

Blancaflor

by Nadja Spiegelman and Sergio García Sánchez

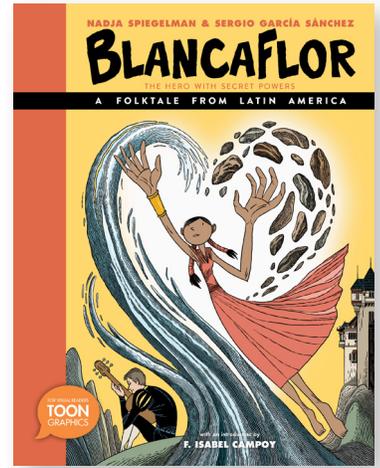
A TOON Graphics

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FOR VISUAL READERS
TOON BOOKS®



CCSS-aligned Teacher's Guide

| | | |
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| Overview | In this Latin American folk tale, a girl with magical powers saves a prince and learns to be honest with herself and others about the things that make her special. | |
| Subject | Literature, folklore | |
| Grade Level | 3-5 | |
| Objectives | <ul style="list-style-type: none"> To help children learn to appreciate and use their talents without showing off. To help children gain an understanding of the strength and resourcefulness of women. To help children gain an understanding of the variety of ways text and images work together to bring out the underlying ideas driving a literary narration. | |
| VERBAL EXPRESSION | | |
| The questions in this section may be used for discussion or for written assignments. | | |
| RL.3.1, RL.3.3, RL.3.7, RL.4.1, RL.4.3, RL.4.7, RL.5.1, RL.5.7 | <p>Do you notice anything strange about Blancaflor's father on pages 5 and 6?</p> <p><i>He is big and has horns and pointy teeth and ears. His hands have only four fingers, and his nails are long and pointy. He appears to have a bad temper.</i></p> | |
| RL.3.1, RL.3.7, RL.4.1, RL.4.7, RL.5.1, RL.5.7 | <p>How do these things make you feel about him?</p> <p>What do you think he might do in this story?</p> | |
| RL.3.1, RL.3.3, RL.3.7, RL.4.1, RL.4.3, RL.4.7, RL.5.1, RL.5.7 | <p>What do you notice about Blancaflor's mother?</p> <p><i>She is very long and thin. She has black hands that seem to be an extension of her dress. She frowns. Her nose, chin, shoulders, and elbows are very angular.</i></p> | |
| RL.3.1, RL.3.7, RL.4.1, RL.4.7, RL.5.1, RL.5.7 | <p>How do these things make you feel about her? What do you think she might do in this story?</p> | |

RL.3.1, RL.3.3,
RL.3.7, RL.4.1,
RL.4.3, RL.4.7,
RL.5.1, RL.5.7

Look at pages 6-10. Why does the prince seem so confident?

RL.3.1, RL.3.3,
RL.3.7, RL.4.1,
RL.4.3, RL.4.7,
RL.5.1, RL.5.7

How does Blancaflor show off on pages 8 and 12?



RL.3.1, RL.3.3,
RL.3.7, RL.4.1,
RL.4.3, RL.4.7,
RL.5.1, RL.5.7



How does the prince think he got out of the lagoon? Why? (page 14) How did he really get out of the lagoon?

RL.3.1, RL.3.3,
RL.3.7, RL.4.1,
RL.4.3, RL.4.7,
RL.5.1, RL.5.7

How does the prince think the mountain and the lake changed places? (page 17) How did they really change places?



RL.3.1, RL.3.3,
RL.3.7, RL.4.1,
RL.4.3, RL.4.7,
RL.5.1, RL.5.7

How does the prince think the rocks turned to bread? (page 19) How did that really happen?



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| RL.3.1, RL.3.3, RL.3.7, RL.4.1, RL.4.3, RL.4.7, RL.5.1, RL.5.7 | How does the prince think he got the ogre's mother's ring? (p. 24) How did he really get it? |
| RL.3.1, RL.3.3, RL.3.6, RL.3.7, RL.4.1, RL.4.2, RL.4.3, RL.4.7, RL.5.1, RL.5.2, RL.5.7 | Why doesn't Blancaflor want the prince to know she is helping him? Do you think she's right to feel this way? |
| RL.3.1, RL.3.3, RL.3.7, RL.4.1, RL.4.3, RL.4.7, RL.5.1, RL.5.7 | How does the prince react to what's happening on pages 31, 33, and 35? |

THINKING QUESTIONS

RL.3.1, RL.3.2, RL.3.3, RL.3.6, RL.3.7, RL.4.1, RL.4.2, RL.4.3, RL.4.7, RL.5.1, RL.5.2, RL.5.3, RL.5.7



Page 41: What gift would *you* want in honor of the royal wedding?

If you were organizing a royal wedding, whom would you invite? What would you have to eat? What would there be for the guests to do?

What is your favorite sentence from the book? Why?

What is your favorite illustration in the book? Why?

Have you ever had a problem dealing with a show-off?

What did you do?

Have you ever felt lucky or unlucky? What is luck? Do you believe in it? Why or why not?

Do you think the prince deserves Blancaflor? Why or why not?

RL.3.1, RL.3.2, RL.3.3, RL.3.6, RL.3.7, RL.4.1, RL.4.2, RL.4.3, RL.4.7, RL.5.1, RL.5.2, RL.5.7

What do you think Blancaflor has learned in this story? How can you tell?

RL.3.1, RL.3.2, RL.3.3, RL.3.6, RL.3.7, RL.4.1, RL.4.2, RL.4.3, RL.4.7, RL.5.1, RL.5.2, RL.5.7

What do you think the prince has learned? How can you tell?

RL.3.1, RL.3.2, RL.3.3, RL.3.6, RL.3.7, RL.4.1, RL.4.2, RL.4.3, RL.4.7, RL.5.1, RL.5.2, RL.5.7

Do you think Blancaflor's parents or sisters might have learned anything? What might it be?



RL.3.1, RL.3.2, RL.3.3, RL.3.6, RL.3.7, RL.4.1, RL.4.2, RL.4.3, RL.4.7, RL.5.1, RL.5.2, RL.5.7

What have you learned about yourself or your friends from this story?

VISUAL EXPRESSION

RL.3.7, RL.4.7,
RL.5.7

Look at the cover. What does the shape the water and rocks make look like to you? What does this make you think might be an important idea of the book?

RL.3.7, RL.4.7,
RL.5.7

How does the artist use color to differentiate among the sisters? What visual cues does he use to show that Blancaflor is different from her sisters?

The girls wear different-colored dresses.

Something is placed between Blancaflor and her sisters (the birdcage or the mother), or there is a large space between her and them (panel 1 on page 8). Her sisters sometimes look almost exactly alike, except for the color of their dresses (page 7, panel 6). They are always next to each other. They stand in the same positions (bottom of page 14). At the beginning of the book, Blancaflor is interested in the bird, but her two sisters aren't.

RL.3.7, RL.4.7,
RL.5.7

Look at how much space the ogre takes up in panels 1, 2, and 4 on page 5. Why do you think this might be? Why the change in the bottom panel on page 5?

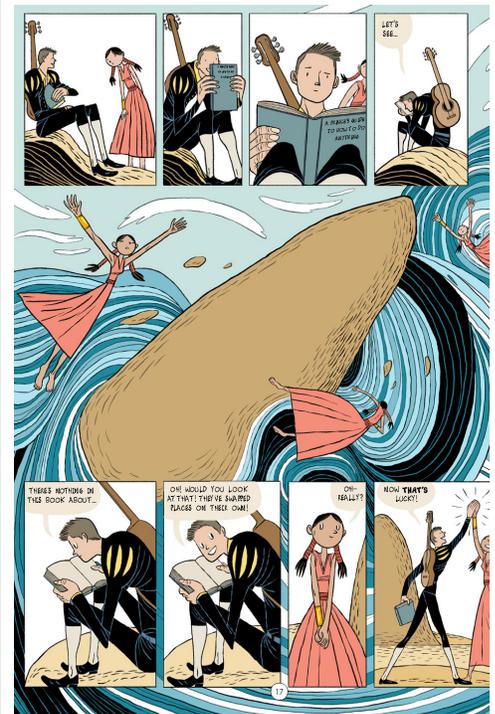


RL.3.7, RL.4.7,
RL.5.7

Notice how the artist uses big panels to focus our attention on important moments and a series of small panels to speed up the action (page 11, pages 13-15).

RL.3.7, RL.4.7,
RL.5.7

Notice how the main action takes up most of the page, while secondary action is portrayed in small panels set “over” the main action (pages 17 and 19). Note also how this allows the artist to portray simultaneous actions in one place, something that cannot be done in words (pages 17, 19, 21-23). This is done in a very effective way on pages 32-33, with Blancaflor, the prince, and the mirror.



RL.3.7, RL.4.7,
RL.5.7

Notice how Blancaflor is in three places at the same time on page 17 and how she appears to have six arms on page 19. Why do you think the artist did this? You can see this in other places in the book, for example on page 31, when the ogre and his wife are pursuing Blancaflor and the prince.

One thing this accomplishes is expressing the passage of time in a way that cannot be done in a verbal narrative. The many arms show how busy she is and how quickly she is working. Why is it important for her to work quickly?

RL.3.7, RL.4.7,
RL.5.7

Look at how the action continues over two pages (pages 22-23).

| | | |
|------------------------|---|--|
| RL.3.7, RL.4.7, RL.5.7 | Who is active and who is passive on pages 19, 21, and 23? Why? Who gets to take up most of the page? Why? | |
| RL.3.7, RL.4.7, RL.5.7 | <p>Look at the extreme verticality of the top panels on page 26. What effect does this create?</p> <p><i>It makes the tower appear taller and accentuates the distance between Blancaflor and the prince. The many horizontal lines on the tower also accentuate its height. The same effect of distance is created by panel 4 on page 27.</i></p> <p>The verticality continues on in the mountains on pages 30-31, the trees on pages 34-35 and 38-39, the tower and people on pages 36-37, the castle and town on pages 39-40 and 45, and the women on page 41. We see it also in the portrayal of the mother throughout the book. Even the lake on pages 32-33 (and the trees around it) seems to be shown vertically when viewed from this angle.</p> | |
| RL.3.7, RL.4.7, RL.5.7 | <p>Can you find the prince and Blancaflor on pages 36-37?</p> <p>Look at how the crowd is broken up in various views on the right side of page 39.</p> <p>Look how much visual excitement the artist creates on page 29. In the middle panel, the action is squeezed into a long rectangle, concentrating the emotion. In the bottom panel, the stretch in the horse's body and his outstretched legs add to the drama and sense of speed.</p> | |
| RL.3.7, RL.4.7, RL.5.7 | <p>Notice how the tower and buildings bend in toward the mother in response to her spell. Must be a powerful spell! Look at the curves in the mother's body and arms.</p> | |
| RL.3.7, RL.4.7, RL.5.7 | <p>On page 40, follow the flow of the action, caught up in the crowd. It looks like a river, even more so because of its being contained between the thin, solid, vertical buildings. Track Blancaflor's emotions as she gets separated from the prince and lost in the crowd.</p> | |
| RL.3.7, RL.4.7, RL.5.7 | <p>Compare the clear, “empty” panels on pages 42 (bottom panel)-43 with the artwork on pages 30-41. Why do you think this might be?</p> <p><i>We are now focused completely on Blancaflor's situation and emotions. The outside world has disappeared to allow us to focus on these things. Except for Blancaflor, the prince, and the stone, all the shapes are geometric shapes with straight lines. This helps us to concentrate on Blancaflor without any distractions. Notice how the red of Blancaflor's dress stands out against the blue and yellow background and the limited use of black. The same kind of thing can be seen on page 28, when the ogre is outside Blancaflor's bedroom.</i></p> | |

RL.3.7, RL.4.7,
RL.5.7



Look at how the artist uses four tall, narrow panels to concentrate the emotion of the prince's realization at the bottom of page 44. The first and last panels are in "long shots," and the middle two are viewed from closer in, focusing on the central realization and emotion even more.

The prince and Blancaflor are seen in four different angles, almost as though a movie camera is tracking around them in a circle. This is an extreme moment portrayed in an extreme way, one in which the angle from which both characters view their situation changes dramatically.

The squares on the wall and all the pale blue gradually disappear from the first panel to the fourth. In the fourth panel, once again, all visual distractions have disappeared. The prince and Blancaflor and the speech balloon are seen against a plain background. Nothing matters but their love.

RL.3.7, RL.4.7,
RL.5.7



Can you see how the red of the hearts and their curvy shape contrast with the pale colors and straight, rigid lines of the towers and other buildings on page 45? Notice how much more the townspeople are individualized at the bottom of page 45, now that the prince and Blancaflor are married, as opposed to how anonymously they are portrayed on pages 36, 37, and 40.

RL.3.7, RL.4.7,
RL.5.7

Notice how the artist uses curvy lines for the plants and animals in the undersea scene on pages 31-33. They contrast with the straight, geometric lines of the dock. The colors on these pages are different from those in the rest of the book, stressing how different the underwater world is.



HANDS

RL.3.7, RL.4.7,
RL.5.7



At key moments in the book, people's hands become much larger and dominate the panel. For example, look at the bottom panel on page 5. When the ogre gets angry or excited, his hands become huge. They seem very menacing. You can see the same thing in the fourth panel on page 16, the third panel on page 18, the first panel on page 25, and the second panel on page 29. Hands are often what people use to harm others. Look at how the mother's hands become large when she is putting a spell on Blancaflor and the prince on page 37. And notice how big it is when she places it on her husband's back to calm him in the second panel on page 25. A sign of love?

RL.3.7, RL.4.7,
RL.5.7

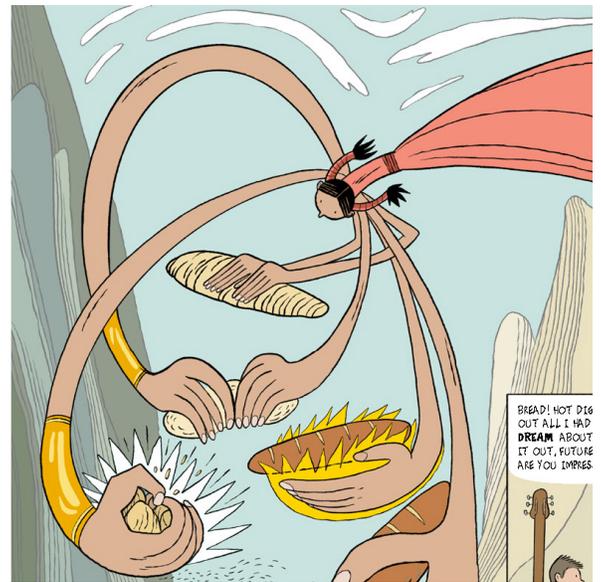
Sometimes people's arms get longer, too, for example Blancaflor's on page 19, the mother's on page 25. Can you think of a reason why?

RL.3.7, RL.4.7,
RL.5.7

Blancaflor's hands look bigger than usual when she first touches the prince, and his hand looks huge. The hands intensify the emotions here.

RL.3.7, RL.4.7,
RL.5.7

Blancaflor's hands look very large when they are in the foreground on page 19. She is using them to perform magic.



RL.3.7, RL.4.7,
RL.5.7



The prince's hand becomes very big when he tries to stop Blancaflor from stabbing herself with the sword of pain in the top panel on page 44. Again, this serves to intensify the emotion. The same is true of the strange position he is in, especially his leg.

PANELS

RL.3.7, RL.4.7,
RL.5.7

Large panels allow the artist to include more people and give us a break from strong emotions. You can see this in the first panel and page 5 and the last panel on page 45. They help us to come into the book and go out of it. Small panels, as mentioned earlier, help to focus on characters at important moments, add information, and speed up the action. See if you can find more examples in the book.

Sometimes things extend beyond the sides of the panels. Look at how the ogre's hands go beyond the top of the third panel on page 6 and extend into the first one. The ogre's anger is difficult to contain. His elbow and ear stick out beyond the edges of the last panel on page 8: he is a "larger-than-life" character. His finger also extends beyond the edge of the panel on page 16.



The chicken bone sticking out in the last panel on page 7, when the ogre asks for the salt, connects his request to Blancaflor's juggling the salt in the first panel on page 8.

The invitation extends beyond the border of the last panel on page 9. This stresses the critical role it will play in the book.

Blancaflor's hands extend beyond the ends of the last small panel on page 12, hinting at her superpowers.

Notice how the comb pops out of the panels at the top of page 34, emphasizing its magical powers.

The mother's elbow sticks out of the bottom of the first panel on page 37.

The prince's finger extends beyond the edge of the second panel on page 41 into the third panel, connecting the prince to the women at the moment of this crucial decision.



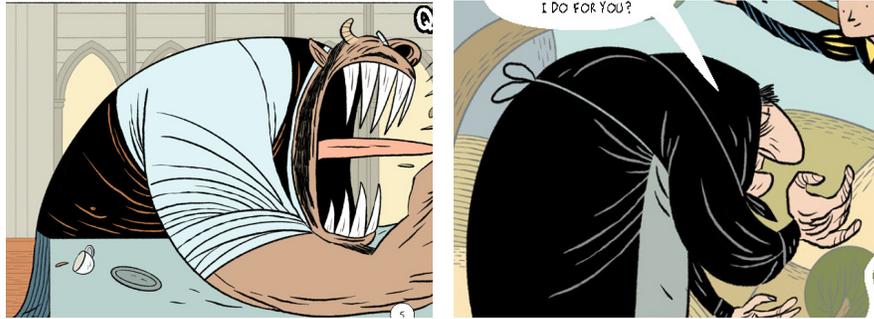
Sometimes, the panel cuts off parts of the people, to increase the drama and focus on their emotions. You can see this in the sixth panel on page 6, the panel with the hearts on page 14, the sixth panel on page 21, the last panel on page 28, the first small panel on page 30, the first two small panels on page 32, and the two middle panels at the bottom of page 44. Can you find other examples?

Sometimes the panel has no borders, or only one or two. Look at the first one on page 14. The action is not confined in any way. The same is true for the second panel on page 29, which has only a left-hand border and a bottom one. The ogre's anger cannot be contained or controlled.

GEOMETRY

RL.3.7, RL.4.7,
RL.5.7

There are many geometric shapes throughout this book. Artists often use geometric shapes in their work.



Look at the shape of the ogre's back in the last panel on page 5 or the witch's rounded shape on page 9.

Again, look at the ogre's back, shoulders, and arms on page 18. And see how rounded he is on page 25.



Look at the prince's body and legs in the last little panel on page 19.



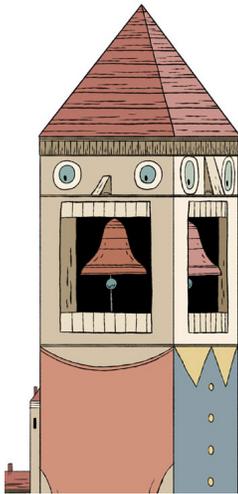
Notice all the curvy lines in Blancaflor's body and dress, the plants, and the octopus on pages 22 and 23. Can you see how they contrast with the triangles, rectangles, and trapezoids of the dock on page 21?

Look at the straight, parallel horizontal and vertical lines on pages 27-29 and 42-44. Along with the plain, uncluttered backgrounds, they make the drama and high emotion of the situations stand out with no distractions. The straight lines contrast with the curved lines of the characters' bodies to achieve the same effect.

RL.3.7, RL.4.7,
RL.5.7

The lines of the comb, mirror, and soap on page 27 are curved and contrast with all the straight lines in the top panel. This emphasizes their importance and power.

RL.3.7, RL.4.7,
RL.5.7



What shapes do you see in the tower on page 36?

Triangles, rectangles, circles, and parallelograms.

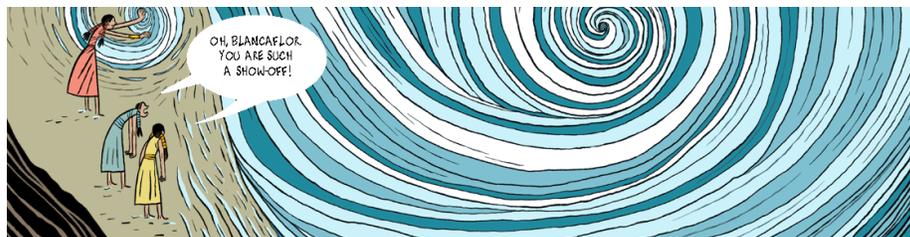
Why are Blancaflor and the prince shaking and so big in the first panel on page 38? And why are they up in the air in the second panel?



RL.3.7, RL.4.7,
RL.5.7

Look at all the rectangles and squares on pages 42-45.

Notice the spirals in the water on page 12. Where else can you find geometrical shapes?



MORE THINGS TO NOTICE

- Look how long and thin people's bodies are in this book. Sometimes they get even longer. Can you think of reasons why?
- Notice how the word NOON falls from page 11 to page 13 along with the prince.
- Notice the drama created by the eagle's black color, its size, and the diagonal it makes on page 10.
- Why does Blancaflor have two heads at the bottom of page 20?
- Take note of the shape made by the eagle in the last panel on page 11 and by the mother on page 37. These are their big moments, highlighted by the odd, curving shapes.
- Notice the complex composition of pages 15, 36-37, and 40.
- Can you see how the curve of the tower is continued in the mother on page 37?

ACTIVITIES AND FURTHER RESEARCH

W.3.2, W.3.4,
W.3.5, W.4.2,
W.4.4, W.4.5,
W.5.2, W.5.4,
W.5.5



Create your own ogre (male or female). Draw and color it or make it out of clay and paint it, and give it a name. Write a label or story for it. What special powers does he or she have? Is he or she friendly? Mean? Helpful? Scary? Where does he or she live? What does he or she eat? Read what you wrote to the class and show them your ogre.

Teacher may post these on the bulletin board or make a book out of them. Clay figures should be put on display.

Make a drawing with geometrical shapes. You can use squares, rectangles, trapezoids, triangles, diamonds, hexagons, or any other shapes you like. Use straight and curved lines. Draw them horizontally, vertically, or diagonally. Try some spirals.

Teacher may post these on the bulletin board or make a book out of them.

Make your own undersea picture. What plants and creatures will inhabit your undersea world? What colors and shapes will you use?

Teacher may post these on the bulletin board or make a book out of them.

W.3.1, W.3.2,
W.3.4, W.3.5,
W.3.6, W.3.7,
W.4.1, W.4.2,
W.4.4, W.4.5,
W.4.6, W.4.7,
W.4.8, W.4.9,
W.5.1, W.5.2,
W.5.4, W.5.5,
W.5.6, W.5.7,
W.5.8, W.5.9

Throughout history, women have done very important things. Do some research on one of the women in the columns to the right and write your findings.

- Be sure to tell when and where she lived and why we should remember her.
- What did she do that was important to her people or to the whole world?
- You may use technology to publish your results.
- Make a colorful border around your writing with objects that have to do with the woman's life, the time when she lived, and what she is remembered for.
- Report your findings to the class.

Queen Elizabeth I
Joan of Arc
Amelia Earhart
Eleanor Roosevelt
Harriet Tubman
Sally Ride
Sacagawea
Golda Meir
Marie Curie
Oprah Winfrey
Rosa Parks
Catherine the Great
Malala Yousafzai
Sonia Sotomayor
Anne Frank
Cleopatra
Hatshepsut
Indira Gandhi
Susan B. Anthony
Clara Barton
Clara Cornelius Kellogg
Sojourner Truth
Kamala Harris
Patsy Mink

Valentina Tereshkova
Maya Angelou
Hypatia
Agnodice
Simone Veil
Queen Victoria
Susan La Flesche
Hildegard of Bingen
Frida Kahlo
Ellen Ochoa
Dolores Huerta
Joan Baez
Rigoberta Menchú
Princess Reema bint Bandar
Manal Al Sharif
Rosalind Franklin
Ruth Bader Ginsburg
Mary McLeod Bethune
Helen Keller
Bessie Coleman
Carole King

ACTIVITIES AND FURTHER RESEARCH

W.3.1, W.3.2,
W.3.4, W.3.5,
W.3.6, W.3.8,
W.4.1, W.4.2,
W.4.4, W.4.5,
W.4.6, W.4.8,
W.4.9, W.5.1,
W.5.2, W.5.4,
W.5.5, W.5.6,
W.5.8, W.5.9

Write a letter to the author of the book or the artist telling what you liked most about the book. Give reasons. Include a drawing of your favorite character(s), moment, or illustration. Your teacher can find out where to send the class's letters.

W.3.1, W.3.2,
W.3.4, W.3.5,
W.3.6, W.3.8,
W.4.1, W.4.2,
W.4.4, W.4.5,
W.4.6, W.4.8,
W.4.9, W.5.1,
W.5.2, W.5.4,
W.5.5, W.5.6,
W.5.8, W.5.9

Think of a strong woman who has been an important part of your life. Where do you think her strength comes from? How does she show her strength? Could you be like her? Write a short piece about her and make a beautiful portrait to go with it. You may use technology to publish the results.

W.3.2, W.3.3,
W.3.4, W.3.5,
W.3.6, W.4.2,
W.4.3, W.4.4,
W.4.5, W.4.6,
W.4.9, W.5.2,
W.5.3, W.5.4,
W.5.5, W.5.6,
W.5.9

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



W.3.1, W.3.2,
W.3.4, W.3.5,
W.3.6, W.4.1,
W.4.2, W.4.4,
W.4.5, W.4.6,
W.5.1, W.5.2,
W.5.4, W.5.5,
W.5.6

How might Blancaflor use her powers to help her friends, not just show off to them? Write a story of one time she helped her friend by using her powers. Be sure to illustrate it.

W.3.2, W.3.4,
W.4.2, W.4.4,
W.5.2, W.5.4

Create a Blancaflor board game. How does someone win? What will the rules be? What will move players ahead a number of spaces or back a number of spaces? What materials will you need? Will there be other characters in the game? Be sure to write clear instructions. Have your classmates play your game.

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|---|--|
| <p>W.3.1, W.3.2, W.3.4, W.3.5, W.3.6, W.3.7, W.4.1, W.4.2, W.4.4, W.4.5, W.4.6, W.4.7, W.4.8, W.4.9, W.5.1, W.5.2, W.5.4, W.5.5, W.5.6, W.5.7, W.5.8, W.5.9</p> | <p>OGRES</p> <p>Ogres appear in folklore, for example in <i>Puss in Boots</i> and <i>Hop-o'-My-Thumb</i>, and in mythology. Sometimes characters in stories are given the characteristics of ogres (<i>Bluebeard</i>; the beast in <i>Beauty and the Beast</i>). Giants are often given ogre-like qualities (<i>Jack and the Beanstalk</i>, <i>Jack the Giant Killer</i>). Of course, we all are familiar with <i>Shrek</i>.</p> <p>Do some research on ogres in books and online, and compare the ogre in <i>Blancaflor</i> with them. What similarities are there? What are the differences? Write up a short report based on your findings and comparisons. Be sure to include illustrations. You may use technology to publish your results.</p> <p>Create your own comic based on <i>Blancaflor</i> or an ogre—or on another character of your choosing. Use the TOON Graphic Comics: <i>Easy as ABC</i> as a guide.</p> |
| <p>Reader's Theater</p> | |
| | <p>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.</p> <p>Work together as a class or in small groups to write a story or play about an ogre, a girl, and a prince. Try not to use the traditional prince-saves-girl-from-ogre format. Be creative! If you write a play, act it out. If you write a story, divide it into sections and have all the participants read it aloud. Or they can act it out in pantomime while other members of the group narrate it.</p> |
| <p>Improvisation</p> | |
| | <p>Have students choose a scene from the book and act it out, inventing their own dialogue. Good choices would be the scene with the prince and the witch (pages 9-10), the scene when Blancaflor meets the prince (pages 14-15), the section with the Ogre's Three (pages 15-25), the escape (pages 27-35), and the scene with the Sword of Pain and the Stone of Sorrow (pages 42-45).</p> |
| <p>Further Reading</p> | |
| <p>RL.3.2, RL.3.3, RL.3.7, RL.4.6, RL.4.7, RL.4.9, RL.5.2, RL.5.3, RL.5.6, RL.5.9</p> | <p>There are many books that feature strong girls and women, including TOON Graphics <i>The Dragon Slayer</i> and <i>Black Heroes of the Wild West</i>. Ask your librarian about them.</p> <p><i>You can use these books along with Blancaflor to make comparisons as recommended in the Common Core State Standards. The Dragon Slayer contains two folktales with strong female heroes. Black Heroes of the Wild West includes a section about Mary Fields, a cigar-chomping, cardplaying coach driver who never missed a delivery.</i></p> |

Standards addressed in Blancaflor Teacher’s Guide

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.3.2 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.3.6 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> <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.5.6 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> |

WRITING

| | Text Types and Purposes | Production and Distribution of Writing | Research to Build and Present Knowledge |
|----------|---|--|--|
| 3 | <p>CCSS.ELA-Writing.W.3.1 Write opinion pieces on topics or texts, supporting a point of view with reasons.</p> <p>CCSS.ELA-Writing.W.3.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.</p> <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.3.6 With guidance and support from adults, use technology to produce and publish writing (using keyboarding skills) as well as to interact and collaborate with others.</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.4.1 Write opinion pieces on topics or texts, supporting a point of view with reasons and information.</p> <p>CCSS.ELA-Writing.W.4.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.</p> <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.4.6 With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.</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> <p>CCSS.ELA-Writing.W.4.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> |
| 5 | <p>CCSS.ELA-Writing.W.5.1 Write opinion pieces on topics or texts, supporting a point of view with reasons and information.</p> <p>CCSS.ELA-Writing.W.5.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.</p> <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.5.6 With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.</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> <p>CCSS.ELA-Writing.W.5.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> |