

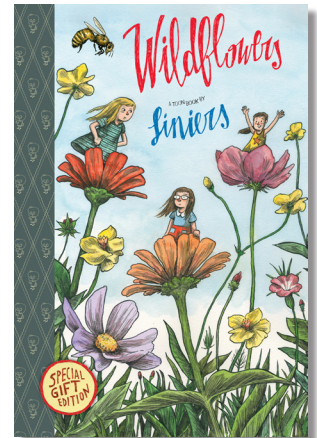
Wildflowers

by Liniers

A TOON Level Two Book
 Grades = 2-4
 ISBN = 9781943145539
 Fountas & Pinnell Level K

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CCSS-aligned Guided Reading Lesson Plan

Standards indicated for grades 2-4

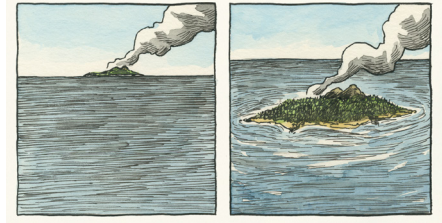
Overview	Through imaginative play, three sisters are transported to an island where they make unusual discoveries and have an exciting adventure.
Subject	Language Arts, Creative Thinking, Developing Imagination
Grade Level	2-4
Suggested Time	45 minutes; may be extended into a mini-unit (see activities at the end)
Materials	Pencil, paper, colors, scissors, crayons, markers, clay or Play-Doh
Objectives	To celebrate and understand the nature of imagination. To develop children's imagination. To help children begin to understand the difference between what is real and what is imagined.
BEFORE READING	
	Look at the cover. What do you see? Is there anything unusual? How does it make you feel? Can you tell what this book might be about?
	Who is the author and artist of this book? Have you read other books by him?
	Can you name some wildflowers? Where have you seen them?
	What do you think makes a flower a wildflower? And what makes an animal a wild animal?

DURING READING

RL.2.1, RL.2.5,
RL.2.7, RL.3.7,
RL.4.1, RL.4.3,
RL.4.7

Pages 5-7:
How does the artwork draw us into the book?

On page 5, there are two small panels and a bigger panel. Each one brings us closer to the island. In the double spread on pages 6-7, we're there, in the midst of it all, and we really feel part of the scene.



RL.2.1, RL.2.6,
RL.2.7, RL.3.3,
RL.3.7, RL.4.1,
RL.4.3, RL.4.7

How does the author/artist use the artwork to show us that the girls' personalities are different? Start thinking about this by looking at their faces on the cover.



On the cover, the girls have different expressions on their faces, and they're holding their arms in different positions. One might look bossy, one might look happy and excited, and the last one might look hesitant. The girls' clothing is different colors, and the flowers they're in are different, too. On pages 9 and 11, you can see that they are wearing different kinds of footwear. All through the book, their body language is different, too.

RL.2.1, RL.2.7,
RL.3.1, RL.3.7,
RL.4.1, RL.4.7

Pages 11 and 12:

Did you ever see such big flowers?
How come they're so big?



RL.2.1, RL.2.3,
RL.3.1, RL.3.3,
RL.3.6, RL.3.7,
RL.4.1, RL.4.3,
RL.4.7

On page 27, whom do you think the youngest sister misses? Why do you think so? How do her sisters make her feel better? Would that work with you?

RL.2.1, RL.2.6,
RL.2.7, RL.3.1,
RL.3.6, RL.3.7,
RL.4.1, RL.4.3,
RL.4.7

Which girl seems to use her imagination most? Why do you think this might be? Why might the other two sisters use their imagination less? Does one seem to use it least? Use the words and the pictures to help explain what you think.



RL.2.1, RL.2.6,
RL.2.7, RL.3.1,
RL.3.6, RL.3.7,
RL.4.1, RL.4.3,
RL.4.7

Which sister is most like you? Why? Use information from the words and the artwork to answer this question.

RL.2.1, RL.2.7,
RL.3.1, RL.3.7,
RL.4.1, RL.4.3,
RL.4.7

There is no time where any of the girls is completely alone for the whole page. What does this tell you about their relationship?

RL.2.1, RL.2.6,
RL.2.7, RL.3.1,
RL.3.6, RL.4.1,
RL.4.2, RL.4.3,
RL.4.7

The oldest sister often presents facts. What is the difference between fact and imagination? Can you use your imagination to help you learn facts? How? Can you use facts to help develop your imagination? How?

RL.2.1, RL.2.7,
RL.3.1, RL.3.7,
RL.4.1, RL.4.2,
RL.4.7

When did you first realize that this book was an imagined adventure?
How did you figure it out?



RL.2.1, RL.2.5,
RL.2.7, RL.3.7,
RL.4.1, RL.4.7

How does the artwork bring us out of the book?

On page 37, the girls are running away from us toward the house.

Look at the flowers all through the book. Do you have a favorite one? Why?

Which is your favorite page of the book? Why?

What ONE word would you use to describe this book?

Do you like to get wild? Tell us what you do.



VISUAL EXPRESSION

RL.2.1, RL.2.7,
RL.3.1, RL.3.7,
RL.4.1, RL.4.2,
RL.4.7

Ask children what they remember about the text and how the illustrations help them to remember.

RL.2.1, RL.2.7,
RL.3.1, RL.3.7,
RL.4.1, RL.4.7

Throughout the book, when the girls are talking, they are surrounded by white. Why do you think the artist might have done this?

We get to concentrate on them and on what they are saying without the distraction of the jungle background.



RL.2.1, RL.2.5,
RL.2.7, RL.3.1,
RL.3.7, RL.4.1,
RL.4.7

On page 36, they're running home on an almost completely white page. Why do you think this might be?

It might be the transition between the imagined world and the "real" one.

RL.2.1, RL.2.7,
RL.3.7, RL.4.7

On page 24, notice how the girls are running to the left in the first panel and to the right in the second and third panels. How does this make you feel?

It increases the excitement and confusion of the moment, and it's visually more interesting.



RL.2.1, RL.2.7,
RL.3.7, RL.4.2,
RL.4.7

Notice how some pages have a smaller panel (or more than one) inside or overlapping the rest of the page. What effect does this have?

Maybe it shows that regardless of what's happening, you're always surrounded by a world filled with things to imagine. Or maybe it reflects the inner, imaginative world surrounded by the outer, "real" world. Sometimes it allows the artist to show the passage of time or simultaneous thought or action on just one page (pages 10 and 18) in a way that cannot be done in a verbal narrative. And it also helps to focus on what's going on in the characters' minds or interactions (pages 9, 18, and 28).

RL.2.7, RL.3.7,
RL.4.7

Look how the extreme close-up in the last panel on page 30 makes the dragon seem frightening.

RL.2.1, RL.2.7,
RL.3.7, RL.4.7

On which page is the dragon's head the biggest? Why do you think this is true?

RL.2.1, RL.2.7,
RL.3.7, RL.4.7

How does the artist make the dragon look scary?

Scales, claws, teeth, flames, smoke, red eyes, strange colors that stand out against the green background.

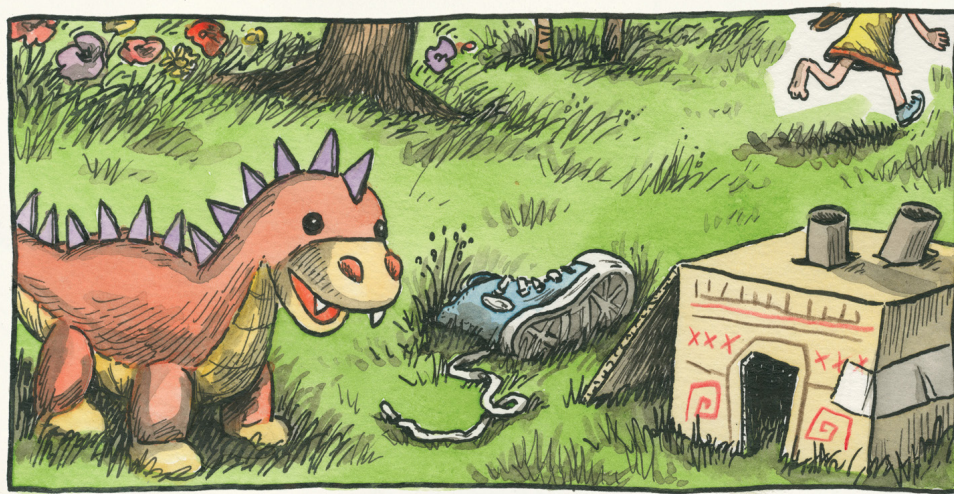




RL.2.1, RL.2.7,
RL.3.1, RL.3.7,
RL.4.1, RL.4.2,
RL.4.7

Do the flowers on pages 34 and 35 look the same as the flowers on pages 11 and 12? What differences do you see? Why do you think this is so? Notice as well that the flowers are not in panels with borders. Can you think of a reason why? Do you think the ones on pages 34 and 35 are back to their regular size (even though they're drawn in close-up)? What makes you think so? Also notice that the flowers are interspersed with pictures of the toys and popcorn. Why?

The flowers on pages 34 and 35 are more detailed and seem more “realistic” than the ones on pages 11 and 12, and they don’t have faces. The artwork on these two pages may be indicating a transition from the imaginary world back to the “real” one. The flowers are just flowers now, the way the popcorn is just popcorn. The lack of borders around the flowers may be a suggestion that one can imagine limitless things about them, not just what the girls imagined in this particular adventure.



RL.2.1, RL.2.5,
RL.2.7, RL.3.1,
RL.3.7, RL.4.1,
RL.4.7

On pages 34 and 35, we don't see the girls, except the one we see part of in the last panel on page 35. Why might this be?

RL.2.1, RL.2.7,
RL.3.7,
RL.4.1.RL.4.7

In the last panel on page 35, why is the middle sister the last one running instead of the youngest one as usual? (She does get ahead of the youngest one on the next page. How come?)

RL.2.1, RL.2.7,
RL.3.7, RL.4.1,
RL.4.2, RL.4.7

Page 37: What gives you a hint that the girls' imagination is still alive?

The flower's face.



RL.2.7, RL.3.7,
RL.4.7

Notice how a series of short panels moves the action along quickly, and a full-page image or a two-page spread slows us down and makes us pause to focus on something important (pages 16-17). Sometimes there is a progression from small panels to medium-sized panels to large panels (pages 21-22) to prepare us for something unusual or exciting.



AFTER READING

About flowers:

What are the parts of a flower? What are they for?

Why are flowers important?

How do flowers make new flowers?

Students can make a drawing of the parts of a flower with their names. Choose a suitable model for them.

Activities

Design your own flower (two-dimensional or three-dimensional). What will you call it? Where does it grow? Show us the kind of place where it lives. The flowers in this book can talk. What special thing(s) can your flower do?

Post results on the board and have each child talk about his or hers. Or, they can be cut out and made into a bouquet or garden.

If you had a flower that could talk, what would it say? Make up/Write a conversation between two flowers.

Imagine that you're a flower. What kind of flower would you be? Tell or write about your life. Who are your friends? Do you do things together? What?

Tell us about imaginative play that you have engaged in.

Do you daydream? What do you daydream about?

Did anything you imagined ever come true?

Did you ever try to convince a grown-up that something you imagined was true? How did that person react?

Did you have any imaginary friends when you were little? How many? Did you have names for them? What did you do with them?

Choose one of your favorite toys. Create an imaginary adventure for it. Tell us about it or write about it, and make a picture to go with it.

Post these on the board and have the children talk about them.

Have the children sit in a circle. Present the first sentence of an imaginary story to them. Then have each one add a sentence to develop the story. They should make free use of their imaginations. You can extend this to more than one sentence per student.

Divide the children into groups of three or four. Have them make up a short story and act it out. They can create their own dialogue. Or, they can act it out in silence and see if the rest of the class can guess what is happening.

You might not want to do this next part with young children who might still believe in these things:

Name some imaginary things. How do you know they're imaginary and not real? Did you ever think they were real? How did you find out they weren't?

Dragons, unicorns, Santa Claus, Batman, Wonder Woman, talking flowers, talking animals, fairies, cartoon characters, giant monsters, sea serpents, flying monkeys (Wizard of Oz), ghosts, witches, wizards, monsters, aliens.

Activities

Make a chart with two columns, Real Things and Imaginary Things. Ask children to suggest (or draw) things for each column. Post this chart and have them add things over the next few days.

Are dreams real? How about things that happen in books or movies or on TV?

When you're feeling sad, do you ever imagine anything that makes you feel better? Tell the class about it.

Have the children lie on the floor and close their eyes. Put on a piece of music (probably a quiet one), and tell them to imagine something that the music makes them feel or see in their minds. Then ask them to talk or write about it. Or give them art supplies and have them draw or paint the feeling or images the music evokes. (They can also do this while the music is playing.) Compare the results.

For younger children:

Have a dress-up box and props so children can put on clothing and engage in role-playing. They can play doctor, vet, teacher, princess-warrior, etc. Have Legos, Magna-Tiles, or other construction toys—even cardboard boxes of different sizes and shapes. Children can make up stories about what they build. Vehicles can be combined into one big city.

Make puppets and have each child (or two or three) create his or her own mini puppet show.

If it's possible, go outside and have children lie on their backs. Look at the clouds. Ask children what they look like to them. Compare students' reactions.

Guess Who I Am

Have each child act out a character or profession, using no words. Each child has up to one minute. Have the other children guess. You can make a list of professions and put them in a hat for each child to pick, so you don't get too many children doing the same one. Give them time to think about how they're going to act out their character. If you wish, divide them into teams and award a point for each correct answer.

Here are some possibilities: doctor, letter carrier, tennis player or other athlete, queen, king, waiter/waitress, teacher, nurse, chef, painter, sculptor, musician (any kind), pirate, firefighter, police officer, janitor, maintenance man/woman, electrician, barber/hairdresser, automobile mechanic, gardener, baker, pizza maker. Use your imagination.

Activities

Play Twenty Questions

Each child imagines something. The class gets 20 questions to guess what it is that can be answered with only a yes or no answer. Give them some guidelines about what makes a good question.

A dragon is an imaginary animal. Create your own imaginary animal. Draw, paint, or sculpt it. It might have parts of real animals (head of a horse, body of a fish, etc.), but it doesn't have to. What is the name of your animal? Where does it live? What does it eat? What special thing or things can it do? Would it make a good pet? Write or tell us the answers to these questions. Each child should make a brief presentation. Teacher should display their work.

Have each child act out an animal for the class, and see if his or her classmates can guess what animal it is.

Teachers can provide a list of animals to avoid repetition. Some possibilities are lion, tiger, elephant, dog, cat, fish, turtle, monkey, gorilla, snake, lizard, cow, bull, deer, horse, kangaroo, spider, mosquito, fly, ostrich, chicken, pigeon, swan, other birds, octopus, mouse, rabbit, frog, bear, seal, dolphin, camel, giraffe, pig, crocodile, alligator.

Play Saint-Saëns's *Carnival of the Animals* for them, and see if they can guess which animal the music is portraying. If they can't, tell them.

Make sure children experience art and music, and give them unstructured, unscheduled time.

You can even introduce imagination into science lessons by creating a science fiction problem-solving unit. For example, if you're studying the inside of the earth, you can create a Journey to the Center of the Earth project. Students need to know that it's not actually possible to go there, but if they understand that the crust is hard, that there are different layers inside the earth, and that it gets hotter the farther down you go, they can develop their problem-solving skills by deciding what kind of materials they would use to build a vehicle that could go through the crust and survive the intense heat if it were possible. They should think about how they will deal with food, water, power, and lack of oxygen. Then they can design and construct their vehicles, which should be put on display.

You can do something similar with an imaginary voyage under the sea or to another planet. Remember, Jules Verne wrote whole novels called *Journey to the Center of the Earth*, *From the Earth to the Moon*, and *Twenty Thousand Leagues Under the Sea*. Many important scientists acknowledged his inspiration.

Things for teachers to think about:

Read aloud to children every day!

Have arts and craft supplies, vehicles, construction sets, dolls, and stuffed animals in your classroom for children to use at free time.

“In America the imagination is generally looked on as something that might be useful when the TV is out of order.... I think the imagination is the single most useful tool mankind possesses.”

—Ursula K. Le Guin, in *Words Are My Matter*

“The ability to imagine is what drives all creativity, enables clear thinking, and inspires a sense of humanity.”

—Linda Flanagan, in “8 Ways to Help Older Kids Develop a Sense of Imagination”

“Imagination is more important than knowledge. Knowledge is limited. Imagination encircles the world.”

—Albert Einstein

“Spontaneity is the name of the game. The best imagination-cultivating activities are ones in which the child drives the play.”

—Dr. Michael Amster, Warrenton Pediatrics, Warrenton, Virginia

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

	Key Ideas and Details	Craft and Structure	Integration of Knowledge and Ideas
2	<p>CCSS.ELA-Literacy.RL.2.1 Ask and answer such questions as <i>who, what, where, when, and how</i> to demonstrate understanding of key details in a text.</p> <p>CCSS.ELA-Literacy.RL.2.3 Describe how characters in a story respond to major events and challenges.</p>	<p>CCSS.ELA-Literacy.RL.2.5 Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.</p> <p>CCSS.ELA-Literacy.RL.2.6 Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.</p>	<p>CCSS.ELA-Literacy.RL.2.7 Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.</p>
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.3.6 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.4.7 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>