potential drawing exercise: recreate pg.38+39 based on the text. As a potential drawing exercise, you can ask students to recreate this page with a different design. Are there any other elements/things they think might supplement this page? Is there anything that could be removed from the composition? Why or why not?



Time

- ◆ After the three spatial dimensions, time is considered the fourth dimension. How do you perceive the progress of time throughout the story? Come up with examples, and elaborate.

The passage of time is a deeply important part of comics story telling. Ask students to find different ways that the artist shows the passage of time. Compare pages 11, 20-21, and 34-35. On page 11, different moments in time are assigned separate panels, and the word balloons help guide us through time. On pages 20-21, the same is true, but we see two parallel and simultaneous narratives on a single spread. On pages 34-35, which, like most of the book, are drawn without panels, the key figures are drawn multiple times within the spread to indicate movement through time and space.

CCSS.ELA-LITERACY.RI.4.5

Describe the overall structure (chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text.

CCSS.ELA-LITERACY.RI.5.5

Compare and contrast the overall structure (chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts (or parts of a text).

- ◆ The progress of time in the story ties in closely with the sub-story of Sergio and the Cop (see index, page 43). What is the story between these two characters? What do you see? How is their story similar to or connected with the story of Alicia and Pablo?



The narrative of Sergio and the cop is a great mirror to Alicia and Pablo, because they also begin in conflict and end in friendship. Their dynamic yet consistent appearance also functions as a helpful indicator that guides readers through the story.

- ◆ Examine pages 24-25, where each of the 7 slim panels pushes time forward bit by bit. Because the scene remains consistent, each of the panels is like a frame of a movie. What are the differences from panel to panel?

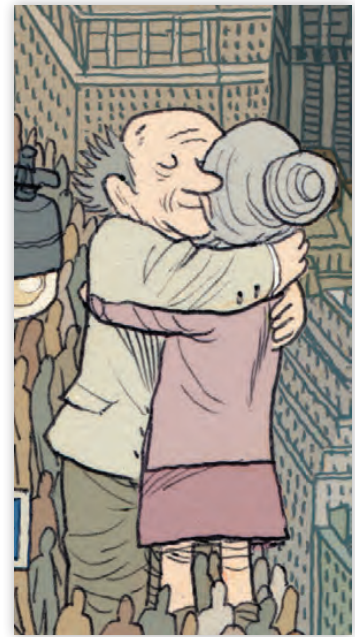


This is a potential drawing exercise or learning opportunity: let students create artworks based on the idea of different frames from a single “long shot” (you may wish to utilize a phone or camera) to record a continuous movement of their classmates and then break it down into still moments. How many frames do you need to clearly illustrate a minute in time?



◆ Are there other characters whose stories we can track throughout the book? Take a look at Charlie, the boy who mocks Pablo on page 9. What happens to this character over the course of the story? What about the old loving couple that first appear on page 22? Follow their interaction and describe their relationship. Use your imagination to make up a story for Charlie and the old couple, and share your thoughts with your classmates.

As Scott McCloud said in his TED Talk on Comics, “there’s also a balance between the visible and the invisible in comics. Comics is a kind of call and response in which the artist gives you something to see within the panels, and then gives you something to imagine between the panels.” The evolving, but somewhat hidden stories of these side characters draw attention to the very real passage of time that takes place in comics storytelling.



*Find more on Scott McCloud’s TED talk: http://www.ted.com/talks/scott_mccloud_on_comics?language=en

Symbols



◆ The teddy bear is given to Pablo by his mother on page 8. What is the significance of the teddy bear in this story? Relatedly, what is the significance of holding hands? This is something that Pablo’s mother attempts on the first page, but that Pablo resists until page 41, when it solidifies the friendship between him and Alicia. What does hand-holding mean for you? What emotions are associated with hand-holding? What emotions are associated with having a stuffed animal? How are these connected?

The teddy bear is a symbol of Pablo’s mom and her love for Pablo, and it is also a more general symbol of affection and attachment. The same can be said about hand-holding, and Pablo’s resistance to both is indicative of his anxious avoidance of attachment. Ask students to interpret Pablo’s emotional history and difficulties based on his responses toward affection. Why does Pablo want to be so independent? Encourage a variety of interpretations—early adolescent desire for independence, frustration about moving so often, feelings of insecurity, etc. This discussion will tie in well with the earlier discussion of Pablo’s character and self-confidence in the Verbal Expression section.

◆ There are many mobile devices throughout the illustrations. In some cases you can even see what is on the screens. What do they depict? Is there a specific message the illustrator wanted to express?

The shared use of mobile technology, even across a diverse group of people, indicates the commonality and shared experience between people (especially within the same city). This shared commonality is underscored by the fact that many devices display the Empire State Building on their screens. The Empire State Building is used as a symbol for freedom, unity, and friendship, which we can understand as an example of a “shared value.”





◆ From your point of view, what defines the United States and makes it unique? What makes us all “Americans?” What are the things that come to your mind when you think of United States as a country? Look at the American flags in the illustrations. Find out how many American flags are depicted in the book? What does it stand for? How do you view the American flag?

National flags are meant to represent the spirit of the country. In the case of the United States, it celebrates the unity of independent states under a single national vision. This unity through diversity can be seen in many aspects of the book. The flags are placed prominently in the book from pages 35-42, and guide the movement of the characters to the top of the Empire State Building (where friendship, or unity, blossoms between Pablo and Alicia—as well as between Sergio and the Cop). Students may be interested to connect this visual subtext with the verbal idea of “friend” and “home” that are underscored on the final pages of the story.

CCSS.ELA-LITERACY.RI.4.1

Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

CCSS.ELA-LITERACY.RI.4.2

Determine the main idea of a text and explain how it is supported by key details; summarize the text.

CCSS.ELA-LITERACY.RI.4.3

Explain ideas or concepts in an informational text, including what happened and why, based on specific information in the text.

CCSS.ELA-LITERACY.RI.5.1

Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

CCSS.ELA-LITERACY.RI.5.2

Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.

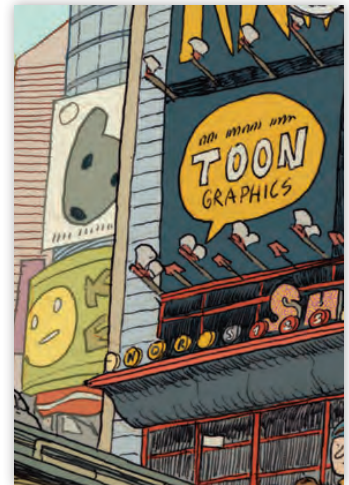
CCSS.ELA-LITERACY.RI.4.3

Explain the relationships or interactions between two or more ideas or concepts in an informational text.

Representation of Reality

◆ How does this book represent “New York City?” Name the iconic buildings, landmarks, or famous things you think of about New York City and reflect on how, or if, they are represented in the book. What impression of New York City do you get from reading this book?

Make sure to draw attention to the iconic imagery featured in this book—the NYC taxi, news stand, and subway performer on pages 14-15; the punk guy on page 19; the Keith Haring graffiti on pages 20-21; the NYFD fire truck and Times Square signage on pages 26-27; the NYPD, Macy’s, and Yankees logos on pages 28-29; the Superman patch on page 30. This might be a good time to point out all the inside references that are visible in the background advertisements. The artist included many allusions to TOON Books & Graphics, its predecessor RAW Magazine, and Art Spiegelman’s book MAUS (first published in RAW) (pages 26-27). On page 36, you can also see one of the artist’s own famous characters (with Mickey Mouse hair) on the side of a bag.



◆ Look at the people in the illustrations. What kind of variety can you find in terms of gender, age, race, religion, and body type? From your personal experience, do you think this depiction is realistic? Why or why not? How does this depiction compare to other books or comics?



Further Research

CCSS.ELA-LITERACY.RI.4-5.9

Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.

CCSS.ELA-LITERACY.W.4-5.1

Write opinion pieces on topics or texts, supporting point of view with reasons and information.

CCSS.ELA-LITERACY.W.4-5.2

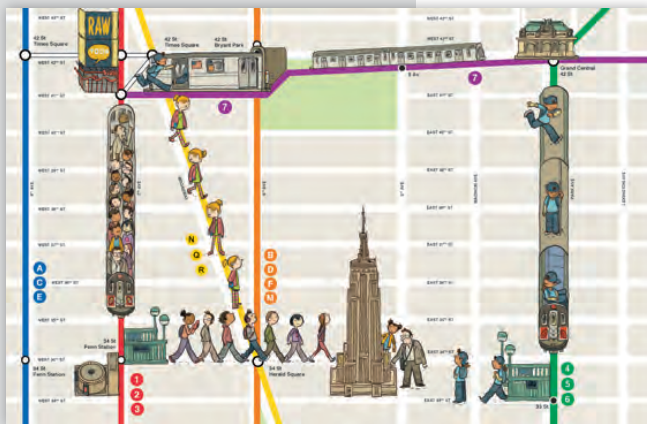
Write informative/explanatory texts to examine a topic and convey ideas and information clearly

CCSS.ELA-LITERACY.W.4-5.3

Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

CCSS.ELA-LITERACY.W.4-5.7

Conduct short research projects that build knowledge through investigation of different aspects of a topic.



◆ There are a few different maps in the book. Compare them, noting the similarities and differences. How do the hand-drawn maps differ from the MTA subway map printed on the front endpages of the book? Compare the map in the book with maps of New York from different time periods, or old subway maps. Refer to the index for the history of NYC subway system. Create your own map of NYC or your hometown! Present your map to the class and explain how it is unique.

◆ Choose one or two of Alicia and Pablo's classmates that we meet in this story. Write a version of the day from their perspective. Use all information from the text that you can find about these other students. Find moments where your story "crosses paths" with the one in this book.

◆ Writing Project: choose any of the questions from the Verbal or Visual Expression sections. Write a short piece explaining your answer clearly, using reasons and evidence from the text.

◆ Readers Theater: read various scenes aloud in class. Pay attention to their inflection. If possible, try out multiple roles and be sure that you adjust your performance accordingly. Try to incorporate visual information from the images into their performance. Have fun!



Hansel & Gretel

TEACHER'S GUIDE



Theseus and the Minotaur:

by Neil Gaiman
and Lorenzo Mattotti

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ELA COMMON CORE STANDARDS

4TH GRADE:

For 4th Grade: Key Ideas and Details

CCSS.ELA-LITERACY.RL.4.2

Determine a theme of a story, drama, or poem from details in the text; summarize the text.

For 4th Grade: Craft and Structure

CCSS.ELA-LITERACY.RL.4.4

Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Hercules).

For 4th Grade: Integration of Knowledge and Ideas

CCSS.ELA-LITERACY.RL.4.9

Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

5TH GRADE:

For 5th Grade: Key Ideas and Details

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).

For 5th Grade: 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.

For 5th Grade: Integration of Knowledge and Ideas

CCSS.ELA-LITERACY.RL.5.7

Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

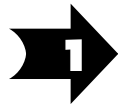
For 5th Grade: Integration of Knowledge and Ideas

CCSS.ELA-LITERACY.RL.5.9

Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.



**CCSS: RL/SL.4.1-9
RL/SL.5.1-9**



Verbal Expressions

Practice **CCSSRL/RI.1-9** and **SL1-6**: Ask and answer questions such as who, what, where, when, why and how to demonstrate understanding of key details in a text.



IN THIS LESSON STUDENTS WILL:

- > LEARN ABOUT COMICS AND DO AN EXTENDED CLOSE READING OF ONE TEXT
- > REFER TO DETAILS AND EXAMPLES IN DISCUSSING THE MAIN IDEAS OF A TEXT.
- > DESCRIBE AND SUMMARIZE ELEMENTS OF A TEXT
- > DETERMINE THE MEANING OF NEW WORDS AND CONCEPTS
- > INTERPRET CONTEXT CLUES FROM THE AUTHOR
- > CLEARLY ARTICULATE THEIR OPINIONS AND QUESTIONS

- Black = potential questions for course plans
- Green = feedback for teachers.

- ◆ What do you think the concept of “hunger” means in this story? How do the characters satisfy or respond to their hunger? Do they tolerate their hunger? Why or why not? What are some verbal expressions related to “hunger” that appear in other parts of this story?

Hunger operates on many levels throughout this story. Ask students to compare the family’s hunger with the hunger of the old woman (or even the hunger of the animals who eat the pieces of bread in the forest [page 28]). In addition to these literal manifestations of hunger, the author often uses words like “cut” or “chop” in reference to items and activities that are not food-related (page 8).

What does “food” mean in the story? Compare different foods that appear in the story and discuss what they mean.

There are a lot of contrasts in the food we read about. Have students compare the descriptions of sweet foods (pages 21, 29, 37) with descriptions of meat (pages 9 and 49), or compare the tasteless pale bread (page 17) of Hansel and Gretel’s home with the savory colorful candies of the old woman’s hut (page 29).

When the author describes a “swollen cherry” (page 21), what does this expression make you think of?

The word swell is only used two times in this book; the other is in the expression “belly swell” (page 8). Ask students to think about how these uses could be connected. What is the connection between nourishment and family?



- ◆ What do you think the “forest” means in this story? What does it mean (perhaps metaphorically) to “live on the edge of the forest” as they do in the story (page 8)?

One could see the “forest” as a metaphor for the unknown in general, for adolescence and maturity, or even for the confusing modern age.

Relatedly, find instances when the author uses verbal expressions that have to do with light and dark in reference to the forest. In addition to the abundance of words like “dark” and “shadows,” note that there are some surprising uses of the word “white” (white pebbles, white tree trunk [page 17]). What could the author be trying to communicate with this interplay of black and white?

This story often plays with the connection between literal darkness and the metaphorical idea of darkness as “not-knowing.” Things that are “white” or “light” in the story serve as recognizable beacons in the darkness of the forest (also the light of a fire, or of the sun).

What do you think of or feel when you see shadows and darkness? What are you afraid of? What are Hansel and Gretel afraid of?

Most of Hansel and Gretel’s fears have to do with being isolated—getting lost from the human world, detached from family, abandoned by parents, etc. Have students discuss the ways that the author presents the “forest” as an embodiment of Hansel and Gretel’s fears.



- ◆ What is happening in the outside world during the events of this story? How have the changes affected Hansel and Gretel’s family?

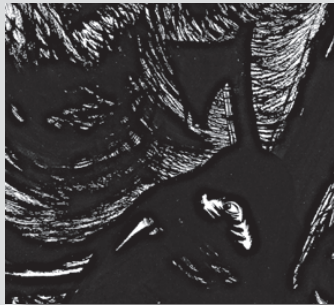
The author describes a great and senseless war, and outlines the resulting inflation, violence, population decline, and a general change in what people accept as normal (page 12). This contributes to the parents’ discussion about whether to get rid of their children.

What other factors have created hardships in Hansel and Gretel’s family?

We can guess that the parents are both still quite young, we know they have always been poor, live in an isolated area, and can’t afford school.

Do you think Hansel and Gretel should be going to school?

Ask students if and how an education could improve their situation. Some teachers may wish to discuss the relationships between education, teenage pregnancy, and poverty.



- ◆ Describe the personalities of the main characters. Compare them. Explain the reasons why the characters have each developed their own unique personality. Can they be divided into “good people” and “bad people?”

In addition to their economic disadvantages, gender plays an important role in the author’s characterizations. Some teachers may wish to introduce the ideology of Separate Spheres, which prescribes different spheres of work for women and men [women in the private sphere, men in the public sphere]. Ask students to analyze how this plays out in the story. What does the father teach Hansel and Gretel? What does the mother teach them? What does the old woman teach them?

- ◆ Why does the mother bring up the subject of abandoning the kids? Compare the different positions of each parent regarding the topic of abandonment. Why are they different? What is the mathematical reason to abandon them? Emotional reason? Ethical reason? How was the father eventually convinced to abandon the kids? Would you be convinced to do so if you were the parent? Were there any other possible solution(s) aside from abandoning kids? Describe how Hansel and Gretel handle their abandonment. What does Hansel do? What does Gretel do? Why? Whose approach would you take if you were one of the kids?

Ask students to think about the differences in gender as they are presented in this story. Introduce the stereotype of the rational male and emotional female. The mother claims to be using “logic” to support her idea (page 16). Does her logic hold up? Is the father being logical or emotional? What about moral/ethical? Look to pages 13, 16, and 20-21 for supporting passages. When it comes to Hansel and Gretel, the stereotype of rational versus emotional is more clear cut. Hansel deals with their abandonment in a rational and pragmatic way: by dropping pebbles (and later bread) (pages 17 and 24); Gretel is more emotional: sharing bread, hugging her brother (pages 25 and 29). Also compare their respective ways of acquiring knowledge. Hansel learns of their pending abandonment by directly over-hearing his parents; Gretel figures this out through personal experience and implicit deduction. How would you describe this difference? Which is more effective: explicit or implicit observation? Are these two strategies related to gender difference (or ideas about gender difference)? Does the gendered dynamic between Hansel and Gretel change later in the story?

Discuss the different reactions of the mother and the father when the children come back (pages 20-21). Why do they respond in different ways?

The father is motivated by love for his children and guilt. The mother cannot see past her own hunger. What happens in this story when characters make decisions motivated only by hunger? (Hansel and Gretel on page 32, the old woman on page 41, the mother on page 49)

Why can't Hansel go to sleep after his first abandonment (page 21)?

Some teachers may wish to introduce ideas about PTSD, trauma, Dissociative anxiety, etc. Compare this event to what happens later, on page 44, when Hansel can't bring himself to let go of the bone that saved his life.

If you were in the children's situation, would you wait for the father as Gretel does or would you try to go home like Hansel regardless of what the father had said? Why?



◆ What might the river / stream signify (pages 24 and 45)?

This river separates a space of death from a space of safety. Ask students to compare this river with the River Styx of Greek mythology. In that tradition, the river represents a liminal space between two worlds. In other traditions (Christian), rivers are associated with re-birth and cleansing.

Make note of when vibrant colors are described, as opposed to the typical black/white dark/light language. What do colors symbolize?

Note the colorful descriptions on pages 9, 32, 45. In each case, color is associated with affluence and comfort.



◆ Note that the gingerbread house is defined by its smells. The old woman, we are told, has dim eyes and poor eyesight. Are these connected?

When one of the senses is weaker, other senses often grow stronger to compensate. Teachers may additionally wish to describe how Olfaction (the sense of smell) works. It is the most primitive sense (this is why the children are "impelled" by the smell of food on page 29). There is a strong relationship between smell and taste. Olfaction is also located in the same part of our brain that effects emotions, memory, and creativity.

Compare the way the old woman catches animals with how she treats the kids. For her, the children are no longer humans but rather animals and hence sources of food. Discuss this idea. Compare it with what happens during war and other bleak social situations. Are there similarities between what the old woman does to people and what war and famine do to people?



Why do Hansel and Gretel receive different treatments in the old woman's house (Gretel is chained and forced to work, Hansel is pacified within a cage)? Does the old woman bully them?

The old woman plans to teach Gretel how to "grow into a woman" following her own model (page 37)—ensnaring birds and travelers, feasting on human men. She's instituting a divide between male and female labor that is not so dissimilar from that followed by the father and mother on page 9 (father provides the meat, mother is chained to the home). The old woman, like the mother, is sharp-tongued, calling the children many names and falling into fits of anger. What are some other similarities between the old woman and the mother?

- ◆ Do Hansel and Gretel grow or become more mature in the story? Do they seem more like children or adults to you during the story?



Note that Hansel is described as having "transformed" into a "plump young man" on page 44 and Gretel is described on page 37 as about to "grow into a woman." They are definitely changed by their experience in the forest. When they return, they recognize the "familiar places where they had played, and the trees they had climbed" (page 48) as if they themselves are now long past that. And in a sense, they are. They have seen death, triumphed, and provided for themselves. They are more grown by the end of the story.

Describe how Gretel manages to rescue herself and her brother from the old woman. (She lies, steals keys, murders a person on purpose, and then loots the house. Why does she behave this way? Was she like that at the beginning of the story?)

Has Gretel learned something from the old woman after all? Note that Hansel is saved by his sister and that Gretel manages to free herself. Compare this to the earlier part in the story where Hansel is the one carrying white pebbles, saving them from abandonment. Gretel is the older sibling, but her transformation into the "leader" may be seen as an act of gender rebellion.

- ◆ Do the children follow the original route into the forest when they were leaving? How do you know? Why does the author describe the path as "the path they had known all their lives" (page 48)?



Is the journey in and out of the woods a kind of "life journey" for Hansel and Gretel? If the forest signifies maturity and adolescence, and the house "in which they had been born" signifies birth, what does the journey home signify? Are they becoming children again, or revisiting their childhood with fresh eyes? Note that when they arrive, they "called out, not daring to come too close." It seems that after their experiences, home doesn't feel like home anymore. They recognize it, but feel somewhat detached. This may be a common experience of getting older (feeling detached from things you used to love, or take for granted). Ask students if they have ever experienced this.

Discuss the possibilities for what happened to the mother and caused her death? Why?

Note the connection to hunger and eating? What do students make of the fact that the mother dies during the same time that the old woman is murdered? Is there a connection between these two characters? (See earlier discussion)

Was the woodcutter telling the truth about searching every day for the kids but not being able to find them? How do you know?

What would the father's reasons be for lying? If he is in fact telling the truth, why couldn't he find them? We are told that he knows the forest better than anyone. Is the old woman's house somehow hidden, or does it exist on a different plane/dimension?



◆ Why do Hansel and Gretel marry well? Why is it important for us to learn this? Explain why the author chose to spend a paragraph describing the food people enjoy at Hansel and Gretel's weddings.

Marriage is a traditional ending to fairy tales, because it functions as shorthand for a happy and profitable adulthood. The author here, however, gives us a rather grotesque account of the weddings, describing the fat running down the meat-eating chins of the guests (remember that "meat," for most of the

story, was used in reference to human flesh). Is there a connection between being successful/affluent and being a predator (like the old woman, or perhaps any meat-eater)?

Note the "pale moon" at the very last sentence. Why does the author bring up the pale moon at the end of the book?

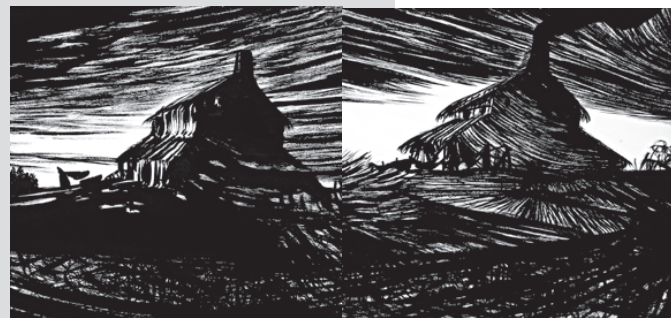
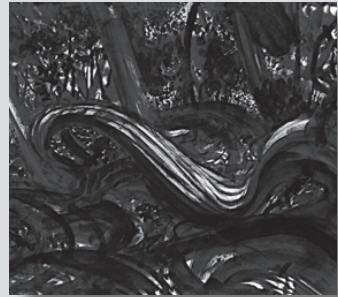
This can be seen as a return to the dark/light dichotomy, but also a further complication of it. A pale moon occurs at night (which is dark) but it also casts a lot of light. Perhaps the "pale moon," a symbol of both light and dark, represents some kind of ambivalence (such as moral ambivalence [not good or evil]). In the end, after all, the children are both good and bad. They've cared (for each other, for their father), but they have also killed.

CCSS: RL/SL.4.1-9 RL/SL.5.1-9



Visual Expressions

Practice CCSSRL/RI.1-9 and SL1-6: Ask and answer questions such as who, what, where, when, why and how to demonstrate understanding of key details in the art.



- ◆ Generally describe the artistic style of the illustrations. How do they make you feel?
Look at the straight, curvy, and swirly lines. Compare them, and pay attention to where the illustrator decided to put them.

Note that the illustrator typically uses large/long strokes for backgrounds/non-human objects and adopts smaller strokes for the characters.

- ◆ Note the contrast between dark spaces and white spaces in the illustrations. Compare them with the dark/white metaphors & symbols in the text. What do you think the dark and the white spaces mean in the illustrations?

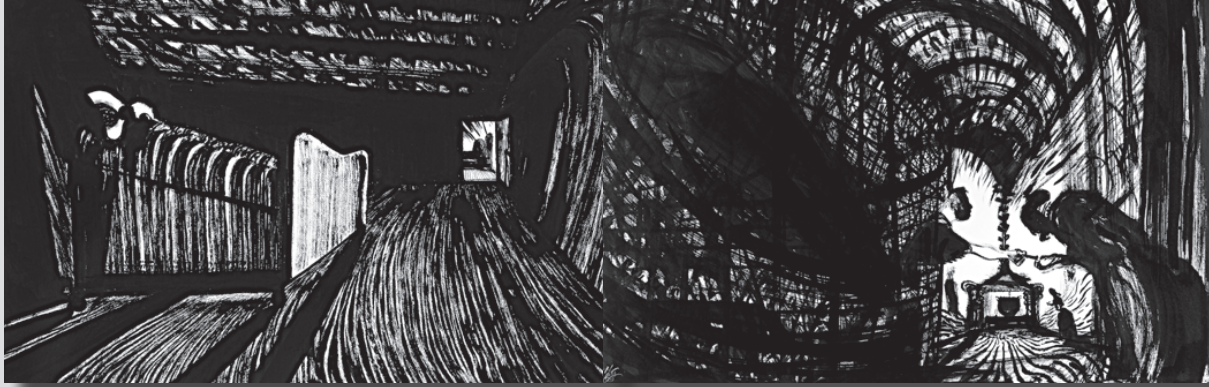
Note how light spaces are used to draw attention to the characters. Hansel and Gretel are always surrounded by a light area and on page 19, the father's eye is highlighted by a field of light. Just as "white" or "light" metaphors in the story were recognizable beacons in the darkness of the forest, in the art, white spaces help us make sense of the dense and twisted forest imagery.

- ◆ Compare the front and back endpages (pages 2-3 & pages 54-55), along with pages 6-7. Note how similar all three are. What are the differences? What do you think the illustrator is trying to express through these three similar, yet different pages?

The front endpages have characters but with no visible roads; while the back endpages have no characters but a strong directional path/tree.) The path/trees on 6-7 faces opposite ways from the path/trees on 54-55. Those on pages 6-7 seem to point into the book and get lost, while those on the back endpages (54-55) point out of the book (and therefore out of the story).

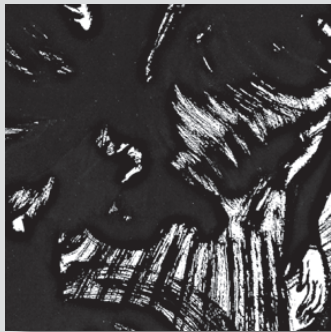
- ◆ Compare the illustration of the family home on pages 10-11 with the same home on pages 50-51. Notice the similar compositions. What are the similarities and differences?

There are no characters, no cooking smoke, and no road on pages 10-11. Pages 50-51 have all these things, and also a big open space in both the sky and the foreground (with no visible forest anymore). Ask students to analyze how the two drawings make them feel.



- ◆ Compare the deep interior perspective on pages 14-15 with the one on pages 38-39. How does they make you feel?

Both images guide the reader deep inside the composition, while creating a claustrophobic, somewhat dangerous feeling to the spaces. Students may note that the center of each image (the vanishing point) represents “death” in both cases: the parents planning abandonment (pages 14-15) and the open oven (pages 38-39).



- ◆ How many characters are there on pages 18-19? How do they look? Refer to the text and compare with the picture. Does anything seem strange?

Note the hand next to the woodcutter. There is a possible fourth person in this picture. Is it the mother? Although she is not in this scene, it is her “hand,” as it were, that guides the father in his actions. This may be the one representation of the mother—hidden in shadows, just a guiding hand.



- ◆ In some pages the characters are facing left. In others, they face right. What do you think is the purpose of these different compositions?

In this book, characters face left when they are entering into the forest or a bad situation, and face right when they are escaping, or moving forward to safety.



- ◆ On pages 30-31, the characters start getting bigger and taking up more space. What do you make of the shift in representation? We also see a new building (the gingerbread house). How does it differ from Hansel and Gretel’s family home? Compare them.

The characters seem to grow more mature as the story continues, and they move from the background of illustrations to the foreground. This may be connected to their increasing agency within the narrative. The gingerbread house is a huge feature of the illustrations (it serves as the background for four spreads). But it is a little hard to make sense of it. The house is abstract and it blends into the forest. It has exotic elements and ornate decorations. In all, it is markedly different from Hansel and Gretel’s family home, which meets our expectations for a “traditional” house.



- ◆ Look at pages 34-35. Note the contrast between slimmer lines of the window and thicker lines of the house itself. Look at the white spaces and the perspective. There's a confined feeling in this composition. Why? Did it feel confined when Hansel and Gretel were in their own home?

Hansel and Gretel's own home does not look as confining because of the flat empty expanse of the floor (pages 14-15). With its dark floor, arched ceiling, and latticed walls, the gingerbread house does not look dissimilar from the forest. At the same time, though, the gingerbread house is itself a huge cage. On pages 38-39, the bars of the cage are almost indistinguishable from the walls of the house.



- ◆ Describe the tension in the picture on pages 42-43. How many characters are there in the composition? How have these characters changed since from earlier representations

Note Gretel looks more like "a woman." Her bent-over pose and silhouette actually resemble the old woman in previous pages (and pushing a living creature into the oven is certainly something that they have in common). Hansel looks younger than Gretel for the first

time in the book, an indication that she is the one with a plan this time. Have students look at the old woman's feet. There is something almost inhuman about them, like a goat (or other cloven animal). This satisfies the folkloric association of goat and hooves with evil creatures.



- ◆ On pages 46-47 Gretel is on the back of a bird/boat while Hansel watches her from the bank of the river. What does this tell you about the dynamic shift between these two characters? Examine the differences between texture and lines on this page (straight black lines vs. white waves). Note how much white is used on this page. How does this make you feel? Look at how all the lines converge to the right in a vanishing point. How does this make you feel?

Hansel and Gretel's dynamic has shifted, and Gretel is now the leader. Some may feel that she has become a kind of adult during this journey, and is now very clearly embracing her role as the older sibling. In the image, all lines point toward the sun, and strong black shadow indicate Hansel and Gretel's movement toward "the light."



**CCSS: W.4.1-10
W.5.1-10**

- ◆ On pages 50-51, Hansel and Gretel look like children again (especially Gretel). The woodcutter appears without his axe. Why might the artist have chosen this change in representation?

Hansel and Gretel do wish to return to their childhood innocence, despite their maturing encounter with the old woman. Their father and home represent childhood to them. Some may find it tragic that the children want to please their mother with treasures, even though she essentially sent them to their death. In this sense, we can still see a kind of naiveté in the children, or a childlike optimism at least.

Also note that in this page, almost everything is drawn in straight thick lines. Why?

Compare this with the curvy thick lines adopted to depict the forest. The straight lines are also featured on pages 10-11 and 14-15. This allows the visual effect of the forest (and the gingerbread house) to stand in opposition. To the children, the home is “known,” so it seems more orderly, predictable, and linear.

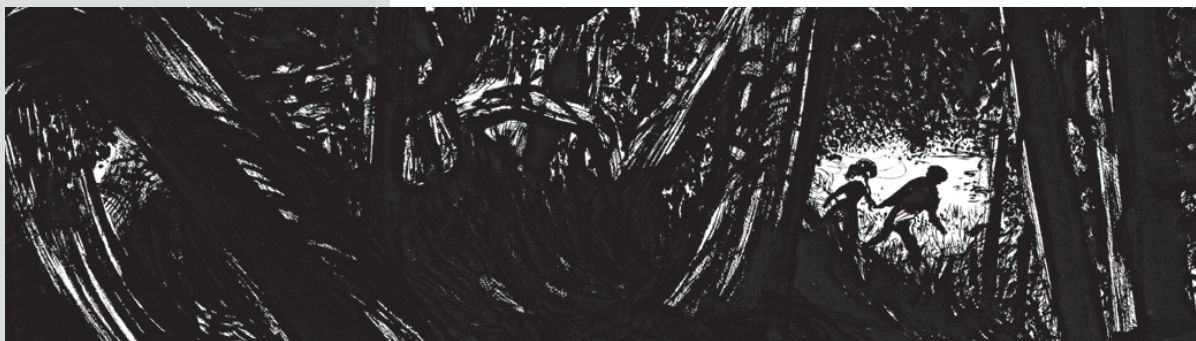


Further Research

Practice CCSS W1-10: Students write opinion pieces and research projects.

- ◆ Find another version of the Hansel & Gretel story. Point out the similarities and differences. How does illustration style (or cinematography, if a film) effect the overall mood and style of the fable. Which version do you prefer and why?
- ◆ Try to create your own Mattotti-inspired landscape using only black ink and a brush. Pick a location of your choice and draw it using only shadows. Make sure to think about line width and style (straight lines look more orderly, curvy lines more organic and confusing). Present the drawing to the class for discussion and analysis.

*Lesson plan by Hsin Yu Chao
and Sasha Steinberg*



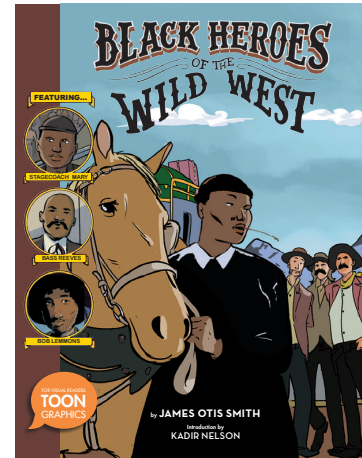
Black Heroes of the Wild West

by James Otis Smith

A TOON Graphics
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Richard Kutner is the head of the TOON Educational Team. He is a translator of both prose and graphic literature with a forty-year background in education. He holds degrees from New York University and Yale, and was the 2014 recipient of a Hemingway Grant for his work with TOON.


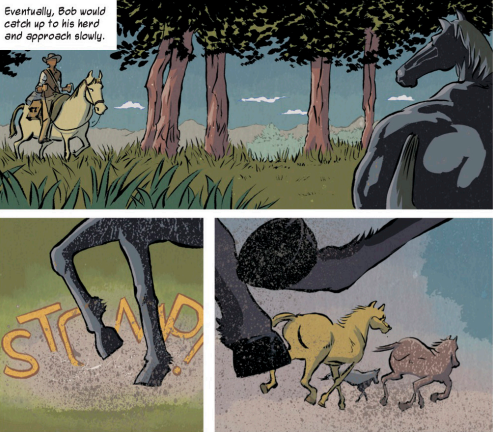
FOR VISUAL READERS
TOON BOOKS[®]



CCSS-aligned Guided Reading Lesson Plan

Overview	This book presents the stories of three African American heroes of the Wild West
Subject	History
Grade Level	3-5
Objectives	<p>To help children develop an understanding of the important roles played by African Americans in the history of the western US</p> <p>To help children gain an understanding of the characteristics of a hero.</p> <p>To help children gain an understanding of the variety of ways text and images work together to bring out the underlying ideas driving an informational or literary narration.</p>
VERBAL EXPRESSION	
	<p>Character</p> <p><i>The questions in this section may be used for discussion or for written assignments.</i></p> <p>[RI.3.1, RI.3.2, RI.4.1, RI.4.2, RI.5.1, RI.5.2, RL.3.1, RL.3.3, RL.3.5, RL.4.1, RL.4.2, RL.4.3, RL.5.1, RL.5.2]</p> <p>What do we find out about Mary Fields's character in the first four pages of Chapter One? What else do we learn about her character in this chapter? Give specific examples of where this information is shown.</p> <p><i>Mary is brave: pages 10-12, page 15 bottom, page 20, page 22</i></p> <p><i>Mary is kind and helpful: pages 14-16, page 17, page 19</i></p> <p><i>Mary is generous: page 19, page 22</i></p> <p><i>Mary stands up for herself: page 20</i></p> <p>Can you find more?</p>
	<p>Mary set to work on the mission grounds. It wasn't easy...</p> <p>...but the 53-year-old was no stranger to hard work.</p>

<p>[RI.3.1, RI.3.2, RI.4.1, RI.4.2, RI.5.1, RI.5.2, RL.3.1, RL.3.3, RL.3.5, RL.4.1, RL.4.2, RL.4.3, RL.5.1, RL.5.2]</p>	<p>What do we learn about Bass Reeves's character in Chapter Two? Where do we learn it?</p> <p><i>Bass is polite: pages 28-32</i> <i>Bass is hardworking: page 28</i> <i>Bass is clever: throughout the story, especially page 35</i> <i>Bass can stand up to other people: pages 30-32, page 35</i></p> <p>Can you find more?</p>	
<p>[RI.3.1, RI.3.2, RI.4.1, RI.4.2, RI.5.1, RI.5.2, RL.3.1, RL.3.3, RL.3.5, RL.4.1, RL.4.2, RL.4.3, RL.5.1, RL.5.2]</p>	<p>What do we learn about Bob Lemmons's character in Chapter Three? Give specific examples.</p> <p><i>Bob is smart: pages 39-47</i> <i>Bob doesn't give up: pages 41-49</i> <i>Bob is patient: page 43</i> <i>Bob is observant: pages 41-42, page 45</i></p> <p>Can you find more?</p>	
<p>[RI.3.1, RI.3.2, RI.4.1, RI.4.9, RI.5.1, RI.5.2, RI.5.3, RL.3.1, RL.3.3, RL.3.5, RL.4.1, RL.4.2, RL.4.3, RL.5.1, RL.5.2, RL.5.3]</p>	<p>Are there any character traits shared by all three heroes? Tell what they are. How can you tell? Explain with examples</p> <p><i>They are resourceful, independent, intelligent, decisive, strong.</i></p>	
<p>[RI.3.1, RI.3.2, RI.4.1, RI.5.1, RL.3.1, RL.3.3, RL.3.5, RL.3.6, RL.4.6, RL.5.2]</p>	<p>Which character do you identify with most? Why?</p>	
<p>[RI.3.1, RI.3.2, RI.4.1, RI.5.1, RL.3.1, RL.3.3, RL.3.5, RL.3.6, RL.4.6, RL.5.2]</p>	<p>Which character would you most like to meet? Why?</p>	
<p>[RI.3.1, RI.3.2, RI.4.1, RI.5.1, RL.3.1, RL.3.3, RL.3.5, RL.3.6, RL.4.6, RL.5.2]</p>	<p>Which character's life do you find most interesting? Why?</p>	
<p>[RI.3.7, RI.4.7, RL.3.1, RL.3.3, RL.3.7, RL.4.6, RL.5.2]</p>	<p>How does the artwork help you to understand the heroes' personalities? Give examples.</p>	

<p>[RI.3.7, RI.4.7, RI.5.1, RL.3.1, RL.3.7, RL.4.7, RL.5.7]</p>	<p>Time</p> <p>How does the artist show us that time has passed on page 21?</p> <p><i>With the rapid succession of small panels with clocks.</i></p> 
<p>[RI.3.7, RI.4.7, RI.5.1, RI.5.5, RL.3.1, RL.3.7, RL.4.7, RL.5.7]</p>	<p>Tell two ways the artist shows the passage of time on page 33.</p> <p><i>The sky gets lighter. The clouds pass by.</i></p> <p>The last two panels on page 47 create the same effect.</p>
<p>[RI.3.7, RI.4.7, RI.5.1, RL.3.1, RL.3.7, RL.4.7, RL.5.7]</p>	<p>How does the artist show the passage of time on page 34?</p> <p><i>The sequence of small panels, each with a different event, moves time along and focuses our attention step by step on events that are going to lead to the climactic moment of the brothers' arrest.</i></p>
<p>[RI.3.1, RI.3.7, RI.3.8, RI.4.1, RI.4.7, RI.5.1, RI.5.5, RL.3.1, RL.3.7, RL.4.7, RL.5.7]</p>	<p>Filling Things In</p> <p><i>In comics, the reader must sometimes fill in events that are not shown or explained in words, using his or her imagination to understand what is happening.</i></p> <p>For example, what has happened from the second panel of page 21 to the first one on page 22?</p> <p><i>Mary has hitched up the horses faster than anyone else and been given the job of stagecoach driver. The three rapid panels on the middle of page 21 show us what Mary has done so quickly without the use of words.</i></p>
<p>[RI.3.1, RI.3.7, RI.3.8, RI.4.1, RI.4.7, RI.5.5, RL.3.7, RL.4.7, RL.5.7]</p>	<p>On page 34, there is a whole series of events that the reader must connect to see how Bass is getting ready to arrest the two brothers.</p>
<p>[RI.3.1, RI.3.7, RI.3.8, RI.4.1, RI.4.7, RI.5.5, RL.3.7, RL.4.7, RL.5.7]</p>	<p>If we examine the first three panels on page 43 (especially the dramatic composition of the second and third panels), we need to fill in that the black stallion is warning his herd to flee.</p>  <p><i>Eventually, Bob would catch up to his herd and approach slowly.</i></p>
<p>[RI.3.1, RI.3.7, RI.3.8, RI.4.1, RI.4.7, RI.5.5, RL.3.7, RL.4.7, RL.5.7]</p>	<p>We need to understand on pages 48 and 49 that Bob is leading the mustangs to the ranch. The BADUM BADUMS create continuity, linking the panels together.</p>

VISUAL EXPRESSION

Rhythm

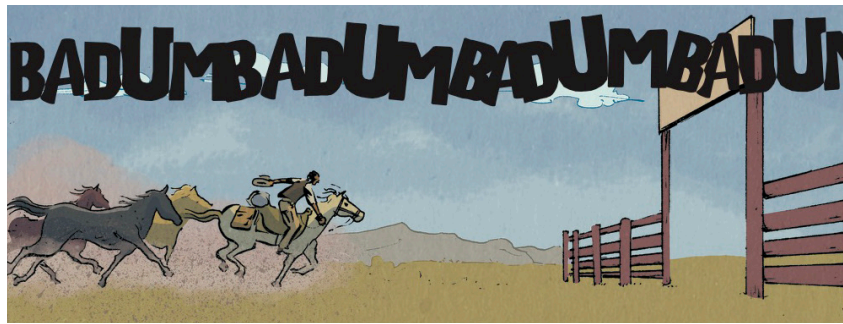
[RI.3.1, RI.3.7,
RI.3.8, RI.4.1,
RI.4.5, RI.4.7,
RI.5.5, RL.3.7,
RL.4.7, RL.5.7]

Look at the rhythmic patterns created by the flow of small panels, medium-sized panels, and large or full-page panels. How do these patterns help to understand the stories?

A quick succession of small panels moves the action along briskly and expresses the passage of time. The medium-sized panels focus our attention on things that we need to spend more time thinking about. The large or full-page panels make us concentrate on key events or elements of character. Sometimes they reveal the importance of the environment in which the character finds him or herself.

[RI.3.1, RI.3.7,
RI.3.8, RI.4.1,
RI.4.7, RI.5.5,
RL.3.7, RL.4.7,
RL.5.7]

In the Bob Lemmons chapter, the BADUM BADUMS on pages 48-49 create the rhythm and sound of galloping horses.





Drama and Excitement

[RI.3.1, RI.3.7,
RI.4.1, RI.4.7,
RI.5.5, RL.3.7,
RL.4.7, RL.5.7]

There are dramatic moments in these stories. In fact, the first chapter starts out with a bang (or with a BLAM!). How does the artwork reflect the drama of the situation on pages 10-13?



The succession of rapid small panels moves the action along quickly. It focuses our attention on Mary's actions and quick thinking. The ferocious wolf is coming out of the frame, its energy made more menacing, unable to be contained. The overlapping panels on page 11 express the drama of the situation, as do the sharp contrast of black and white and the irregular pattern of light and smoke from the torch in the last panel on page 11. The close-ups on page 12 focus our attention on how Mary is dealing quickly with the situation. The artist's angle, looking up, on page 13, emphasizes Mary's strength and courage, and the wolves' foot and head in the foreground dominate the scene and stress how dangerous the animals are.

<p>[RI.3.1, RI.3.7, RI.4.1, RI.4.7, RI.5.1, RL.3.7, RL.4.7, RL.5.7]</p>	<p>What makes the composition on page 38 dramatic?</p> <p><i>The mustangs are rushing straight toward the reader. The black stallion stands out against the rest of the colors, and his posture and eyes are threatening.</i></p>
<p>[RI.3.1, RI.3.7, RI.4.1, RI.4.7, RI.5.1, RL.3.7, RL.4.7, RL.5.7]</p>	<p>How does the dramatic composition and use of color in the first panel on page 47 make you feel?</p> <p><i>The cutting off of the top and bottom of the horse creates greater immediacy. The exciting composition and dark blue silhouette against a light blue background, along with the view upward, create a sense of drama and grandeur, elevating the heroism of Bob Lemmons as leader of the mustangs.</i></p> 
<p>[RI.3.1, RI.3.7, RI.4.1, RI.4.7, RI.5.1, RL.3.7, RL.4.7, RL.5.7]</p>	<p>How does the artist create excitement from the seventh panel on page 47 to the last panel on page 49, through composition, rhythm, the use of text, angle, and close-ups?</p> <p><i>The mustangs get closer and closer, the BADUM BADUM rhythm accelerates, the angles become more extreme, and the last panel on page 49 is a dramatic composition in extreme close-up with huge letters, bringing us right into the action. Notice how the BADUM BADUM changes size and color throughout this sequence.</i></p>
<p>[RI.3.7, RI.4.7, RI.5.1, RL.3.7, RL.4.7, RL.5.7]</p>	<p>Close-ups</p> <p><i>Close-ups bring us into the character's mind or situation and focus our attention strongly on key events or ideas. Notice how the close-up of Bob Lemmons on the top of page 39 and the one of him in the fifth panel of page 47 bring the story full circle.</i></p> <p>There are many close-ups in this book, some of them already mentioned. Let's look at some others:</p> <p>The cup of coffee in the second panel of page 19 is a symbol of Mary's kindness toward others.</p> <p>The extreme close-ups of Bass and the brothers' eyes make us wonder what they're thinking. It's interesting that in the next four panels, there's a conversation going on in close-ups without showing anyone's face. It's as though the objects are in charge of the situation.</p>  <p>The marshal's badge in the last panel on page 34 is a surprise for us—and will be for the brothers as well.</p>

In the Bob Lemmons chapter, there are many close-ups of the black stallion that provide continuity and make us think about how Bob is taking over its role. Look at the close-ups of Bob and the stallion in the first two panels on page 39. They give equal importance to both of them—or maybe more to Bob, since we see his face straight on. Relate them to the last panel on page 50.

The close-up in the fourth panel on page 41 makes us feel how intensely Bob is thinking in creating his own way of herding mustangs.

Sometimes a close-up is followed by a long view that relieves the tension or calls our attention back to the environment or larger situation:

Page 19, between panel 2 and panel 3

Page 21, between panels 5 and 6

Page 31, between the first seven panels and the eighth one.

Page 32, between panels 7 and 8

Page 29, between panels 2 and 3

Between the last panel on page 42 and the first one on page 43

Angles

A change of angle makes us look at things from a different perspective.

[RI.3.1, RI.3.7,
RI.4.1, RI.4.7,
RI.5.1, RL.3.7,
RL.4.7, RL.5.7]

Look at the fourth panel on page 28. What does the angle looking up at Bass Reeves make you think?

Looking up at Bass glorifies and honors his hard work.



[RI.3.1, RI.3.7,
RI.4.1, RI.4.7,
RI.5.1, RL.3.7,
RL.4.7, RL.5.7]

On the other hand, in the last panel on this page we are looking down at Bass repairing the roof. What different feeling do you get?

Bass has many talents and facets to his personality, so we can look at him from various points of view. This view down also shows the dangerous work Bass is doing so high off the ground.

[RI.3.1, RI.3.7,
RI.4.1, RI.4.7,
RI.5.1, RL.3.7,
RL.4.7, RL.5.7]

Now look at the last panel on page 16. How does the angle looking down at Mary make you feel?



This angle makes us feel the heavy weight of the buckets of water Mary is carrying. She is also bearing the weight of the viewer's gaze.

[RI.3.1, RI.3.7,
RI.4.1, RI.4.7,
RI.5.1, RL.3.7,
RL.4.7, RL.5.7]

Look at the second panel on page 22, where Mary is making a delivery wearing snowshoes. What effect does the view downward have?

Again, we feel the weight of what Mary is carrying, and we see her snowshoe prints in the snow, emphasizing the difficulty of her task.



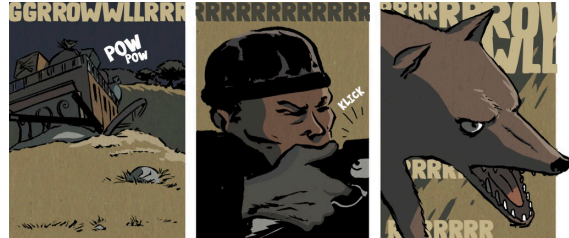
<p>[RI.3.1, RI.3.7, RI.4.1, RI.4.7, RI.5.1, RL.3.7, RL.4.7, RL.5.7]</p>	<p>There is another view looking down in the first panel on page 46. We see Bob leading the mustangs to a water hole. What do you think this change of view might mean?</p> <p><i>Maybe the artist wants to make us put some more thought into what Bob is doing by changing the perspective from which we view him. We also get to see the plains environment.</i></p>
<p>[RI.3.1, RI.3.7, RI.4.1, RI.4.7, RI.5.1, RL.3.7, RL.4.7, RL.5.7]</p>	<p>Why do you think the artist drew the center panels on page 49 at an angle?</p> <p><i>It adds to the drama and sense of speed. Note the aerial view in the second of the two.</i></p>
<p>[RI.3.1, RI.3.7, RI.4.1, RI.4.7, RI.5.1, RL.3.7, RL.4.7, RL.5.7]</p>	<p>There is another aerial view in the first panel on page 50. Why might the artist have chosen this perspective?</p> <p><i>Perhaps he wanted us to see the geometry of the square corral and of the circle in which the mustangs are moving. Or maybe he wanted to emphasize how they are now penned in, whereas they were free at the beginning of the chapter.</i></p>
<p>[RI.3.1, RI.3.7, RI.4.1, RI.4.7, RI.5.1, RL.3.7, RL.4.7, RL.5.7]</p>	<p>Other Things to See</p> <p>Look at how Mary's scarf in the second panel on page 16 is blowing into the first panel. What do you think this shows?</p> <div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;"> <p><i>When Mary arrived at St. Peter's Mission, it was Far From Finished.</i></p>  </div> <div style="text-align: center;"> <p><i>She rushed to the side of her sick friend...</i></p>  </div> </div>
<p>[RI.3.1, RI.3.7, RI.4.1, RI.4.7, RI.5.1, RL.3.7, RL.4.7, RL.5.7]</p>	<p>How does the composition of the fifth panel on page 10 emphasize the strength of Mary's punch?</p> <p>Notice how Bob gets closer and closer to the mustangs throughout the chapter until he is one of them on page 44.</p>
<p>[RI.3.1, RI.3.3, RI.3.7, RI.4.1, RI.4.7, RI.5.1, RL.3.7, RL.4.7, RL.5.7]</p>	<p>The second panel on page 43 and the fourth panel on page 44 are essentially the same view of the black stallion's legs, but the first says STOMP and the second says CLOP CLOP. Why the difference?</p> <p>Notice how the book starts at night and ends at sunset. Full circle again.</p> <p>Notice how the photo of Mary on the title page of chapter one shows her facing us, bringing us into the book, and how the last image of Bob Lemmons, on page 51, has him riding off toward the back of the panel, taking us back out.</p>
<p>[RI.3.1, RI.3.7, RI.4.1, RI.4.7, RI.5.1, RL.3.1, RL.3.7, RL.4.7, RL.5.7]</p>	<p>Do you think you get more information from the photos or from the artwork? Why?</p>

ACTIVITIES AND SUBJECTS FOR FURTHER RESEARCH

[RI.3.3, RI.3.6, RI.3.7, RI.3.8, RI.4.3, RI.4.5, RI.4.7, RI.5.1, RI.5.6, RL.3.6, RL.4.1, RL.4.6, RL.4.7, RL.5.7, W.3.3, W.3.4, W.4.3, W.4.4, W.5.3, W.5.4]

Write narration for the silent sequences (when there is no narration). You can explain what is happening or, even better, invent additional, related information.

For example: “The wind had been blowing for days. It finally quieted down. Suddenly a shot rang out in the darkness, and the night was pierced by the fierce growling of angry wolves.” (pages 10-13)



Or (page 34): As the Clancy Brothers slept, Bass hung his kettle over the fire and got ready to put his plan into action. He quietly slipped on his boots, got ready to drink his coffee, and loaded his gun. The hot coffee tasted good in the cold dawn. Next, he calmly pinned on his marshal's badge ...

[RI.3.9, RI.4.9, RI.5.9, RL.5.9, W.3.7, W.3.8, W.4.7, W.4.8, W.5.7, W.5.8]

Do some research on the other African Americans mentioned on pages 56-58. Create a poster about one of them and present your findings to the class.

[RI.3.6, RI.4.6, RI.5.6, RL.3.3, RL.4.3, RL.5.2, RL.5.6, W.3.3, W.3.4, W.3.5, W.4.3, W.4.4, W.4.5, W.5.3, W.5.4, W.5.5]

Imagine that you are Mary Fields. Choose a period of her life and write a diary of her experiences for a week. Include illustrations.



[RI.3.6, RI.4.6, RI.5.6, RL.3.3, RL.4.3, RL.5.2, RL.5.6, W.3.3, W.3.4, W.3.5, W.4.3, W.4.4, W.4.5, W.5.3, W.5.4, W.5.5]

Imagine that you are Bob Lemmons. Write a letter to a relative or friend explaining your latest mustang roundup. Be sure to include at least one illustration.

Readers' Theater

Have students read various scenes aloud in class. Pay attention to their expression. If possible, have students play multiple roles, and be sure that they adjust their performance accordingly. Ask them to try to incorporate visual information from the images into their performance. This can be done in small groups.

Improvisation

Have students choose a scene from one of the stories and act it out, inventing their own dialogue. Good choices would be Mary's arrival at St. Peter's Mission, her work in the convent or her restaurant, her deliveries on her stagecoach route; Bass's encounter with the Clancy Brothers or other criminals; Bob's interior monologue as he comes up with his own method for rounding up mustangs and becomes one of them. Or invent a conversation between him and the ranchers when he brings in the mustangs. Maybe they can ask him about his methods. (Notice that he doesn't say a word until page 50.)

Standards addressed in *Black Heroes of the Wild West*

Below are the ELA Common Core State Standards for Reading for Information addressed in this book by grade level.

READING FOR INFORMATION			
	Key Ideas and Details	Craft and Structure	Integration of Knowledge and Ideas
3	<p>CCSS.ELA-Literacy.RI.3.1 Ask and understand questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.</p> <p>CCSS.ELA-Literacy.RI.3.2 Determine the main idea of a text; recount the key details and explain how they support the main idea.</p>	<p>CCSS.ELA-Literacy.RI.3.6 Distinguish their own point of view from that of the author of a text.</p>	<p>CCSS.ELA-Literacy.RI.3.7 Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).</p> <p>CCSS.ELA-Literacy.RI.3.8 Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence).</p> <p>CCSS.ELA-Literacy.RI.3.9 Compare and contrast the most important points and key details presented in two texts on the same topic.</p>
4	<p>CCSS.ELA-Literacy.RI.4.1 Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>CCSS.ELA-Literacy.RI.4.2 Determine the main idea of a text and explain how it is supported by key details; summarize the text.</p> <p>CCSS.ELA-Literacy.RI.4.3 Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.</p>	<p>CCSS.ELA-Literacy.RI.4.5 Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.</p> <p>CCSS.ELA-Literacy.RI.4.6 Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.</p>	<p>CCSS.ELA-Literacy.RI.4.7 Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.</p> <p>CCSS.ELA-Literacy.RI.4.9 Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.</p>
5	<p>CCSS.ELA-Literacy.RI.5.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>CCSS.ELA-Literacy.RI.5.2 Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.</p> <p>CCSS.ELA-Literacy.RI.5.3 Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.</p>	<p>CCSS.ELA-Literacy.RI.5.5 Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.</p> <p>CCSS.ELA-Literacy.RI.5.6 Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.</p>	<p>CCSS.ELA-Literacy.RI.5.9 Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.</p>

Below are the ELA Common Core State Standards for Reading Literature addressed in this book by grade level.

READING LITERATURE			
	Key Ideas and Details	Craft and Structure	Integration of Knowledge and Ideas
3	<p>CCSS.ELA-Literacy.RL.3.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.</p> <p>CCSS.ELA-Literacy.RL.3.3 Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.</p>	<p>CCSS.ELA-Literacy.RL.3.5 Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.</p> <p>CCSS.ELA-Literacy.RL.3.6 Distinguish their own point of view from that of the narrator or those of the characters.</p>	<p>CCSS.ELA-Literacy.RL.3.7 Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).</p>
4	<p>CCSS.ELA-Literacy.RL.4.1 Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>CCSS.ELA-Literacy.RL.4.2 Determine a theme of a story, drama, or poem from details in the text; summarize the text.</p> <p>CCSS.ELA-Literacy.RL.4.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).</p>	<p>CCSS.ELA-Literacy.RL.4.6 Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.</p>	<p>CCSS.ELA-Literacy.RL.4.7 Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.</p>
5	<p>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.</p> <p>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.</p> <p>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 the characters interact).</p>	<p>CCSS.ELA-Literacy.RL.5.6 Describe how a narrator's or speaker's point of view influences how events are described.</p>	<p>CCSS.ELA-Literacy.RL.5.7 Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).</p> <p>CCSS.ELA-Literacy.RL.5.9 Compare and contrast stories in the same genre (e.g., mysteries and adventures stories) on their approaches to similar themes and topics.</p>

Below are the ELA Common Core State Standards for Writing addressed in this book by grade level.

WRITING			
	Text Types and Purposes	Production and Distribution of Writing	Research to Build and Present Knowledge
3	<p>CCSS.ELA-Literacy.W.3.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</p>	<p>CCSS.ELA-Literacy.W.3.4 With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.</p> <p>CCSS.ELA-Literacy.W.3.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.</p>	<p>CCSS.ELA-Literacy.W.3.7 Conduct short research projects that build knowledge about a topic.</p> <p>CCSS.ELA-Literacy.W.3.8 Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.</p>
4	<p>CCSS.ELA-Literacy.W.4.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</p>	<p>CCSS.ELA-Literacy.W.4.4 Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.</p> <p>CCSS.ELA-Literacy.W.4.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.</p>	<p>CCSS.ELA-Literacy.W.4.7 Conduct short research projects that build knowledge through investigation of different aspects of a topic.</p> <p>CCSS.ELA-Literacy.W.4.8 Recall relevant information from experiences or gather relevant information from print and digital sources; takes notes and categorize information, and provide a list of sources.</p>
5	<p>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.</p>	<p>CCSS.ELA-Literacy.W.5.4 Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.</p> <p>CCSS.ELA-Literacy.W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.</p>	<p>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.</p> <p>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.</p>