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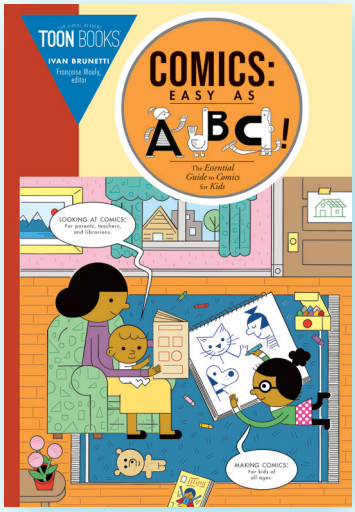

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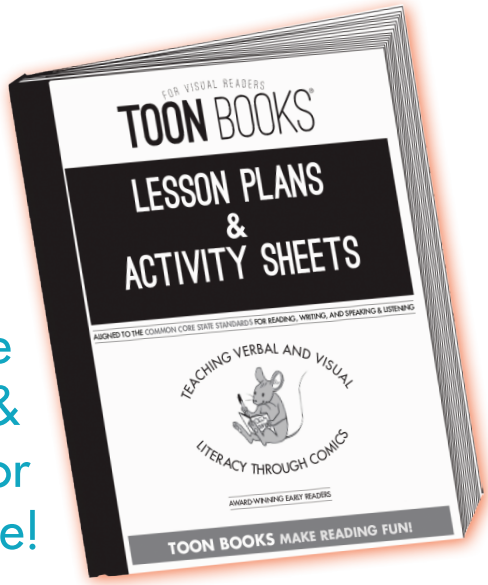

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FOR VISUAL READERS

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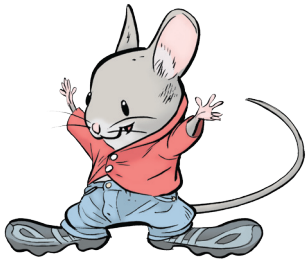
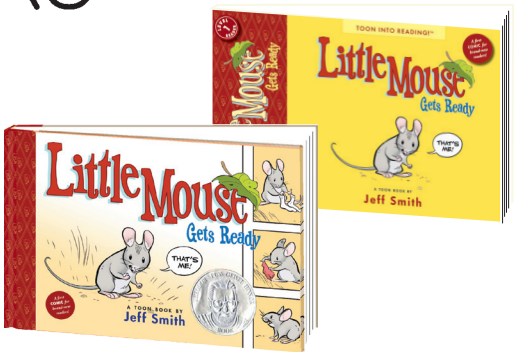
Little Mouse Gets Ready

by Jeff Smith

Hardcover ISBN: 978-1-935179-01-6
Paperback ISBN: 978-1-935179-24-5
Guided Reading Level = F
Lexile Level = 160

by Amy Lee,
Educational Outreach, TOON Books





ELA COMMON CORE STANDARDS

KEY IDEAS AND DETAILS	
Ask students: What is Little Mouse getting ready to do? How does he get ready?	**RL.K.1, RL.1.1**
Ask students to retell the story in their own words, listing the steps that Little Mouse takes to get ready. Ask students to retell the story. Why is Little Mouse getting dressed? Why does he get undressed at the end of the story?	**RL.K.2, RL.1.2**
Who are the two characters in the story? Where is Little Mouse getting ready to go? Why is he excited to go there?	**RL.K.3, RL.1.3**

INTEGRATION OF KNOWLEDGE AND IDEAS	
From pages 8 to 21, Little Mouse is getting dressed. Look especially at page 10, on the first panel -- what do you see on the ground? What do you think he will do on page 11? How do you know? On page 13, second panel, Little Mouse says that "pants are next." Predict the steps he will take on the following pages.	**RL.K.7** **RL.1.7**
While Little Mouse is getting dressed, his mother is waiting for him. How can you tell what she's feeling (look at page 16)? How does Little Mouse feel when she tells him that mice don't wear clothes, on page 26? What details help you draw that conclusion?	**RL.K.9, RL.1.9**

CRAFT AND STRUCTURE	
Lead students through the segment where Little Mouse is putting on his shirt, on pages 19 to 23. Is it easy for him to put on the shirt? What are the problems he runs into? How can you tell what Little Mouse is feeling?	**RL.K.4, RL.1.4**
Tell your students about comic books. Have students identify speech balloons, pointing out that the tail of the balloon points to the person talking. Look at the part where Little Mouse is putting on underwear. How are they different from real underwear? How do you know?	**RL.K.5, RL.1.5**
In this book, the author both writes and illustrates his work. Explain that one person both creates the words and the pictures. We don't see Little Mouse's mother till the end -- how do you know who's speaking? What clues help you figure it out?	**RL.K.6, RL.1.6**

SPEAKING AND LISTENING / WRITING	
Pair students and have one read Little Mouse's lines and the other read Mama's lines. Then have them switch roles and read. Ask them to describe their favorite scenes.	**SL.K.2, SL.1.2, SL.K.6, SL.1.6**
Ask students to describe how they get ready in the morning, listing each step in sequence. Have them draw pictures to accompany each item, and label them.	**W.K.3, W.1.3, W.K.8, W.1.8**

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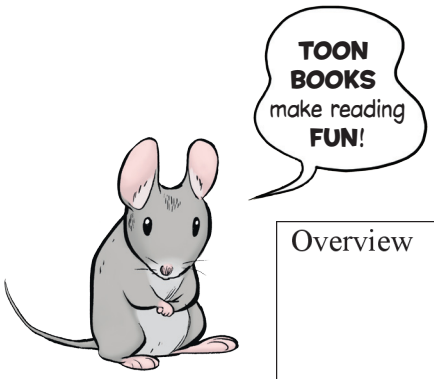

Peter Gutierrez
Montclair, New Jersey

Lesson Plan for ***Little Mouse Gets Ready***

by Jeff Smith

Overview	Using visuals as prompts for the oral delivery of a first-person narrative can be a powerful way to build vocabulary and speaking skills. *Little Mouse Gets Ready*, which is essentially a graphic monologue, provides an ideal model for step-by-step/process structure and how visuals can support a speaker's points.
Subject	English Language Arts
Grade Level	Kindergarten
Suggested Time	50-80 minutes (1-2 class periods)
Materials	Crayons, colored pencils, or other drawing implements
Objectives	Students will build vocabulary by reciting new and familiar words, especially transition words used frequently in chain-of-events narratives.
Before Reading	Complete the activity sheet yourself. Choose a process that children will be quick to grasp. You may want to transfer your four-panel strip to an overhead transparency or chalkboard. Preview *Little Mouse Gets Ready* by using the cover and title to encourage students to predict what the story will be about. Draw attention to the panels and the word balloon, and use them as a springboard to invite students to share what they know about comics and how they tell stories.
During Reading	Explain the uniquely graphic aspects of story by showing how each panel illustrates a specific action. Point out that just as Little Mouse follows a series of steps to get ready, so the cartoonist Jeff Smith tells the story one step at a time. Ask them to identify the action in each panel, Little Mouse's expression or feeling, and how this information connects to the panels that precede or follow. As you read, write the following "order" words on the board: *first*, *then*, *next*, *last*, *new*, and *almost*. Also write the following "content" words and phrases: *love*, *I can't wait*, *have to*, *hard*, and *done*. Have volunteers use the items in a similar context as it relates to their own lives. Estimated time for this section: 25-30 minutes.
After Reading	Share your four-panel strip that outlines the steps you take to "get ready" for an activity. Guide students to understand how you use "order" words to link the steps in sequence. Explain to the students that they will create similar "pictures that tell a story in steps." Advise them to choose a simple topic with only a few steps. Emphasize that they should identify the four steps before actually drawing in each panel. Estimated time: 15-25 minutes. Finally, have students use their personal narrative activity sheets to help present what they do to "get ready". Review the vocabulary words listed on the board and explain how using them will help listeners follow their talks. Each presentation should take no more than one minute. Estimated time: 10-25 minutes.

Little Mouse Gets Ready
by Jeff Smith
(RAW Junior/TOON Books,
ISBN: 978-1-935179-01-6, $12.95)

My Comic About Getting Ready

Name_____ Date_____

Draw four pictures in the boxes that show you getting ready to do something you like.

This is what I do when I get ready to

_____

1 Start Here	2
3	4 The End!

Little Mouse Gets Ready
by Jeff Smith
(RAW Junior/TOON Books,
ISBN: 978-1-935179-01-6, $12.95)

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FOR VISUAL READERS

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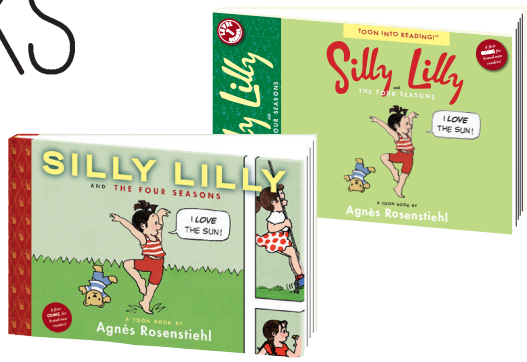
Silly Lilly and the Four Seasons

by Agnès Rosenstiehl

Hardcover ISBN: 978-0-9799238-1-4
Paperback ISBN: 978-1-935179-23-8
Guided Reading Level = E
Lexile Level = BR

by Julia Phillips,
TOON Books' Deputy Editor



ELA COMMON CORE STANDARDS

KEY IDEAS AND DETAILS

After reading, ask students about the illustration on the copyright page. What does this picture show? Have students guess, based on this illustration, why the author included "Spring" stories at both the beginning and the end of the book.	**RL.K.1, RL.1.1**
Ask students to retell the story in their own words. What seasons were shown? What did Lilly do in each season? Ask students to retell the story while focusing on Lilly's activities and emotions. Do they like to play in the same ways as Lilly does each season?	**RL.K.2, RL.1.2**
Before you read the book, have students predict the different clothes Lilly might wear in different seasons. Then, lead them through the stories and have them describe what she does wear, and why she would be wearing those clothes.	**RL.K.3, RL.1.3**

CRAFT AND STRUCTURE

Help students identify compound words like "snowball". Can they tell what a snowball is from the pictures? Ask them to look at page 27 and guess what makes a snowball "good" or "great". On page 23, Lilly describes the apple as "not so pretty". What about the apple is not pretty? What does Lilly mean on page 35 when she says, "I'm flying!"	**RL.K.4, RL.1.4**
This book gives information about seasons changing and tells a story about a little girl. Point out that Lilly is not a real person, but the world really does go around. Ask them to point out other facts presented in this book.	**RL.K.5, RL.1.5**
Point out that the author and illustrator of this book are the same person. Ask students to look at the last panels on pages 17 and 35. Who is saying "Ha!" in these panels? Why is this word red and outside the speech balloons?	**RL.K.6, RL.1.6**

INTEGRATION OF KNOWLEDGE AND IDEAS

On pages 10-11, what does Lilly do as she says, "I like to dance…I like to jump… And I like to nap!" Can you find other examples of Lilly acting out words? On page 17, the first panel shows Lilly holding a shell and asking, "Hello… Anybody there?" In the second panel, she says, "Ha! Yes there is!" What changed between the two panels?	**RL.K.7, RL.1.7**
Ask students to look at Teddy's face throughout the story. Does his expression change? Point out that he is smiling on page 9, serious on page 10, and angry on page 29. Ask students to compare his expressions with Lilly's.	**RL.K.9, RL.1.9**

SPEAKING AND LISTENING / WRITING

Pair students up and have them each read either Lilly's lines or the title text. Then have them read it again, switching roles. Ask them to describe their favorite parts. Ask students to describe similar ways they have played in each season. Prompt them for details: have they picked apples? Have they made snowballs?	**SL.K.2, SL.1.2, SL.K.4, SL.1.4, SL.K.6, SL.1.6**
Ask students to compose a comic narrative about their favorite season. Then ask them to label and describe what they have chosen to draw and write about from their favorite season.	**W.K.3, W.1.3, W.K.8, W.1.8**

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FOR VISUAL READERS

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Lesson Plan for *Silly Lilly in the Four Seasons*

by Agnès Rosenstiehl

Submitted by Margie Sandberg
Rosemary Hills Primary School

Subject	English Language Arts
Grade Level	1-2
Before Reading	Gain background knowledge of each season by creating separate lists of activities, clothing, and weather (example: the leaves fall in autumn). Conduct a picture walk of the comic you want the group to read. Focus on how this story is set up differently than the other stories they have read. Explain what a speech bubble does. While doing the picture walk have the students predict what Lilly is doing. Then have them find that word in the speech bubble, by using the word's first sound. Have the students point out any word walls they know.
During Reading	Focus on the word wall words for each individual story. Set a purpose for reading by focusing on the structure of the text. This unusual layout can be compared to the layout of regular texts. For "Silly Lilly at the Park": Focus on the word wall word you. Identify the letters in the work and have the students practice saying the word. Then use dry erase boards to have the students practice writing the word. For "Silly Lilly at the Beach": Focus on the word wall word see. Have the students practice writing this word in isolation and in a simple sentence with the word wall word you. For "Silly Lilly and the Apples": Focus on the word wall word one. Again, have students practice writing this word. Create a simple sentence for them to write using all three focus word wall words. For "Silly Lilly Plays in the Snow": Focus on the word wall word let. Have students practice writing and saying this new word using dry erase boards and review other word wall words focused in this book. For "Silly Lilly and the Swing": Focus on the word wall word come. Continue practicing writing all word wall words in this book. Dictate simple sentences for the students to write using the word wall words.
After	Any of these activities can be used with any of the different season stories. Copy a sentence from the story and cut it out into individual words. Have the students put the sentence back together and illustrate it using a speech bubble. Have the students retell the story. Fold a piece of paper into fourths. Each student should also receive four sentences to put in order to retell the story. They are to put a sentence in each box of the paper, so the sentences are in order. Then they can illustrate each sentence. They can retell the story to a friend. Choose one of the activities from the before reading list. Have the group work together to create another version of the story using an event from the list. Each student can create a cell for the story. Use speech bubbles and cell format for group version of the story. Compare two different seasons using comparison circles. In each outer circle the student should draw what was different about the seasons, and write a sentence for their picture. In the inner circle the student should draw what is the same about the two seasons, and include a sentence for their picture. Compare both spring season stories the same way two season stories were compared.

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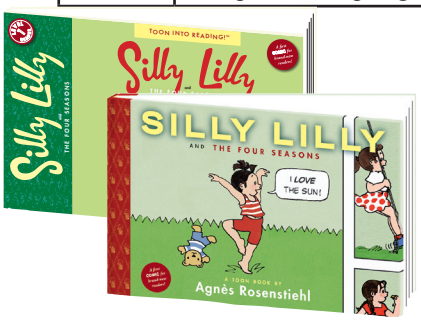

Silly Lilly in the Four Seasons
by Agnès Rosenstiehl
Hardcover ISBN: 978-0-9799238-1-4
Paperback ISBN: 978-1-935179-23-8
Guided Reading Level = E
Lexile Level = BR

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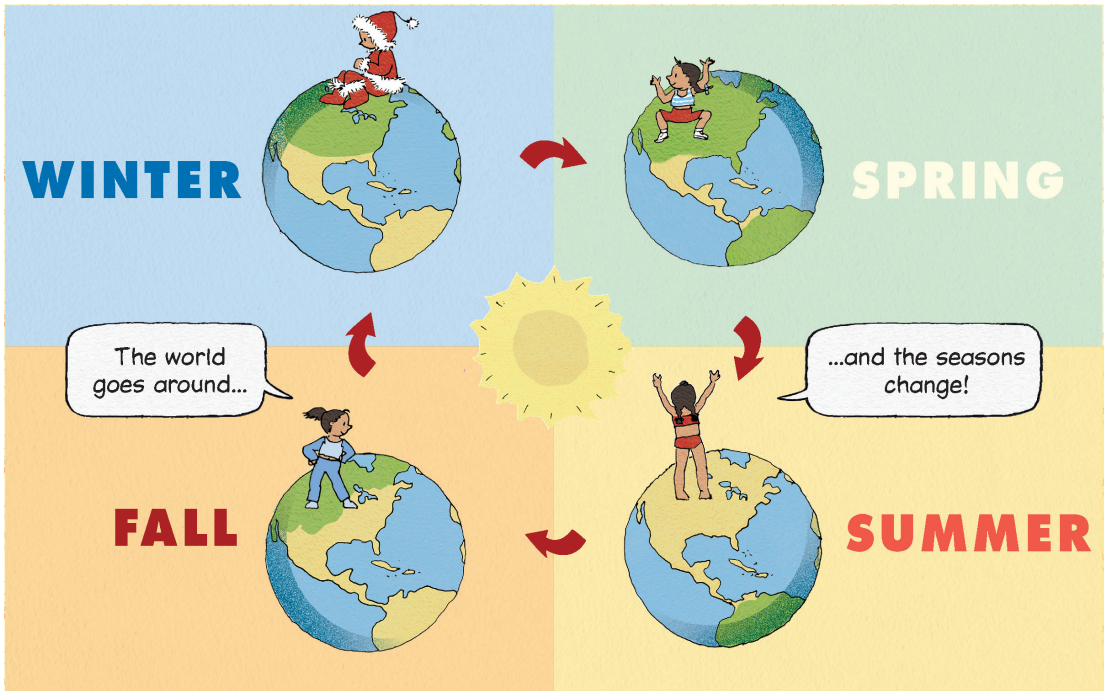
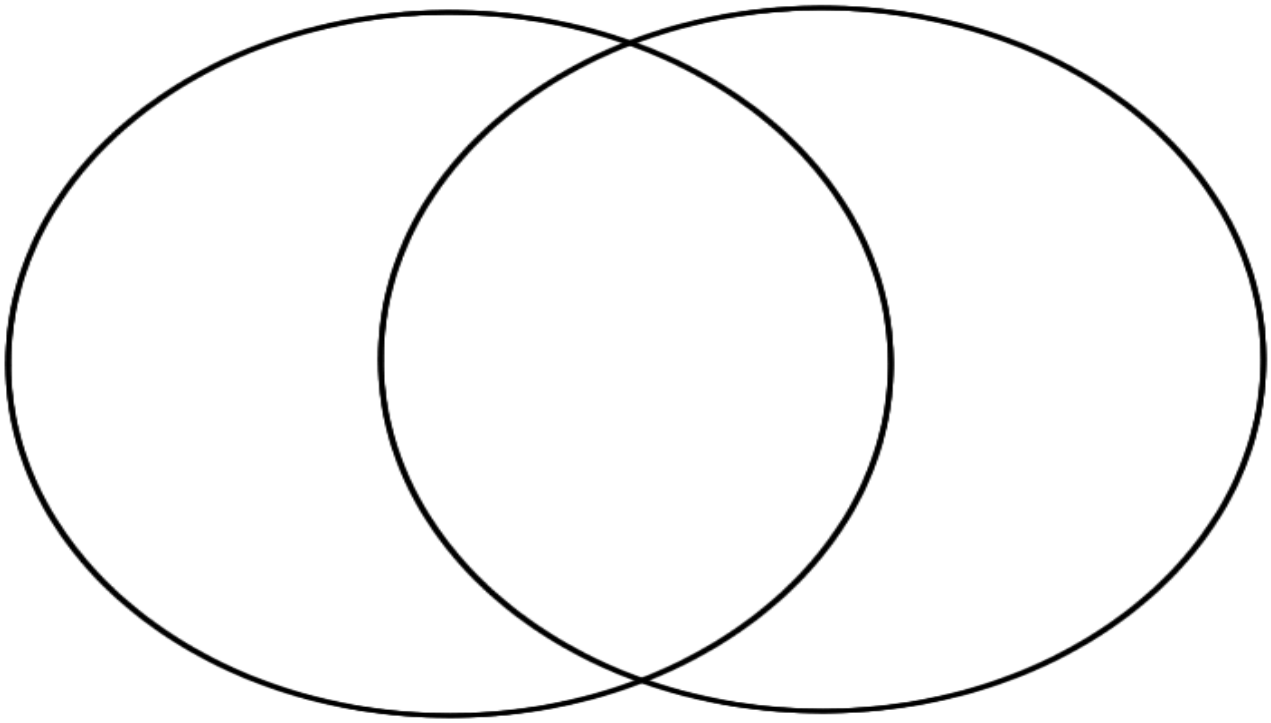
SILLY LILLY IN THE FOUR SEASONS ACTIVITY SHEET

Name: _____ Date: _____



Directions: Choose two different season to compare and contrast using the venn diagram belof. Write the name of the season you choose in the circles. In the outer circles, draw what makes the season **different.** In the inner circle, draw something you find in both seasons!



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Silly Lilly in the Four Seasons
by Agnès Rosenstiehl
Hardcover ISBN: 978-0-9799238-1-4
Paperback ISBN: 978-1-935179-23-8

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Lesson Plan for *Jack and the Box*
by Art Spiegelman

Conceived by Peter Gutierrez

Overview	On the surface, *Jack and the Box* is a simple story about a boy and his new toy, but there's a lot going on here. The way Jack feels about the toy changes dramatically over the course of the story, and it speaks to how we all feel about new experiences. You will explore this theme and teach your students about how all stories use theme.
Subject	English Language Arts
Grade Level	K-2nd grade
Suggested Time	45 minutes
Materials	Pens, pencils, notebook paper.
Objectives	Students will learn about theme and how to identify it in a story. They will listen to a read aloud, discuss a new concept with their partners, and write an opinion piece on this book and its theme.
Before Reading	What is theme? Open the floor to discussion in order to activate your students' prior knowledge. Theme is the message that the author is trying to convey to the reader. How do you know what the theme of a story is? One way you might know is if characters learned a lesson or there was a lesson for the reader in what happened to the characters during the story. There are often multiple themes in any given story. If you have evidence for why you think something is a theme, then you are right – it's a theme!
During Reading	Preview the book with students, drawing attention to the graphic format. You may even want to make explicit *Jack and the Box*'s lack of non-dialogue text by contrasting it with another book (graphic or not) in a side-by-side manner. Explain to students that they themselves will be able to act as the storyteller or narrator. Model the process by using the splash page and saying, "If I were telling this story, I could say, 'One day when they were all at home, Jack's parents surprised him with a present…'" When you are finished reading, have students Turn and Talk to their partners. Discuss: What is the theme of the story you read aloud today, *Jack and the Box*? Prompt their thinking about the theme of today's book with questions such as: Does Jack's reaction to his toy change over the course of the story? What emotion does a Jack-in-the-box normally inspire? What other things can inspire similar emotions?
After Reading:	Now that you have read through *Jack and the Box* ask students to identify the theme. Have students turn and talk with their partners to figure out what they think the theme is and why. Then have students write about the theme of this book. Why do they think this is the theme? Do they like the book? How would they play with a jack-in-the-box?

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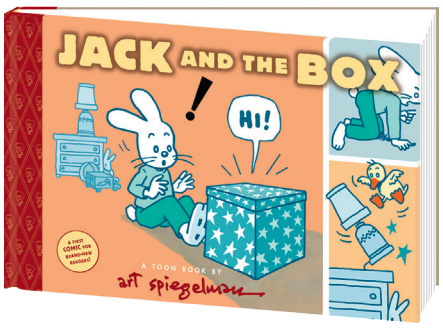


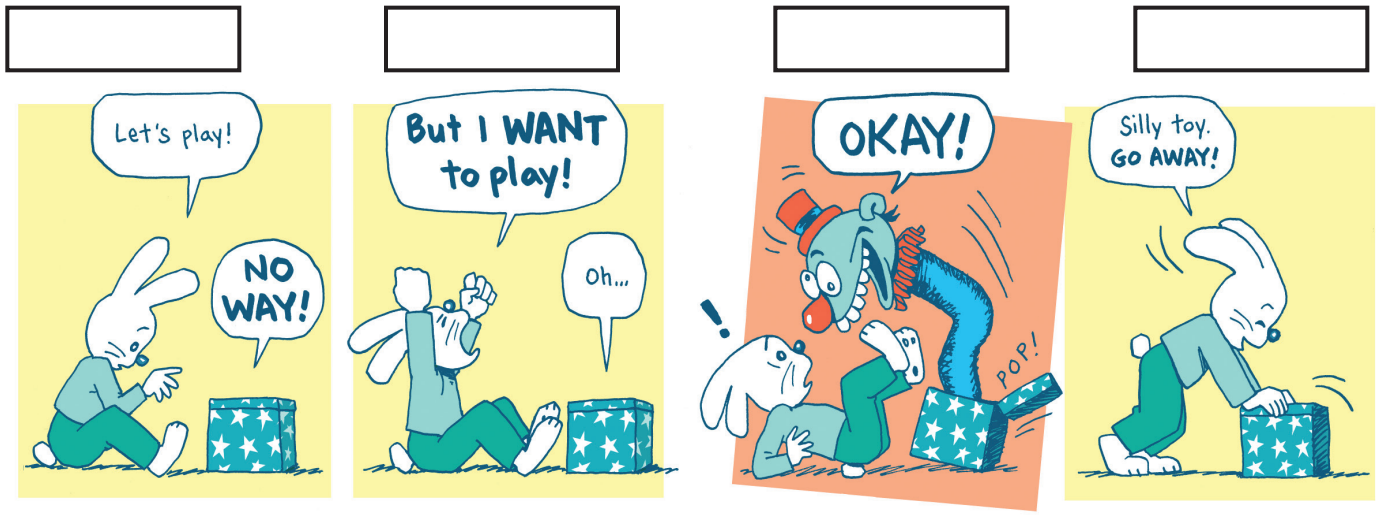
Jack and the Box
by Art Spiegelman
Hardcover ISBN: 978-0-9799238-3-8
Guided Reading Level = G
Lexile Level = 100

JACK AND THE BOX ACTIVITY SHEET

Name_____

In what order do these events take place in the story? Write the number 1 next to the first thing that happens, and 2, 3, and 4 next to the others in the correct order.

Choose the best word to say before each of the pictures then write the word at the beginning of each picture. Use each word only one time. ***Then...*** ***First...*** ***Finally...*** ***Next...***



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Jack and the Box
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FOR VISUAL READERS

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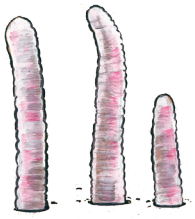
We Dig Worms!

by Kevin McCloskey

Hardcover ISBN: 978-1-935179-80-1
Guided Reading Level = L
Lexile Level = 340L

by Patricia McCloskey, MLS, Librarian
Berks County Public Libraries, PA



ELA COMMON CORE STANDARDS

KEY IDEAS AND DETAILS

What does this book teach you about worms? Can worms see and hear and feel like we do? What do they eat? How do they change the dirt in the garden?	**RL.K.1, RL.1.1**
What is the message of the book? How does the author want us to feel about worms? How do you know?	**RL.K.2, RL.1.2**
Besides the worm, who else is in this book? How do the children in the story feel about worms? Do they all agree? Why is the bluebird so interested in the worm? How can you tell?	**RL.K.3, RL.1.3**

CRAFT AND STRUCTURE

What does the girl mean when she says the worms have "cold blood?" Worms are born from cocoons. What are cocoons? What other animals are born from cocoons?	**RL.K.4, RL.1.4**
What clues does the book's cover give about what is inside? Note the title, the picture of the girl, the pink border, and the recycled paper bag.	**RL.K.5, RL.1.5**
The author and illustrator are the same person for this book. What can you learn about the author from the back cover, "about the author," and dedication pages? When is the worm speaking and when are the children speaking? How do you know?	**RL.K.6, RL.1.6**

INTEGRATION OF KNOWLEDGE AND IDEAS

In the *Map of the Worm* section, how do the pictures help the words and how do the words help explain the pictures? Would it be harder to understand without the illustrations or without the words?	**RL.K.7 RL.1.7**
Scientists classify animals as vertebrates if they have bones, or invertebrates if they have no bones. Look at the map of the worm. Which group do worms belong in?	**RL.K.9, RL.1.9**

SPEAKING AND LISTENING / WRITING

How does this story compare to your own experience with worms? Have students write about a time that they found a worm.	**W.K.2, W.1.2, W.K.3, W.1.3, W.K.5, W.1.5**
Pair students up. Have one be the worm and one the child who asks the worm the questions the children ask in the book. Can they think of other questions they would like to ask the worm? Help them find resources to answer their further questions.	**SL.K.2, SL.1.2, SL.K.3, SL.1.3, SL.K.4, SL.1.4, SL.K.5, SL.1.5**

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WE DIG WORMS ACTIVITY SHEET

Name: Date:

YOU CAN DRAW A WORM

1. ...even if you can't draw a straight line. A wiggly line looks more like a worm.

2. Now try to draw an outline with bumps to show the segments of a worm.

3. Next time leave a flat area near one end.

4. Add thin lines to show segments and shadows.

5. Lines outside a worm make it look like it's moving.

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We Dig Worms!
by Kevin McCloskey
Hardcover ISBN: 978-1-935179-80-1
Guided Reading Level = L
Lexile Level = 340L

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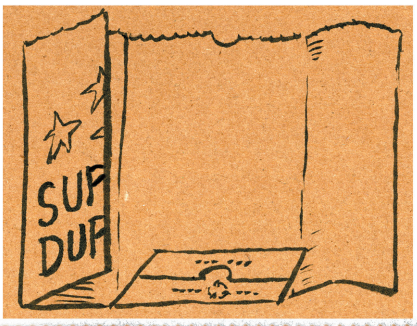
WE DIG WORMS ACTIVITY SHEET

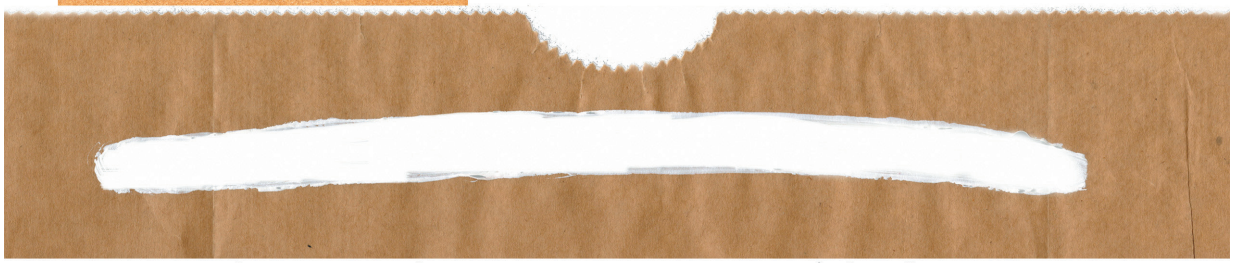
Name: _____ Date: _____

YOU CAN PAINT A WORM



Painted Toy Worms:

Cut open a paper grocery bag.
You will find lots of brown paper.
Paint a white worm shape.
Then add bright colors with paint, markers, or crayons.



Cut out the worms to play with them.
They make cool bracelets or bookmarks!

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We Dig Worms!
by Kevin McCloskey
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Guided Reading Level = L
Lexile Level = 340L

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Comics: Easy as ABC!
by Ivan Brunetti

FOR VISUAL READERS
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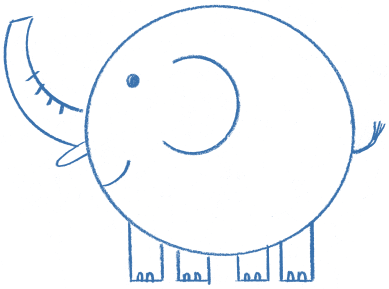
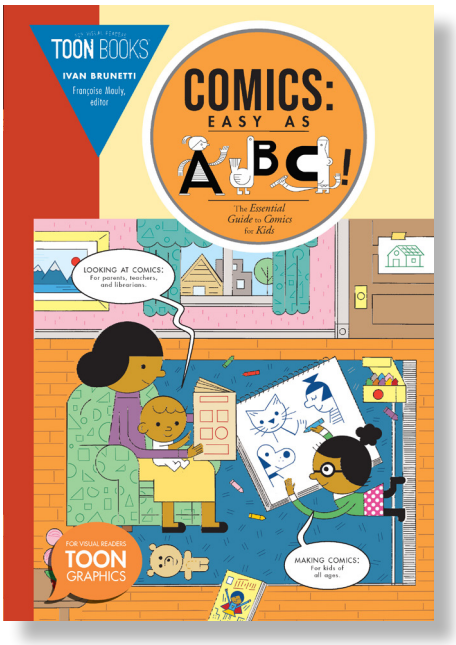
A TOON Graphic
Grades K-5
Lexile level=TBD
ISBN= 978-1-943145-44-7 (hardcover)
ISBN= 978-1-943145-39-3 (paperback)

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 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.

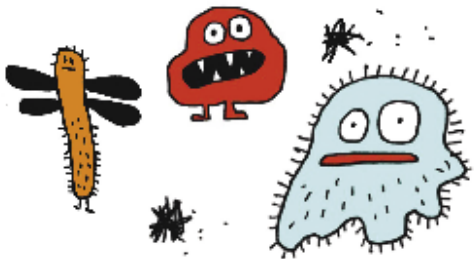
Part 1

RI.K.5, RI.K.6

Look at the front and back covers of the book and at the title. What do they make you think about drawing comics?

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.

RI.K.1, RI.1.1, RI.1.7, RI.2.1, RI.3.1



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?

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.

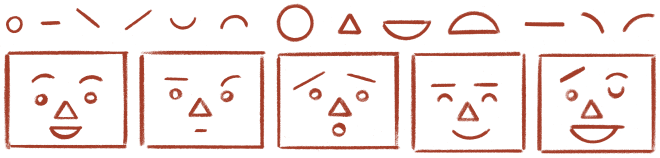
Part 2

RI.K.6, RI.K.8, RI.1.7, RI.1.8

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.

RI.K.1, RI.K.7, RI.1.1, RI.I.7, RI.3.1

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?

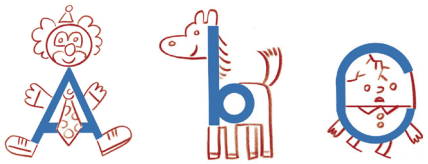


RI.K.1, RI.K.4, RI.K.7, RI.1.1, RI.1.4, RI.1.7

Now try drawing some profiles (pages 12-13). We get a different feeling when we view a face from the side.

RI.2.5, RI.2.6

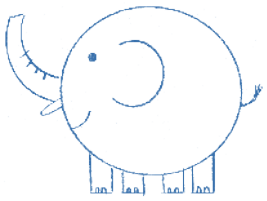
Pages 14 and 15: Can you make a drawing of a person or animal for every capital and small letter in the alphabet? Give it a try.



RI.2.2, RI.2.4, RI.2.6

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.

RI.2.2, RI.2.5, RI.2.6, RI.2.7



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.

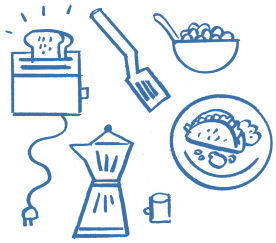
RI.3.4, RI.3.7, RI.3.8

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.

RI.3.7, RI.3.8

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.

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

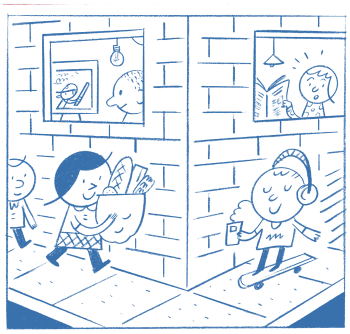


Props: You might think that props--objects that help you set the scene--are hard to draw, but Ivan shows you how to create them with simple shapes on page 25. Make some of your own. Keep a notebook of drawings of props that you can refer to when you want to use one in a cartoon or comic.

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.

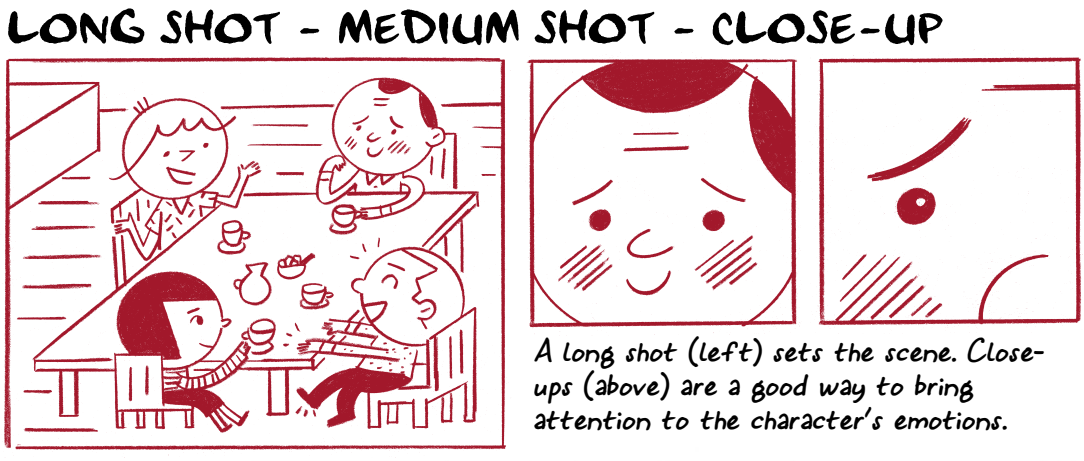
RI 4.1, RI.4.4, RI.4.7, RI.4.8, RI.5.1, RI.5.4, RI.5.6, RI.5.8, RI.6.1, RI.6.2, RI.6.4, RI.6.5, RI.6.6, RI.6.7, RI.7.1, RI.7.2, RI.7.4, RI.7.5, RI.8.2, RI.8.4



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.

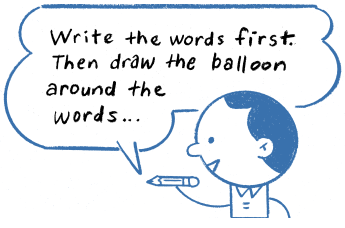
RI.4.1, RI.4.4, RI.4.7, RI.5.1, RI.5.4, RI.5.7, RI.6.1, RI.6.2, RI.6.4, RI.6.5.RI.6.6, RI.6.7, RI.7.1, RI.7.2, RI.7.4, RI.7.5, RI.8.3, RI.8.

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?



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

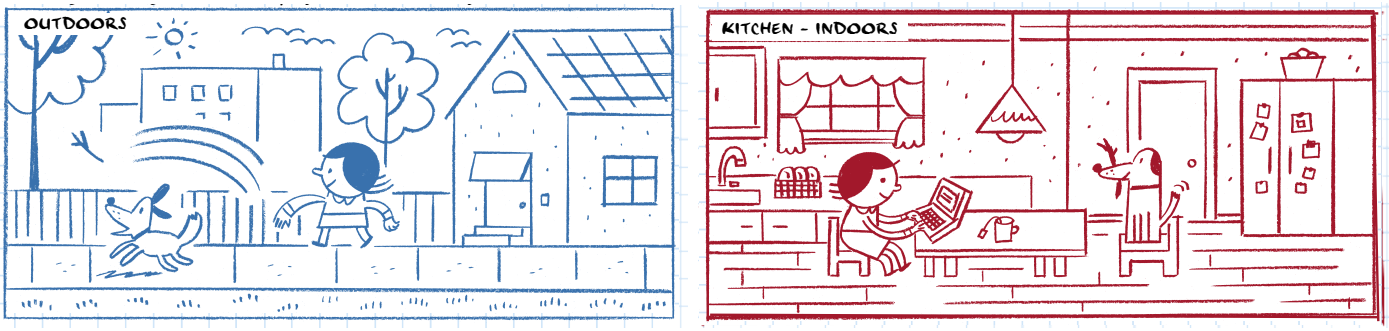
Time for balloons and lettering. Draw a character or group of characters talking and try to express their feelings with different kinds of balloons and lettering. Use some sound effects, too.



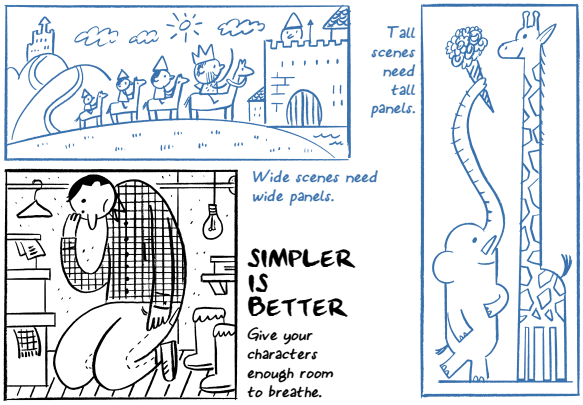
Part 3

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.



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.

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).

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 o 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	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.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. 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.	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. 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).
6	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. 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.	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. 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. 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.	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.
7	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. 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.	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. 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.	
8	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. 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).	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.	