

TOON INTO READING!™



LEVEL 2

EASY-TO-READ COMICS FOR EMERGING READERS

- 300–600 WORDS • SHORT SENTENCES AND REPETITION • STORY ARC WITH FEW CHARACTERS IN A SMALL WORLD • 1–4 PANELS PER PAGE

ALL LEVEL 2 LESSON PLANS

TITLE	AUTHOR	F&P	LEXILE	GUIDED READING LEVEL	WORD COUNT	SUBJECT OF LESSON PLAN	PAGE
Benjamin Bear in Brain Storms!	Philippe Coudray	J	190L	N	319	<i>Make Your Own Comic</i>	2
Benjamin Bear in Bright Ideas	Philippe Coudray	J	BR	M	375	<i>Reader's Theatre</i>	6
Benjamin Bear in Fuzzy Thinking	Philippe Coudray	J	GN/20	J	454	<i>Humor and Story Sequencing</i>	8
Benny and Penny in How to Say Goodbye	Geoffrey Hayes	K	BR	K	473	<i>Letting Go</i>	11
Benny and Penny in Just Pretend	Geoffrey Hayes	K	GN/90	G	346	<i>Comic Drawing for Visualization</i>	14
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Benny and Penny in Lost and Found	Geoffrey Hayes	K	GN/190	K	543	<i>Relating to Characters</i>	20
Benny and Penny in The Big No-No!	Geoffrey Hayes	K	GN/30	H	584	<i>Inference about Characters</i>	21
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Stinky	Eleanor Davis	K	GN/170	J	826	<i>Emotions in Dialogue</i>	30
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Nina in That Makes Me Mad	Hilary Knight	L	GN/160	J	684	<i>Reading Facial Expressions</i>	35
The Big Wet Balloon	Liniers	M	GN/190	J	N/A	<i>Character Relationships</i>	37
The Great Antonio	Elise Gravel	M	510L	M	496	<i>The Making of a Legend</i>	40
Patrick Eats His Peas and Other Stories	Geoffrey Hayes	M	GN/160	K	N/A	<i>Comparing Stories and Writing Opion Pieces</i>	43
Patrick in A Teddy Bear's Picnic	Geoffrey Hayes	M	GN/50	J	682	<i>Directions in Comic Panels</i>	46

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FOR VISUAL READERS
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**Benjamin Bear
 in Brain Storms!**

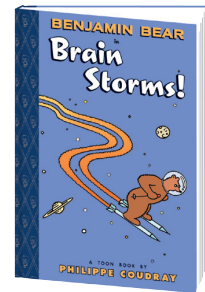
by *Philippe Coudray*

Hardcover ISBN: 978-1-935179-82-5

Guided Reading Level = N

Lexile Level = 190L

by Amy Lee & Sasha Steinberg,
 Educational Outreach



ELA COMMON CORE STANDARDS

KEY IDEAS AND DETAILS	
Who is Benjamin Bear? How would you describe him to someone who doesn't know who he is?	RL.1.1, RL.2.1
What happens in a typical Benjamin Bear story?	
Have students retell one of the Benjamin Bear stories in their own words.	RL.1.2, RL.2.2
Where are some of the places that Benjamin Bear goes? Have students list the different settings, describing how they are different from each other.	RL.1.3, RL.2.3
Have students pick out several situations where Benjamin has to figure out how to fix something and explain what he does in response. In most of these stories, Benjamin Bear solves his problem in the last panel. Lead students through the panels of each story, and have them predict his actions.	

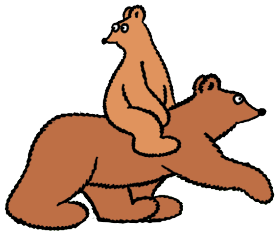
CRAFT AND STRUCTURE	
What are a "boomerang" (page 23) and a "parachute" (page 34)? Is Benjamin using these items the right way?	RL.1.4, RL.2.4
In "Math lesson" (page 16), Benjamin and his student disagree about what the "middle" of 7 is. What are the different ways they understand the word "middle?"	
Have students pick any of the stories and then have them name the problem, the solution, and how Benjamin gets from one to the other.	RL.1.5, RI.1.5, RL.2.5
Explain to students how speech balloons work. Ask them to point out the speech balloons that look different from others (pages 16, 25). Why did the author draw them like that?	RL.1.6, RL.2.6

INTEGRATION OF KNOWLEDGE AND IDEAS	
Who are the other characters that Benjamin Bear interacts with? In what ways are they different from each other?	RL.1.7, RL.2.7
Benjamin Bear is very big and strong compared to other animals in the story. When do his size and strength come in handy? How does he use them to solve problems smaller animals can't solve?	
A number of Benjamin Bear stories deal with crossing between two cliffs. What are some of the different ways Benjamin does this?	RL.1.9, RL.2.9

SPEAKING AND LISTENING / WRITING	
Have students retell any of the stories in the book, using their own words to describe what happens. Could these stories have been in any other form than comics? Have students create their own Benjamin Bear comics.	SL.1.2, SL.1.3, SL.1.4, SL.1.6 SL.2.1, SL.2.3, SL.2.4, SL.2.6
Have students explain which Benjamin Bear story is their favorite and why. Have them write an alternate ending to it.	W.1.2, W.2.2, W.1.5, W.2.5
Have students exchange their ideas and comment on each others work. Allow them the opportunity to revise their work afterwards.	

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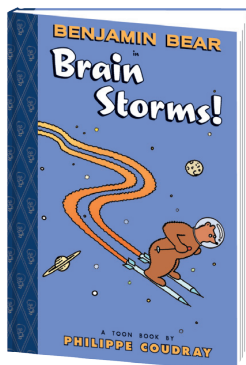


FOR VISUAL READERS
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Lesson Plan for ***Benjamin Bear in Brain Storms!***
 by Philippe Coudray

Overview	<i>Benjamin Bear in Brain Storms!</i> is a great book for students to explore Reader's Theatre for the first time. Rather than having to perform a whole story, students can perform just a single page. Most pages have just one or two characters. By focusing on presenting the main idea of each page, students will have to read closely to understand what the facial expressions mean, why something is funny, and how to recreate it.
Subject	English Language Arts
Grade Level	K-2nd grade
Suggested Time	45 minutes
Materials	Pens, pencils, notebook paper.
Objectives	Students will learn about close-reading and visualization and will participate in a shared communication project.
Before Reading:	Introduce students to the concept of Reader's Theatre. Reader's Theater is a specific integrated performance strategy where students read aloud from a text or a script based on a text and the audience imagines the narrative coming to life from hearing the words aloud. Performers use their body language, voice, facial expressions, and movement to bring the words alive. Getting ready for a performance requires all the performers to develop fluency in their reading and an understanding of the text—including character development and relationships, rising action/ climax/ and falling action, and writing techniques the author uses to convey messages.
Reading:	<p>Begin by reading <i>Benjamin Bear in Brain Storms!</i> aloud for the whole class. Give students time to laugh and enjoy each page before moving on. At the end, explain to students that they, in partners, will be performing one page from the story for the whole class. Assign partners, and then assign specific pages (students may have special requests). Run off a copy of each page of the book that is assigned for Reader's Theatre, and make sure each student has a copy of the page he or she is performing.</p> <p>In their pairs, have students practice performing their page. How can they bring this to life? What props do they need, if any? Can they pretend to have things that they do not have? What do the characters say? How do they feel? Pay special attention to facial expressions. If students do not understand how a character feels, or how it affects the scene, encourage them to ask for your assistance.</p> <p>Also, this is a funny book. Many pages contain unexpected twists in logic. Encourage students to try and identify what is funny about their scene, and really bring that to life in their performances.</p>
Performance	<p>If you have an audience attending, seat them. Draw the order of performances randomly.</p> <p>Each scene should take just a minute or two, but remember, the goal of Reader's Theater is to help students read more fluently. Make sure you allow plenty of time for students to perform at their own pace.</p>

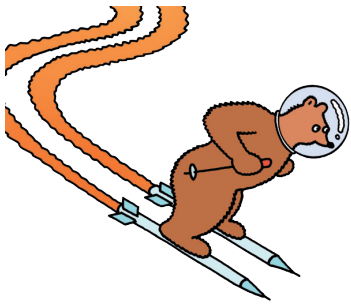
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Benjamin Bear in Brain Storms!
 by Philippe Coudray
 Hardcover ISBN: 978-1-935179-82-5
 Guided Reading Level = N
 Lexile Level = 190L



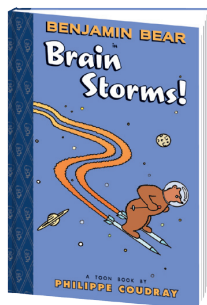
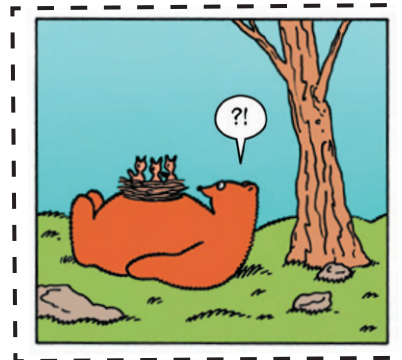
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FOR VISUAL READERS
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Lesson Plan for *Benjamin Bear in Brain Storms!*
by Philippe Coudray

Cut out each of the 5 “Benjamin Bear” panels below. Then, put them in the correct order and glue the complete comic strip onto a separate sheet of paper.



Benjamin Bear in Brain Storms!

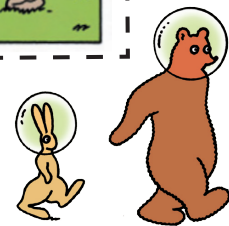
by *Philippe Coudray*

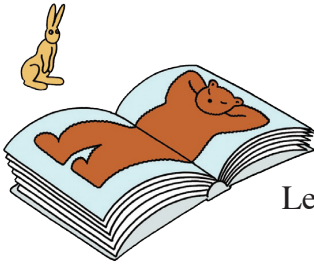
Hardcover ISBN: 978-1-935179-82-5

Guided Reading Level = N

Lexile Level = 190L

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FOR VISUAL READERS
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Lesson Plan for *Benjamin Bear in Brain Storms!*
by Philippe Coudray

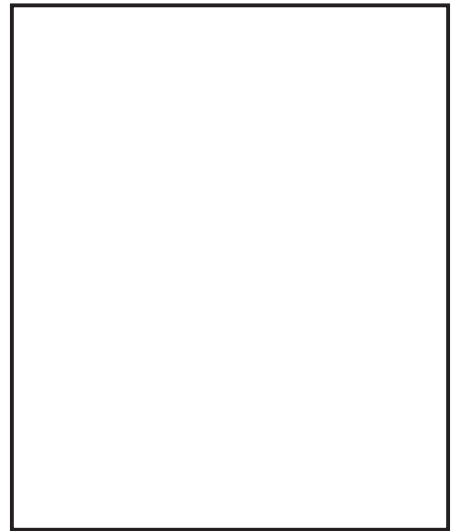
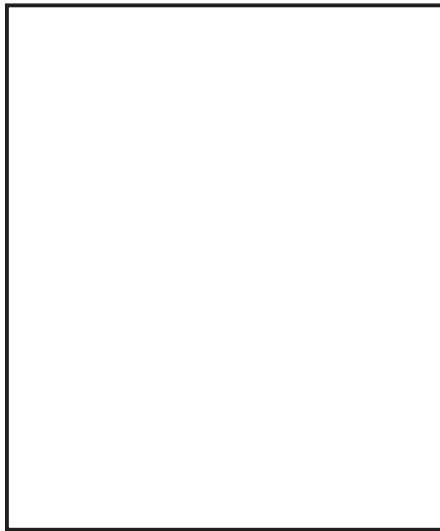
MAKE YOUR OWN COMIC!

Do a round robin comic! Work together in groups of three. One classmate will first draw something in the “Beginning” panel. Then, the other two classmates will complete the rest of the story in the “Middle” and “End” panels. Don’t forget to write about what you just drew in the lines below the boxes!

BEGINNING

MIDDLE

END



FIRST: _____

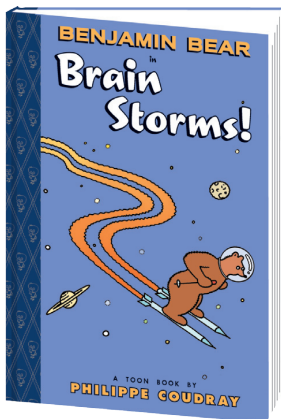
THEN: _____

and AT THE END: _____

Drawn by: _____

Drawn by: _____

Drawn by: _____



Benjamin Bear in Brain Storms!

by Philippe Coudray

Hardcover ISBN: 978-1-935179-82-5

Guided Reading Level = N

Lexile Level = 190L



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FOR VISUAL READERS
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**Benjamin Bear
 in Bright Ideas!**

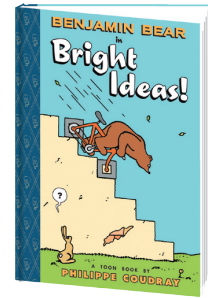
by *Philippe Coudray*

Hardcover ISBN: 978-1-935179-22-1

Guided Reading Level = M

Lexile Level = BR

by Amy Lee,
 Educational Outreach



ELA COMMON CORE STANDARDS

KEY IDEAS AND DETAILS	
Who is Benjamin Bear? How would you describe him to someone who doesn't know who he is?	RL.1.1, RL.2.1
What happens in a typical Benjamin Bear story?	
Have students retell one of the Benjamin Bear stories in their own words.	RL.1.2, RL.2.2
Have students explain a Benjamin Bear story panel by panel in their own words.	
In "A Good Night's Sleep" (page 22), why does Benjamin decide to sleep under the hammock? How does he know leaves will fall?	RL.1.3, RL.2.3
In "The Crossing" Benjamin sees the rabbit in the first panel. Why does he decide to build a bridge?	

INTEGRATION OF KNOWLEDGE AND IDEAS	
In "Ringleader" (page 26), how can you tell who the leader is? Describe the different Saturn aliens.	RL.1.7, RL.2.7
Benjamin Bear is very big and strong compared to other animals in the story. When does his size and strength come in handy? How does he use them to solve problems smaller animals can't solve?	
A number of Benjamin Bear stories deal with crossing a river. What are some of the different ways Benjamin does this?	RL.1.9, RL.2.9
In "A Good Night's Sleep" (page 22) and "Two for One" (page 23) Benjamin deals with a similar problem. What is the problem? How is the problem the same in both stories? How is it different?	

CRAFT AND STRUCTURE	
Why does Benjamin say "oops" in "All tied up" (page 28)? Use details from the story to support your reasoning.	RL.1.4, RL.2.4
In "Sharing" (page 7), the rabbit and the hedgehog both say the ball is "MINE." When Benjamin shows up, they both say it's "his." What changed?	
In "Bird-watching" (page 30), Benjamin answers the question "How do birds feed their babies?" with a window showing "the whole story." Discuss with students how birds actually feed their young.	RL.1.5, RI 1.5, RL.2.5
Have students pick any of the stories and then have them name the problem, the solution, and how Benjamin gets from one to the other.	
Explain to students how speech balloons work. In "A gift for you" (page 29), what do Benjamin and his friend say out loud? What are they thinking?	RL.1.6, RL.2.6
Split students into groups of two and have them read aloud any story that has just Benjamin and the rabbit. Then switch off.	

SPEAKING AND LISTENING / WRITING	
Have students retell any of the stories in the book, using their own words to describe what happens. Could these stories have been in any other form than comics? Have students create their own Benjamin Bear comics.	SL.1.2, SL.1.3, SL.1.4, SL.1.6 SL.2.1, SL.2.3, SL.2.4, SL.2.6
Have students explain which Benjamin Bear story is their favorite and why. Have them write an alternate ending to it.	W.1.2, W.2.2, W.1.5, W.2.5
Have students exchange their ideas and comment on each others work. Allow them the opportunity to revise their work afterwards.	



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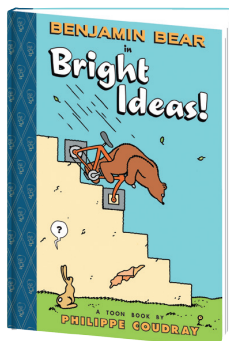
Lesson Plan for ***Benjamin Bear in Bright Ideas!***

by Philippe Coudray

BY ALEXA ROSSELLI

Overview	<i>Benjamin Bear in Bright Ideas</i> is a great book for students to explore Reader's Theatre for the first time. Rather than having to perform a whole story, students can perform just a single page. Most pages have just one or two characters. By focusing on presenting the main idea of each page, students will have to read closely to understand what the facial expressions mean, why something is funny, and how to recreate it.
Subject	English Language Arts
Grade Level	K-2nd grade
Suggested Time	45 minutes
Materials	Pens, pencils, notebook paper.
Objectives	Students will learn about and practice visualization by stopping and jotting while reading. They will listen to a pictureless read aloud and focus on visualization.
Before Reading:	Introduce students to the concept of Reader's Theatre. Reader's Theater is a specific integrated performance strategy where students read aloud from a text or a script based on a text and the audience imagines the narrative coming to life from hearing the words aloud. Performers use their body language, voice, facial expressions, and movement to bring the words alive. Getting ready for a performance requires all the performers to develop fluency in their reading and an understanding of the text—including character development and relationships, rising action/ climax/ and falling action, and writing techniques the author uses to convey messages.
Reading:	<p>Begin by doing a read aloud of <i>Benjamin Bear and Bright Ideas</i> for the whole class. Give students time to laugh and enjoy each page before moving on. At the end of the read aloud, explain to students that they, in partners, will be performing one page from the story for the whole class. Assign partners, and then assign specific pages. If students have specific requests, honor them. This exercise should be fun. Run off a copy of each page of the book that is assigned for Reader's Theatre, and make sure each student has a copy of the page he or she is performing.</p> <p>In their pairs, have students practice performing their page. How can they bring this to life? What props do they need, if any? Can they pretend to have things that they do not have? What do the characters say? How do they feel? Pay special attention to facial expressions. If students do not understand how a character feels, or how it affects the scene, encourage them to ask for your assistance.</p> <p>Also, this is a funny book. Many pages contain unexpected twists in logic that amuse the reader. Encourage students to try and identify what is funny about their scene, and really bring that to life in their performances.</p>
Performance	<p>If you have an audience attending, seat them. Draw the order of the performances with the cold call popsicle sticks.</p> <p>Each scene should take just a minute or two, but remember, the goal of Reader's Theater is to help students read more fluently. Make sure you allow plenty of time for students to perform at their own paces.</p>

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Benjamin Bear in Bright Ideas!

by Philippe Coudray

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Guided Reading Level = M

Lexile Level = BR



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FOR VISUAL READERS
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**Benjamin Bear
 in Fuzzy Thinking**

by *Philippe Coudray*

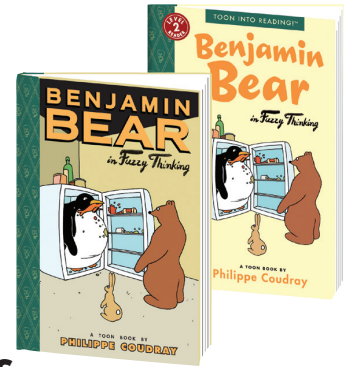
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Paperback ISBN: 978-1-935179-25-2

Guided Reading Level = J

Lexile Level = GN 220

by Amy Lee,
 Educational Outreach



ELA COMMON CORE STANDARDS

KEY IDEAS AND DETAILS	
What kind of bear is Benjamin Bear? What are some of the things he likes to do and the places he likes to go? List specific examples.	RL.1.1, RL.2.1
Have students pick one of the short stories in Benjamin Bear and retell it in their own words.	RL.1.2, RL.2.2
Where are some of the places that Benjamin Bear goes? Have students list the different settings, describing how they are different from each other. Have students pick out several situations where Benjamin has to figure out how to fix something and explain what he did in response. In most of these stories, Benjamin Bear solves his problem in the last panel -- lead students through the panels of each story up to that point, and have them predict what he might do.	RL.1.3, RL.2.3

INTEGRATION OF KNOWLEDGE AND IDEAS	
In "At the store" on page 19, what does Benjamin do as he walks through the store? What happens to him? Why does the cashier weigh Benjamin Bear? Have students describe what happens in "Back to school" on page 30. What are the pictures in the thought bubbles? What is being shown in the second thought bubble?	RL.1.7, RL.2.7
Benjamin Bear is very big. When does this come in handy? His rabbit friend is very small. Have students find situations where the two work together to solve a problem.	RL.1.9, RL.2.9

CRAFT AND STRUCTURE	
In "At the store" on page 19, the clerk says, "A-HEM!" when Benjamin is checking out. What is the clerk feeling when he says it? How can you tell? In "Sunset" on page 20, two different things "go down" and "go away." What are these two things? Ask students if they have any ideas about why the author would use the same words.	RL.1.4, RL.2.4
Look at the story "The biggest fish" on page 27. Benjamin says that a shark takes up as much room as a whale. How is that true in this story? Is that true in real life? Have students pick any of the stories and then have them name the problem, the solution, and what Benjamin did to get from one to the other.	RL.1.5, RL.2.5
Explain to students how speech balloons work. In the story "Play with me" on page 16, who says, "Very well, and you?" Split students into groups of two and have them read aloud any story that has just Benjamin and the rabbit. Then switch off.	RL.1.6, RL.2.6

SPEAKING AND LISTENING / WRITING	
Ask students to recount their favorite part of the story. Ask them questions about the details of the story, and let other students ask questions as well.	SL.1.2, SL.1.3, SL.1.4, SL.1.6 SL.2.1, SL.2.3, SL.2.4, SL.2.6
Have students write an alternate ending to their favorite Benjamin Bear story. Have students exchange their ideas and comment on each others work. Allow them the opportunity to revise their work afterwards.	W.1.2, W.2.2, W.1.5, W.2.5

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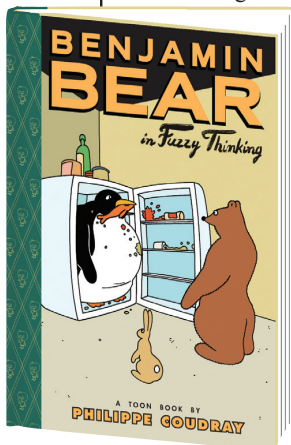
Lesson Plan for ***Benjamin Bear in Fuzzy Thinking***
 by Philippe Coudray

SUBMITTED BY J.D. HO

AUTHOR AND CHILDREN'S BOOK REVIEWER

Overview	The comic-book stories in "Benjamin Bear" by Philippe Coudray will tickle young readers' funny bones, and give teachers the opportunity to introduce varieties of humor, such as slapstick and incongruity.
Subject	English Language Arts
Grade Level	1-2
Objectives	Students will be able to recognize the unexpected outcomes of Benjamin Bear's unconventional logic through solving the puzzles in each story, while exploring different narrative possibilities.
Before Reading	<p>Look at single pictures and discuss the many possible narratives you could create for the image. For example, have students bring in a picture from a magazine, a photograph from home, or a drawing they've made. Have students construct the rest of the story. Ask students: What is happening in this picture? How do you know? What do you think will happen next? Discuss how the visual information we get can be the jumping off point for many different narratives.</p> <p>Have students then observe the cover of the book. What is strange about the picture? Why do you think the penguin is in the refrigerator? Why is it funny? Explain to students how the humor stems from an unexpected turn of events in the narrative, i.e. what happens next is not what we expected.</p>
During Reading	<p>1. A lot of the humor in these stories comes from the unexpected turns in the narrative. Discuss narrative possibilities after each panel. What do we expect to happen after panel one? Panel two? Is there more than one way the story could go?</p> <p>Examples: "To fly—or not" pg. 10, "The maze" pg. 14, "To jump—or not" pg. 17</p> <p>2. Talk about different points of view in "Painting (pg. 7)," "At the store (pg. 19)," and "The winner (pg. 23)." Why is it funny to compare how two characters react to the same situation?</p> <p>3. Talk about moments of slapstick, such as whomping the cow in "Painting (pg. 7)," Benjamin hitting the tree in "The winner (pg. 23)," snowball fights in "Do as you are told! (pg. 25)," or the baseball hitting the fox in "I want to play!" (pg. 28) Point out the physical comedy of the situation and have students compare with their own experiences.</p> <p>4. Talk about things that don't belong. Why is a bird nest on a bear stomach funny (in "A long nap," pg. 11)? Do you think the moon eats bear food ("The man in the moon," pg. 12)? Are there birds who live in the ocean under fishbowls ("Underwater," pg. 13)? Would you ever use your pet bunny as a dish towel ("Help your friends," pg. 15)? Explain to students the incongruity presented in each moment.</p>
After Reading:	<p>1. Hand out activity sheet, and have students order the panels of "The Long Nap" sequentially without any text in the word bubbles.</p> <p>2. Next, have students do a round robin comic where one student does the first panel, a 2nd student does the 2nd panel, and so on. How is the final narrative different from what the first illustrator envisioned?</p>

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Benjamin Bear in Fuzzy Thinking

by Philippe Coudray

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Lexile Level = GN 20

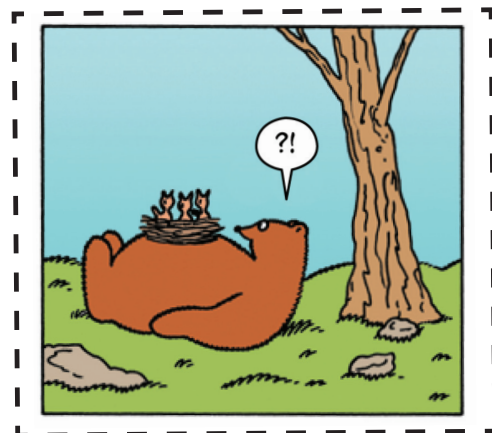
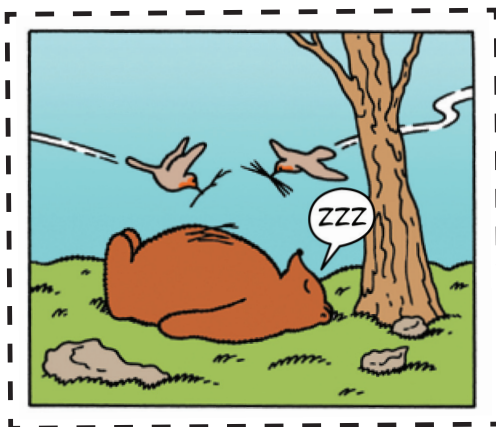
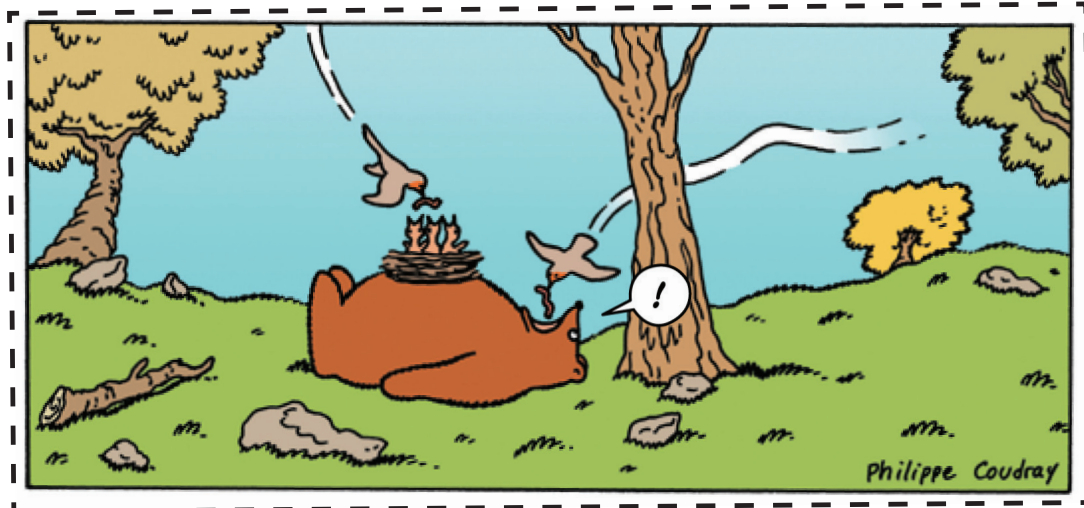
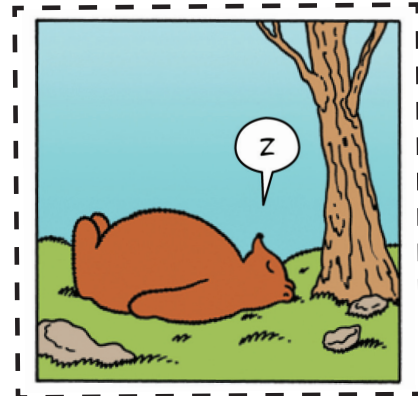
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BENJAMIN BEAR IN "FUZZY THINKING" ACTIVITY SHEET

Name: _____

Date: _____

Cut out each of the 5 "Benjamin Bear" panels below. Then, put them in the correct order and glue the complete comic strip onto a separate sheet of paper.



FOR VISUAL READERS
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Benjamin Bear in Fuzzy Thinking by
Philippe Coudray
Hardcover ISBN: 978-1-935179-12-2
Paperback ISBN: 978-1-935179-25-2
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Lesson Plan:

Letting go
**Benny and Penny in
 How to Say Goodbye**

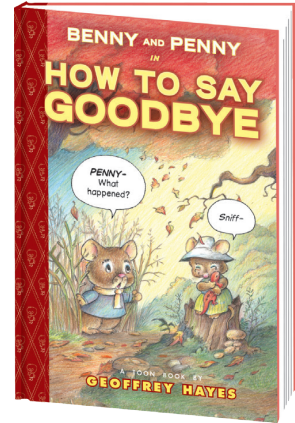
by Geoffrey Hayes
 TOON Books Level 2 – Grades 1-3

Questions and activities by
 Ala Lee, TOON Books Educational Outreach

**BENNY AND PENNY IN
 HOW TO SAY GOODBYE**

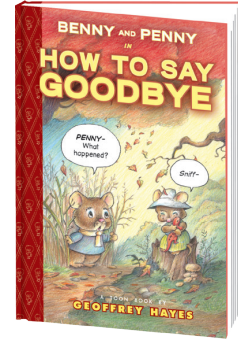
by Geoffrey Hayes
 TOON Books Level 2
 Guided Reading Level = K
 Lexile Level = BR

Hardcover ISBN: 978-1-935179-99-3



Overview	How to Say Goodbye is a great example of how comics promote empathy. By showing the different ways the characters react to loss, the story provides an accessible way to teach young readers about a difficult but necessary part of life.
Subject	English Language Arts
Grade Level	1st – 3rd Grade
Objectives	Students will learn about different ways people process loss and how to express their emotions during challenging situations.
Before Reading	Have an open discussion about loss with your students. Allow students who are comfortable sharing to speak about a time they had to say goodbye to someone (family member, pet) or something (ex. their old home, their favorite toy).
During Reading	Allow students to share how they feel during the course of the story. Do they feel angry or annoyed when Benny is being insensitive? Do they sympathize with Penny? Encourage students to ask questions during the reading of the story.
After Reading	Talk about good ways to cope with loss or help someone who is grieving. Explain that sometimes people may need time alone before they accept help. This is also a great opportunity to talk about how other cultures view death and how they remember loved ones (ex. Day of the Dead in Mexico).

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Lesson Plan:

Letting go

Benny and Penny in How to Say Goodbye

by Geoffrey Hayes
 TOON Books Level 2 – Grades 1-3

Questions and activities by
 Ala Lee, TOON Books Educational Outreach

ELA COMMON CORE STANDARDS (GRADES 1-3)

KEY IDEAS AND DETAILS	
On p. 9 Benny says that the dead leaves cannot be hurt because they are already dead. How does Penny respond? Why does she have a different reaction to Little Red's death?	RL.1.1, RL.2.1
How does Benny react to Little Red's death? Have students describe the emotions shown by Benny throughout the story. What happens to change Benny's feelings about Little Red? Discuss the importance of being sensitive to someone's feelings when they are grieving.	RL.1.2, RL.2.2
How does Melina help Penny cope with her loss? Why is it important to Penny that Little Red gets buried in the right spot?	RL.1.3, RL.2.3

CRAFT AND STRUCTURE	
What does it mean in p. 27 when Penny tells Benny that he "can be nice to [Little Red] now"? What does Benny do to be nice? Discuss the "stuff" that Penny, Melina, and Benny find for Little Red's grave. What is special about the objects?	RL.1.4, RL.2.4
How does the author/illustrator show a memory on p. 22-23? How does remembering Little Red make Penny and Melina feel? Talk about how remembering someone can help a person cope with loss.	RL.1.5, RL.2.5
On p. 23 Melina tells Little Red to "sleep tight." Clarify that sleep is sometimes used as an expression for death, and that Little Red is not really sleeping. Discuss other expressions for death (ex. resting, died in their sleep), and explain how they are meant to provide comfort and are not literal.	RL.1.6, RL.2.6

INTEGRATION OF KNOWLEDGE AND IDEAS	
Discuss the importance of talking about your feelings when encountering difficult situations like death and loss. Point out how Benny finds comfort in talking to Penny about how he feels on p. 26-27.	RL.1.7, RL.2.7
Have students read <i>The Dead Bird</i> by Margaret Wise Brown and compare the story to <i>How to say Goodbye</i> . Are there any similarities or differences in the way the characters respond to loss?	RL.1.9, RL.2.9

SPEAKING AND LISTENING / WRITING	
Have students talk about a time they had to part with something or someone they loved. How did saying goodbye make them feel? How did they cope with their loss?	SL.1.1, SL.1.4, SL.2.1, SL.2.4
Ask students to write down ways they can help a friend who is grieving. Have them think of what they could say or do to comfort their friend.	W.1.1, W.1.2, W.1.8, W.2.1, W.2.2, W.2.8

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BENNY AND PENNY ACTIVITY SHEET

Name: _____

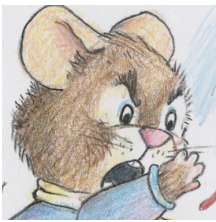
Date: _____

- Write the emotion the character feels in the first blank space. Then explain why the character feels that way.



On page 11, Penny feels _____

because _____



On page 12, Benny feels _____

because _____



On page 14, Penny feels _____

because _____



On page 23, Melinda feels _____

because _____



On page 25, Benny feels _____

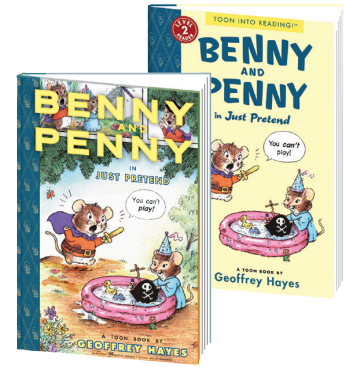
because _____

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HOW TO SAY GOODBYE**
by Geoffrey Hayes
TOON Books Level 2
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Hardcover ISBN: 978-1-935179-99-3

FOR VISUAL READERS
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TOON BOOKS ALL LEVEL 2 LESSON PLANS pg. 13

FOR VISUAL READERS
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**Benny and Penny
in Just Pretend**

by *Geoffrey Hayes*

Hardcover ISBN: 978-1-935179-26-9

Paperback ISBN: 978-0-9799238-6-9

Guided Reading Level = G

Lexile Level = GN 90

by Julia Phillips,
TOON Books' Deputy Editor

ELA COMMON CORE STANDARDS

KEY IDEAS AND DETAILS	
<p>How are Benny and Penny related? Have students look at pages 12-13, and see if they can guess. If they're still having trouble, lead them to the middle panel of page 17.</p> <p>Does Benny want to play with Penny? How can you tell (8-9, 13-15)? Why does he call her a "cry-baby" on page 9?</p>	<p>RL.1.1, RL.2.1</p>
<p>Ask students to retell the story, focusing on moments when one of the characters was upset. Look at page 17 -- after you read the second panel, predict what will happen in the third</p>	<p>RL.1.2, RL.2.2</p>
<p>Ask students to describe the activities that Benny and Penny like and dislike.</p> <p>Ask students to look at pages 27 and 28, where B&P see the dragonfly. What reactions did students expect before reading? How did they actually react? Look at pages 16 and 23 to help draw conclusions.</p>	<p>RL.1.3, RL.2.3</p>

INTEGRATION OF KNOWLEDGE AND IDEAS	
<p>Have students re-read the "hide and seek" sequence. Describe different details of the setting. In the same sequence, what happens over these pages, and how do Benny's feelings toward his sister change?</p>	<p>RL.1.7, RL.2.7</p>
<p>Have students tell the story first from Benny's point of view and then from Penny's point of view.</p> <p>Have students read the story of 'Hansel and Gretel.' What similarities can students find between the two stories? Do they know other stories about siblings?</p>	<p>RL.1.9, RL.2.9</p>

CRAFT AND STRUCTURE	
<p>Have the students look at the red text on pages 15, 17 and 28. Ask them what they notice is different about it. Why do they think this text is colored red?</p> <p>Call students' attention to the repeated phrase "Yo! Ho! Ho!" on pages 6, 19, and 30. Why do Benny and Penny say this phrase?</p>	<p>RL.1.4, RL.2.4</p>
<p>How are the animals in this story different from the ones that students might find in a book that gives information?</p> <p>Have students describe the game Benny is playing, and how it changes from the beginning of the story to the end.</p>	<p>RL.1.5, RL.2.5</p>
<p>Show students the speech balloons and thought balloons. What's the difference?</p> <p>Have students read aloud in groups of three, with students reading different characters.</p>	<p>RL.1.6, RL.2.6</p>

SPEAKING AND LISTENING / WRITING	
<p>Ask students to recount their favorite part of the story. Ask them questions about the details of the story, and let other students ask questions as well.</p>	<p>SL.1.2, SL.1.3, SL.1.4, SL.1.6 SL.2.1, SL.2.3, SL.2.4, SL.2.6</p>
<p>Have students write a description of an imaginary game, including the rules, what kind of equipment is used, what the objective of the game is, how long it goes on, etc.</p> <p>Have students exchange their ideas and comment on each others work. Allow them the opportunity to revise their work afterwards.</p>	<p>W.1.2, W.2.2, W.1.5, W.2.5</p>
<p>Ask students to draw pictures with information about their trip. Who was there? Were there any animals? Ask them to point to and describe identifying details.</p>	<p>SL.K.5, SL.1.5 W.K.2, W.K.3 W.1.7, W.1.8</p>

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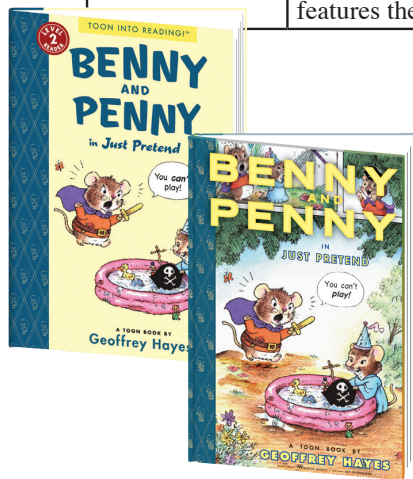


Lesson Plan for ***Benny and Penny in Just Pretend***
 by Geoffrey Hayes

*Submitted by Pattie Phillips
 Reading Specialist
 Phelps Luck Elementary School*

Overview	Students will learn to identify text features used in comics.
Subject	English Language Arts
Grade Level	1-2
Suggested Time	45 minutes
Objectives	Students will be able to identify the parts of a comic as text features and create a comic strip using text features.
Materials	Benny and Penny in Just Pretend by Geoffrey Hayes Paper for each student in your class Drawing materials Copy of Text Feature worksheet Copy of pages 15 and 30 from Benny and Penny in Just Pretend
Lesson	Use the Text Feature worksheet to explain each part of a comic to the students. After reading Benny and Penny in Just Pretend with your class, take a second look at the book to point out and identify the text features you have introduced. Have students complete the worksheet by finding text features in images from the book. Copy pages 15 and 30 from Benny and Penny in Just Pretend and have students work with a partner to identify the text features they see on the pages. Have students share with the class. As a follow-up activity, have students create a comic strip using some of the text features they have learned.

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Benny and Penny in Just Pretend
 by Geoffrey Hayes
 Hardcover ISBN: 978-0-9799238-0-7
 Paperback ISBN: 978-1-935179-26-9
 Guided Reading Level = G
 Lexile Level = GN 90



BENNY AND PENNY in JUST PRETEND ACTIVITY SHEET

TEXT FEATURES

Name: _____

Date: _____

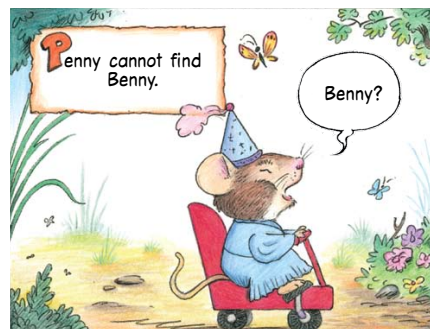
Directions: Comics use different **text features** to tell a story. After you learn about speech balloons, thought balloons, captions, and sound effects, see if you can find examples in the pictures below from *Benny and Penny!*

SPEECH BALLOON	You can tell a character is speaking by the way their words are shown in a speech balloon. The tail of the balloon points to his or her mouth.
THOUGHT BALLOON	A character's thoughts are shown in a different kind of balloon. Notice how instead of a tail, there is a trail of little bubbles.
CAPTION	A caption describes something that is happening in the story.
SOUND EFFECT	A sound effect is a word to describe a noise.

Beneath each picture from *Benny and Penny*, write all the **text features** you see!



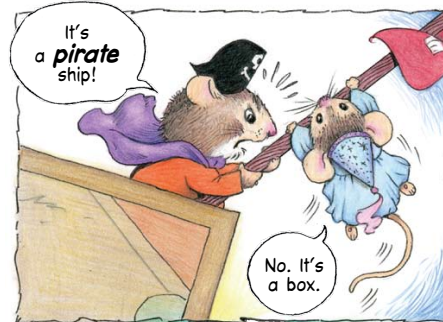
1. _____



2. _____



3. _____



4. _____

Benny and Penny in Just Pretend

by Geoffrey Hayes

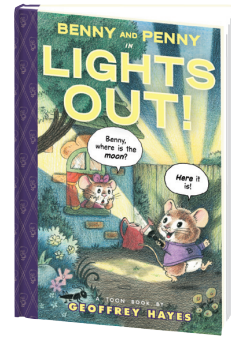
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Paperback ISBN: 978-1-935179-26-9

Guided Reading Level = G

Lexile Level = GN 90

FOR VISUAL READERS
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***Benny and Penny
in Lights Out!***

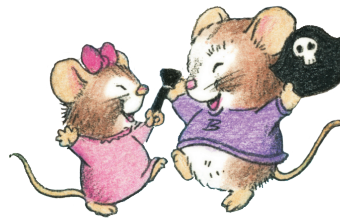
by *Geoffrey Hayes*

ISBN: 978-1-935179-20-7

Guided Reading Level = H

Lexile Level = GN 170

by Nadja Spiegelman,
TOON Books' Deputy Editor



ELA COMMON CORE STANDARDS

KEY IDEAS AND DETAILS	
What kind of animals are Benny and Penny? What time is it in the story? How are Benny and Penny related to each other? What is their relationship like? What are Benny and Penny supposed to be doing in this story? What do they do instead?	RL.1.1, RL.2.1
Ask students to retell the events in this story, focusing on the moments when either Benny or Penny is scared. What frightened them? What made them feel better?	RL.1.2, RL.2.2
Ask students to list the differences between Benny and Penny's bedroom (inside) and their yard (outside). List colors and objects that are found in each place.	RL.1.3, RL.2.3

CRAFT AND STRUCTURE	
What does Benny mean when he says "But I don't feel quiet" on page 10? On page 17, why does Penny think to herself "The Boogey Mouse is not really real. It's just a story!" Direct students to look at the sound effects – the words that appear outside the balloon. What do these words tell us?	RL.1.4, RL.2.4
What sort of stories does Penny want to read? Can you think of any other books in the classroom that are about princesses? What sort of books does Benny want to read? What books in the classroom are about dinosaurs? Ask students what they learn from looking just at the first three pages of this story.	RL.1.5, RL.2.5
Show students the difference between speech balloons and thought balloons. On p. 27, who is saying "Benny, Penny, did you brush your teeth?" Have students guess why this balloon is spikey rather than round.	RL.1.6, RL.2.6

INTEGRATION OF KNOWLEDGE AND IDEAS	
Look at pages 24-26. What happens to Benny and Penny over these three pages, and how do their feelings change from page 24 to page 26? Why do they change? Ask students to come up with other examples from the text where Benny and Penny changed their feelings in reaction to an event.	RL.1.7, RL.2.7
Share other Benny and Penny TOON Books with students. What are each of the siblings' chief characteristics? Have students read the story of Hansel and Gretel. Can they find any similarities between the two stories? What other stories about siblings can they think of?	RL.1.9, RL.2.9

SPEAKING AND LISTENING / WRITING	
Split students into groups of three and have them each read the book aloud. Assign one student to read Benny, one to Penny and one to read sound effects and the mother's lines. Then have them switch. Ask students in their small groups to share which moments in the story they found scary, exciting, or happy.	SL.1.1, SL.1.2, SL.2.1, SL.2.2
Ask students to write a short narrative describing a night when they wanted to stay up late. Have students exchange their narratives and comment on each others' work. Allow them the opportunity to revise their work afterwards.	W.1.3, W.1.5, W.1.8, W.2.3, W.2.5, W.2.8,



FOR VISUAL READERS
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Lesson Plan for ***Benny and Penny in Lights Out!***
 by Geoffrey Hayes



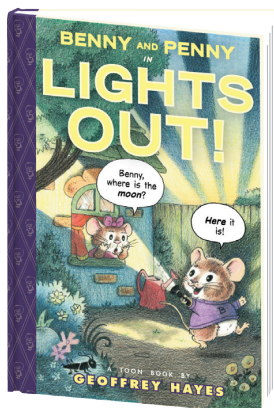
Guided Reading Lesson Plan

SUBMITTED BY J.D. HO

AUTHOR AND CHILDREN'S BOOK REVIEWER

<p>Before Reading</p>	<p>1. Ask students: what makes a comic book different from a picture book? Is it the presence of panels? Is it the speech bubbles?</p> <p>2. Use pages 9 and 10 to preview the book. Talk about how comics often use panels to show things step-by-step. Starting with the middle panels, we get what is almost a tiny story: Benny is thirsty. He drinks, then burps. As we turn the page, the burp story continues. Notice how the size of the word "BURP" gets bigger and bigger. What does that indicate?</p>
<p>During Reading</p>	<p>1. Even though comic books give us a lot of pictures to go along with the text, we still have to use our imaginations. Look at page 5. Describe what you see in the picture. Now describe what you think Benny is looking at beyond the left border of the picture. What do you think is in the house? Who is speaking? We usually think of pictures as helping us imagine what the words are describing, but in this book, the words do a lot to help us "read" the pictures. On this page, the speech bubble helps us imagine things that are not in the picture.</p> <p>2. Use page 7 of the book to discuss the different ways a comic has of presenting information. A lot of times, comics have panels with borders around them, but sometimes they don't. At the top of the page, how do we know there aren't magically two Bennys? Discuss how the thought bubbles help us to interpret the picture.</p> <p>3. Benny and Penny imagine a lot of things in this story. Look at page 12 and 13. How do we know that the princess and dragon aren't actually in the room? What visual cues indicate that the princess and dragon are in Benny and Penny's imaginations? What verbal cues help us? If we didn't have the speech bubbles, would we still be able to make a guess about what is going on? Can you think of other ways to show that something is in a character's imagination, not actually in the room? On page 24, the dinosaur looks like it is in a bubble. Sometimes a character's imagination is shown in a thought bubble.</p>
<p>After Reading</p>	<p>Make a comic showing your character imagining something. Use one of the methods from this book (a thought bubble or a difference in the way the imagined object/event is drawn).</p>

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Benny and Penny in Lights Out!

by Geoffrey Hayes

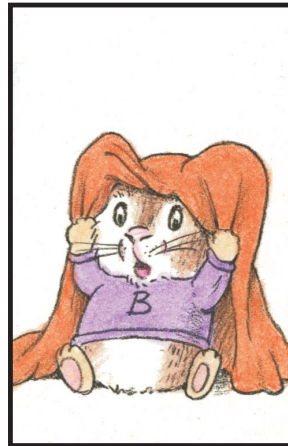
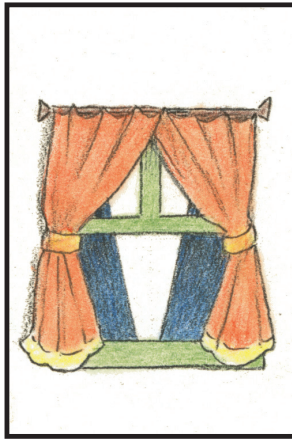
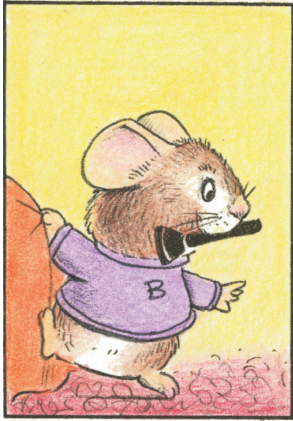
TOON Books

Hardcover: 978-1-935179-20-7

Lexile Level = GN 170

Guided Reading Level = H

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Benny and Penny in Lights Out!
by Geoffrey Hayes
TOON Books
Hardcover: 978-1-935179-20-7
Lexile Level = GN 170
Guided Reading Level = H

EASY TO READ COMICS
TOON BOOKS™

***Benny and Penny
in Lost and Found***

by *Geoffrey Hayes*

ISBN: 978-1-935179-64-1

Guided Reading Level = H

Lexile Level = BR



by Genevieve Bormes,
Educational Outreach,
TOON Books

ELA COMMON CORE STANDARDS, GRADES 1 & 2

KEY IDEAS AND DETAILS	
What kind of animals are Benny and Penny? How are they related to each other? On page 9, why is Benny outside and why is Penny surprised to find him there? Where does Benny want to go and why does Penny decide to go with him?	RL.1.1 RL.2.1
What is the relationship between B&P like? Who is the leader and who is the follower? Are there moments where this switches? Ask students to give examples from the story.	RL.1.2 RL.2.2
What unexpected things (or animals) do B&P find while they are searching for the pirate hat? How do they react in each case?	RL.1.3 RL.2.3
What does Benny decide to do after Penny starts to cry (page 29-30)? Why does he make this decision, and what happens as a result?	

INTEGRATION OF KNOWLEDGE AND IDEAS	
At times, it seems like B&P are lost in a big, scary forest. Can you find visual details throughout the story that remind us that they never leave their backyard? If they are actually close to home, why does the setting seem so spooky?	RL.1.7 RL.2.7
Have students look at page 11, where Benny has angry marks above his head. These are called “emanata,” and are a common way of communicating emotion in comics. Ask students to find other examples of emanata, and describe what emotions the characters are feeling.	
On page 16, how are B&P’s experiences of being “lost” different from each other? Why is Penny excited and why is Benny frustrated? At what points in the story do they feel the same way and why?	RL.1.9 RL.2.9
See if students can think of other stories from books, television, or movies where the characters get lost or lose something important (e.g. <i>Hansel and Gretel</i> , <i>Finding Nemo</i>). How are the characters in these stories different than B&P?	

CRAFT AND STRUCTURE	
Have students look at both panels on the bottom of page 23. When Benny says “slow,” how do you think he would sound, and why? List a few words that describe the way he might feel in that moment. In contrast, would he say the word “run” any differently? How can you tell?	RL.1.4 RL.2.4
On page 25, how do the words “wuh...wuh...” help you figure out what is going on? Why do you think the author repeated “wuh” three times?	
Look at page 35. Talk about the events that put Benny in a bad mood. What events caused his mood to change from bad to good? Finally, why is he in a “really good” mood in the last panel?	RL.1.5 RL.2.5
Ask students to look at pages 32-33. Who is saying the word “breakfast?” How can you tell? How do B&P feel about breakfast? Have students identify the various visual clues (lines, gestures, expressions) that help them figure it out.	RL.1.6 RL.2.6

SPEAKING AND LISTENING / WRITING	
Ask students if they can remember a time where they were either lost themselves or lost something important to them. After sharing stories about personal experiences, talk about the advice given by B&P’s Mommy (page 11 and page 31). Is this good advice?	SL.1.2, SL.1.3 SL.1.4, SL.1.6 SL.2.1, SL.2.3 SL.2.4, SL.2.6
Re-read pages 28-29, where Benny describes why the pirate hat is his favorite thing. Ask students to write about their “favorite thing,” being sure to give specific details about why it is special. They may want to draw and illustrate a short story involving their favorite thing.	W.1.2, W.2.2 W.1.5, W.2.5

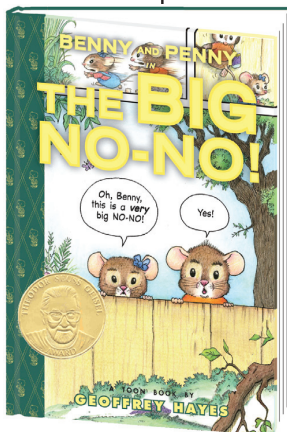


Lesson Plan for
Benny and Penny in
THE BIG NO-NO!
 by Geoffrey Hayes

CONCEIVED BY PETER GUTIERREZ
 TEACHER, "SUPER-POWERED
 COMICS READING"
 MONTCLAIR, NEW JERSEY

DOWNLOADABLE FROM **TOON-BOOKS.COM**
MAKING INFERENCES ABOUT CHARACTERS

Overview	Young readers can start to develop comprehension strategies such as making inferences from their earliest experiences with text. For this reason, both picture books and graphic works such as <i>Benny and Penny</i> in <i>The Big No-No!</i> can be used to support readers as they develop this skill and transfer it to all of their reading.
Subject	English Language Arts
Grade Level	1-2
Suggested Time	45-60 minutes
Objectives	Students will practice making inferences about fictional characters; they will also identify supporting evidence (in either print or art) for their inferences.
Before Reading	Explain the concept of making informed guesses, or "figuring things out" through "clues" in order to better understand stories. (Or review key points about making inferences you have already taught.) Preview both the content and the implementation of the skill itself by drawing attention to the book cover. Ask students how we know that Penny is talking to Benny even though she seems to be addressing the reader directly (i.e., she says his name). Have students identify the situation/setting of the cover image purely from visual clues (Benny and Penny are looking into another yard) and infer how the characters feel (they are unhappy or alarmed). Reinforce that using clues in this way to figure out meanings that aren't stated directly is helpful to understanding—and enjoying—a range of stories, including those without pictures.
	To activate prior knowledge, invite students to share what they know about Benny and Penny (from <i>Just Pretend</i>) or what it's like to play with an older/younger sibling or kids in their neighborhood. Discuss the sort of things a mean person does, the importance of sharing, or what misunderstandings are and how they can be resolved.

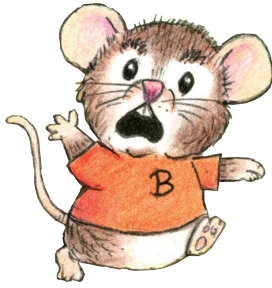


(Continued overleaf)

Benny and Penny in
THE BIG NO-NO!
 (RAW Junior/TOON Books,
 ISBN: 978-0-9799238-9-0, \$12.95)

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THE BIG NO-NO! LESSON PLAN (PAGE 2)



During Reading	Read the first half of the story (through p. 17) as a group, using whatever routine you're most comfortable with. Point out throughout how the words and pictures work together to allow readers to make inferences that tell them what the characters are doing and why. For example, on the very first page, draw attention to the clues that suggest that the main characters are brother and sister (they share the same yard; their names rhyme). Using a think-aloud process, continue to model the skill as needed. On p. 7, for example, you might ask why Penny says that girls are nicer (Benny has just been mean to her on the bottom of p. 6) or how one can tell that Benny is looking for his pail in panel three (the dialogue in panel 4 makes this clear).
	Have students read on their own to complete the second half of the story (pp. 18-31), instructing them to complete the activity sheet as they read to focus on making inferences. Clarify that the activity calls out only five inferences that readers might make for this section of the text, and that good readers make inferences about characters as needed.
After Reading	Have students share their work on the activity sheets with the group, and invite volunteers to identify other places in <i>The Big No-No!</i> where they needed to make inferences. Be sure to have them explain how story clues enabled them to figure out what the characters were doing and why. Finally, make a thematic connection by discussing how Benny and Penny made inferences—incorrectly—about their new neighbor from the clues that they came across. Ask students if they've ever experienced a misunderstanding as the result of an incorrect inference. Then connect this particular comprehension skill to another, making predictions, by having students reflect on Benny, Penny, and Melina at the conclusion of the story. What will the three characters do in the future? What is the evidence for such a prediction?



***Benny and Penny in
THE BIG NO-NO!***

(RAW Junior/TOON Books,
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THE BIG NO-NO! ACTIVITY SHEET

MAKING INFERENCES ABOUT CHARACTERS: WHAT'S GOING ON?

Name _____

Use the words and pictures on each page to answer the questions.



Page 20: Did the neighbor girl mean to hit Penny with the mud? Why or why not?



Page 25: Why do you think the girl is crying?



Page 22: Why does Penny look so shocked here?



Page 29: What is Benny starting to say here?



Page 31: Why is Benny playing in the mud when on the top of page 30 he was upset at being muddy?

Benny and Penny in
THE BIG NO-NO!
(RAW Junior/TOON Books,
ISBN: 978-0-9799238-9-0, \$12.95)

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FOR VISUAL READERS
TOON BOOKS®

***Benny and Penny
in The Toy Breaker***

by Geoffrey Hayes

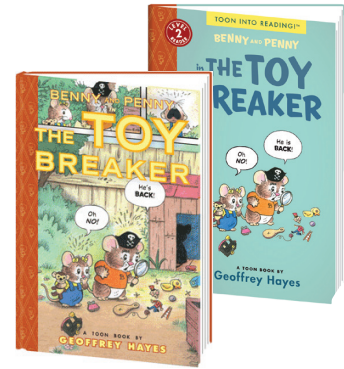
Hardcover ISBN: 978-1-935179-07-8

Paperback ISBN: 978-1-935179-28-3

Guided Reading Level = H

Lexile Level = BR

by Amy Lee,
Educational Outreach



ELA COMMON CORE STANDARDS

KEY IDEAS AND DETAILS	
Who is Bo? What do Benny and Penny do on page 7, before Bo gets there? Why? How are Bo, Benny and Penny, related? How do the three of them get along? Look especially at pages 9-10, and page 20. Why don't Benny and Penny want Bo to play with them?	RL.1.1, RL.2.1
Ask students to retell the events in this story, focusing on moments where two characters are having a confrontation.	RL.1.2, RL.2.2
Ask students to list as many of the different toys that are used in this story. Have them describe what happens with each of the toys. What do B&P do in response to Bo, when he breaks their toys (9-10 and 20-21)? Do you think they'll help him when he's stuck? Why?	RL.1.3, RL.2.3
INTEGRATION OF KNOWLEDGE AND IDEAS	
Look at page 19, where Bo takes Monkey. How does Bo feel when he takes Monkey and rips him? How does Penny feel? Use details from the pictures to draw your conclusions. Have students look at the sequence on pages 13 and 14 where Bo goes down the slide. What does Benny do? Why?	RL.1.7, RL.2.7
Have the students tell the story first from Penny's point of view, and then from Bo's. See if students can think of other stories from books or television or movies where one character bullies the others. How are all of these bullies different?	RL.1.9, RL.2.9

CRAFT AND STRUCTURE	
What does Penny mean when she says Monkey feels "sick" (page 20)? What about later, when she says Monkey is "better" (page 31)? What is happening to Monkey and to Penny in the story when she says these things? Look at pages 9 and 10 where Bo is playing with the paddle toy and repeats "this" three times. What happens each time he says it? How do the actions correspond to the words?	RL.1.4, RL.2.4
Benny and Penny are looking for "loot," treasure that is usually associated with pirates. What's the difference between B&P's loot, and real pirate's loot? Who is the "toy-breaker" in this story? What does he do in the beginning, middle and end of the story?	RL.1.5, RL.2.5
Show students the speech balloons and thought balloons. What's the difference? Have students read aloud in groups of three, with students reading different characters.	RL.1.6, RL.2.6
SPEAKING AND LISTENING / WRITING	
Ask students to recount their favorite part of the story. Ask them questions about the details of the story, and let other students ask questions as well.	SL.1.2, SL.1.3, SL.1.4, SL.1.6 SL.2.1, SL.2.3, SL.2.4, SL.2.6
Have students write a description of their favorite toy, and a time they had to share that toy with someone else. Have students exchange their ideas and comment on each others work. Allow them the opportunity to revise their work afterwards.	W.1.2, W.2.2, W.1.5, W.2.5

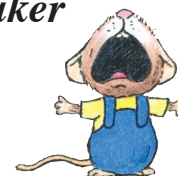
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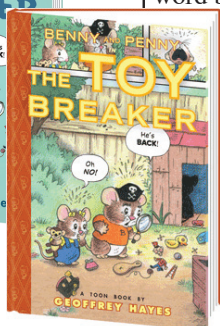
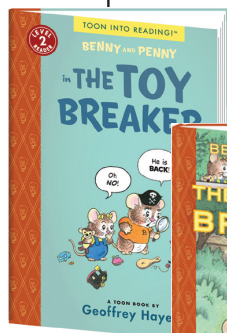
Lesson Plan for *Benny and Penny in The Toy Breaker*
 by Geoffrey Hayes



WRITING NONFICTION NARRATIVES

Conceived by PETER GUTIÉRREZ (NCTE Spokesperson on Graphic Novels) and SARI WILSON (Teaching Artist, Teachers & Writers Collaborative)

Overview	Graphic novels such as <i>The Toy Breaker</i> represent an optimal way to learn the building blocks of narrative structure, distinguish them from story details, and enhance visual literacy at the same time. Using the book as a model, students can develop a personal narrative with an ordered sequence of events per Common Core Standards.
Subject	English Language Arts
Grade Level	1-2
Suggested Time	60 minutes
Objectives	Students will hone prewriting skills by recounting and sequencing events and using temporal transition words in the process. They will build on their grasp of story structure to create a personal narrative in the graphic format that will then serve as the basis for an oral presentation.
Before Reading	Prior to class, reproduce multiple copies of the activity sheet if you wish to have students use it for more than one stage of the writing process (see below). Start the lesson by reviewing the concepts of “beginning, middle, and end” by having students sort the events in a real-life anecdote (a brief incident) into each category. Point out that good nonfiction narratives typically have beginnings that introduce a challenge or problem, a middle section in which people take action in response to it, and an ending that provides a successful, or unsuccessful, resolution. Call attention to how we use temporal transition words (<i>next, finally</i>) when recounting anecdotes, and how they help listeners/readers understand the order of events. Have students brainstorm for such words, and list them on the board.
During Reading	Read <i>The Toy Breaker</i> aloud to students. Pause once or twice to have students reflect and share incidents from their lives that are similar to the story’s events: <i>Were other kids ever hesitant to let you play? Have you ever broken a toy or had a toy broken?</i> Also be sure to explain the formal elements of comics as needed and how they’re used to convey certain types of information: panels, word balloons, sound effects, thought bubbles, etc. Ask students how transition words that indicate sequential or chronological order (then, later) help readers follow events in any story, whether in prose, comics, or delivered orally. Please note that while <i>The Toy Breaker</i> does not feature caption boxes, a device with which students may be familiar, it does make effective use of temporal words within word balloons (e.g., pp. 16 and 20). <i>(Continued overleaf)</i>



Benny and Penny in The Toy Breaker

by Geoffrey Hayes

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Paperback ISBN: 978-1-935179-28-3

Guided Reading Level = H

Lexile Level = BR

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TOON BOOKS ALL LEVEL 2 LESSON PLANS pg. 25

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THE TOY BREAKER LESSON PLAN (PAGE 2)

<p>After Reading</p>	<p>Revisit the 3-panel sequence on p. 25. Ask students to describe the problem in the first panel (<i>Bo is stuck in the fence</i>), the actions taken in response (<i>Benny and Penny pull him, Melina pushes him</i>), and the ending that resolves it (<i>Bo is freed</i>). Discuss how this basic model of three key actions or scenes can be used for other incidents, even much more involved ones. Then invite students to summarize verbally <i>The Toy Breaker's</i> plot in three panels that signal a beginning, middle, and end. (Possible response: <i>Bo steals Penny's monkey; Monkey rips; Bo apologizes to Penny</i>.) Then, perhaps in small discussion groups, encourage students to respond to the story by recalling similar incidents in their lives, guiding them to choose incidents with minimal complexity. (Examples: <i>bully does something mean, teacher is told, bullying ends; toy breaks, Dad fixes, toy can be played with again</i>.) Consider modeling the following format for them: "One time, I _____. THEN _____. LATER _____." Prompt volunteers to use these or other transition words gathered during pre-reading as they briefly summarize their anecdotes to the group in three distinct stages. Stress that the goal is to capture an incident's main points, not all its narrative details.</p> <p>Distribute the activity sheet, clarifying that the boxes are comics panels. Inside the Beginning, Middle, and End panels, students should depict the corresponding sections of their personal narratives. Tell students that they will make comic strips that serve as both illustrations of their anecdotes and visual prompts for more detailed oral presentations of them.</p> <p>Explain that cartoonists generally create comics in three stages. "Breakdowns" are so named because they break down a story into its basic visuals much like an outline does during pre-writing. Essential for spatial planning, they help creators block out the placement of important figures and objects in each panel to ensure that there is adequate space for word balloons and other text fields. (Sound effects—see <i>The Toy Breaker</i> pp. 14, 20, 25—are quite popular with young writers.) Model this practice with stick figures, and then have students sketch their own breakdowns on the activity sheet (if you opted to print multiple copies for each student) or as "thumbnails" on scrap paper. Text can be drafted at this point, added directly into the breakdowns to see if it fits. The pencil stage fleshes out these rough sketches into detailed drawings and includes the lettering of text into balloons, bubbles, and captions; if errors are made, they can still be erased and corrected. At the final stage, penciled art and text is made permanent. You can photocopy the pencils so that the original is preserved, with students applying ink and color as a form of publishing, or have them trace over their original pencils directly.</p> <p>Finally, have students narrate their comic strips orally. Coach them to provide background for their anecdote and to clarify the strip details in a panel-by-panel manner, including transition words where appropriate.</p>
<p>Extension/ Assessment (Optional)</p>	<p>As an alternative comics creation and publishing option, introduce students to the "Fun for Kids!" section on TOON Books' Web site: http://toon-books.com/fun.php. This section hosts many easy-to-use resources and students can create their own visual narratives. Invite them to develop original 3-panel comic strip using characters and details from the Benny and Penny series by visiting the "TOON Books Comics Lab". You can use the work students produce to assess their fluency with the elements of visual narrative.</p>

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by Geoffrey Hayes

Hardcover ISBN: 978-1-935179-07-8
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 Guided Reading Level = H
 Lexile Level = BR

BENNY AND PENNY in THE TOY BREAKER ACTIVITY SHEET
CREATE YOUR OWN COMIC: "It Really Happened To Me!"

Name _____ Date _____

Draft: (Check One)

- "Breakdowns"
- Pencil Sketch/First Draft
- Final Version

Plan or draw your comic in beginning-middle-end order. TIP: Write your words first, then draw word balloons around them!

Title of My Real-Life Story: “ _____ ”

BEGINNING

MIDDLE

END



Benny and Penny in The Toy Breaker
by Geoffrey Hayes

Hardcover ISBN: 978-1-935179-07-8

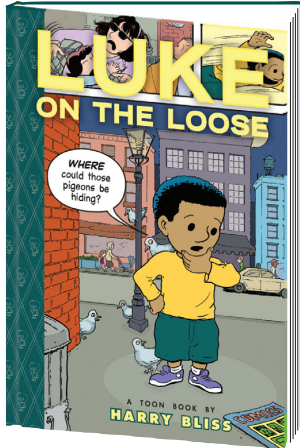
Paperback ISBN: 978-1-935179-28-3

Guided Reading Level = H

Lexile Level = BR

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TOON BOOKS ALL LEVEL 2 LESSON PLANS pg. 27



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READERS THEATRE WITH **LUKE ON THE LOOSE**
 DOWNLOADABLE FROM **TOON-BOOKS.COM**

Lesson Plan for
LUKE ON THE LOOSE

by Harry Bliss
 (RAW Junior/TOON Books,
 ISBN: 978-1-935179-00-9, \$12.95)

CONCEIVED BY PETER GUTIERREZ
 TEACHER, "SUPER-POWERED
 COMICS READING"
 MONTCLAIR, NEW JERSEY

Overview	With its large cast of characters, fast-paced and engaging storyline, and low Lexile level, Harry Bliss's <i>Luke on the Loose</i> represents an ideal way to introduce students, especially visual learners, to Readers Theatre.
Subject	English Language Arts
Grade Level	1-2
Suggested Time	45 minutes (following an initial reading of the text); additional rehearsal time as needed; optional 15 minutes performance for an outside audience
Objectives	Students will develop fluency (including tone, pitch, and volume) as they read, rehearse, and perform a Readers Theatre piece using a story with consistent picture-text match.
Before Reading	A first reading, via either a whole-group, mediated reading or independent reading, is advisable. Assess comprehension by having students summarize basic story elements such as plot, setting, and major characters. For your own preparation, draw up a list of "dramatis personae" to get a sense of <i>Luke on the Loose</i> 's speaking parts in order to cast your performance with an eye to class size, reading ability, and so on.
During Reading	<p>Show the cues in the comic language that identify speakers and how they interact with each other. Model expressive reading by choosing a representative spread such as pp. 18-19 and acting out the various roles. Point out that even a passage such as p. 10 has four Readers Theatre speaking parts despite its lack of word balloons: the narration caption, spoken sound effects for Luke and his mother, and the flapping sound effects of the pigeons. Be sure to keep such parts in mind when assigning roles for the book. If class size is large enough, consider dividing the text so that small groups can perform scenes (cohesive sequences of pages) together as the other students follow along in their books as the "audience."</p> <p>During the run-through, encourage students to use visual and textual clues (e.g., facial expressions, print size and color, punctuation) to guide them in terms of tone, pitch, and volume. Challenge them to find solutions (e.g. improvisation, changes in intonation) to convey the "dad talk" or the text that appears in thought bubbles. Decoding sound effects, both spoken and ambient, can be an opportunity to reinforce phonics skills.</p>
After Reading:	<p>Assign final roles for a performance based upon student interest and reading level. In order to broaden participation, supplement each assignment with an "understudy" role. (At some point you may want to have the understudies perform the book as their own troupe.) Consider filling some of the roles yourself to help guide the action and keep things on-task in an unobtrusive way. Then have students prepare for rehearsals by completing the activity sheet. If they're reading sound effects or narration, have them complete it for their understudy role.</p> <p>Note that the rehearsals provide the repetitive reading of the same text that is known to improve fluency... except in this case students are apt to experience the multiple readings as play rather than a chore.</p>

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TOON BOOKS ALL LEVEL 2 LESSON PLANS pg. 28

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LUKE ON THE LOOSE ACTIVITY SHEET
READERS THEATER CHECK LIST

Name _____ Use this sheet to help you get ready to perform *Luke on the Loose*.

Your Character: _____

WHAT DO YOU WANT? _____

Example: *chase pigeons*

WHICH WORDS ARE HARD FOR YOU? _____

—

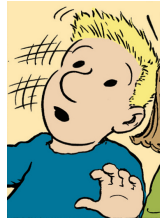
Hard To Say: _____

Hard To Understand: _____

WHAT ARE YOU FEELING?

Name all the feelings that your character feels in the story:

Examples: SURPRISED SCARED ANGRY HAPPY SAD



WHAT CAN YOU DO TO ACT LIKE YOUR CHARACTER?

Check as many as you want.

Raise my voice _____

Lower my voice _____

Speak slowly _____

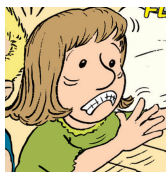
Speak quickly _____

Make faces _____

Use my hands and arms _____

Pretend to do something _____

Any other ideas? Write or draw them here:



LUKE ON THE LOOSE
(RAW Junior/TOON Books,
ISBN: 978-1-935179-00-9, \$12.95)
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TOON BOOKS ALL LEVEL 2 LESSON PLANS pg. 29



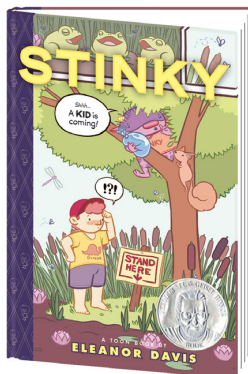
FOR VISUAL READERS
TOON BOOKS®

Lesson Plan for *Stinky*
 by Eleanor Davis

SUBMITTED BY PETER GUTIERREZ

Overview	Comic books use balloons to indicate speech, but you can often get other information from them as well, such as tone of speech, volume, inflection, and accent. Together with your class you will do a close reading of <i>Stinky</i> , paying particular attention to speech balloons, followed by an activity to demonstrate student comprehension.
Subject	English Language Arts
Grade Level	1-2
Suggested Time	45 minutes
Materials	Pens, pencils, notebook paper.
Objectives	Students will improve their reading comprehension by learning to use visual context clues and text features to understand the story's progression.
Before Reading:	<p>Briefly review (or teach) graphic text features such as word balloons, thought bubbles, and sound effects. Highlight the analogous ways that prose text identifies speakers and dialogue (e.g., quotation marks, the word said, etc.) to help transfer the outcomes of this lesson to literacy skills more generally.</p> <p>Activate prior knowledge thematically, by having students share experiences of being the “new kid” in a group or place, or, conversely, of welcoming a newcomer. Explore the conflicting feelings such situations evoke as a way of previewing the emotions of the main characters. To engage readers further, you might solicit examples of ostensibly “yucky” or “gross” things that students actually like, thus creating a connection to the character Nick.</p>
Reading:	<p>For emerging readers to practice fluency, previous exposure to the content is often critical. That's because on a first reading it can be difficult to decode, read for basic comprehension, and to read expressively all at the same time. With this in mind, consider various strategies for efficiently covering a first-read: by reading aloud most passages yourself as students follow along, by having students read each spread silently before addressing it as a group, or by assigning the entire book (perhaps chapter by chapter) for homework or as a reading center activity.</p> <p>Chapter 1: On the splash page, draw attention to the way both the balloon shape and the lettering signal that a reader should “yawn” before saying the dialogue. Similarly, point out the “zzz”-for-snoring convention on the same page. As volunteers take turns reading aloud each page or spread, support their expressiveness by explaining how text features suggest volume, intonation, pitch and emotion.</p>

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Stinky
 by Eleanor Davis

Hardcover ISBN: 978-0-9799238-4-5
 Guided Reading Level = J
 Lexile Level = 170

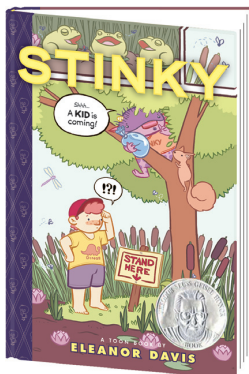


STINKY LESSON PLAN (PAGE 2)



Overview	Comic books use balloons to indicate speech, but you can often get other information from them as well, such as tone of speech, volume, inflection, and accent. Together with your class you will do a close reading of <i>Stinky</i> , paying particular attention to speech balloons, followed by an activity to demonstrate student comprehension.
Subject	English Language Arts
Grade Level	1-2
Suggested Time	45 minutes
Materials	Pens, pencils, notebook paper.
Objectives	Students will improve their reading comprehension by learning to use visual context clues and text features to understand the story's progression.
Before Reading:	<p>Briefly review (or teach) graphic text features such as word balloons, thought bubbles, and sound effects. Highlight the analogous ways that prose text identifies speakers and dialogue (e.g., quotation marks, the word said, etc.) to help transfer the outcomes of this lesson to literacy skills more generally.</p> <p>Activate prior knowledge thematically, by having students share experiences of being the “new kid” in a group or place, or, conversely, of welcoming a newcomer. Explore the conflicting feelings such situations evoke as a way of previewing the emotions of the main characters. To engage readers further, you might solicit examples of ostensibly “yucky” or “gross” things that students actually like, thus creating a connection to the character Nick.</p>

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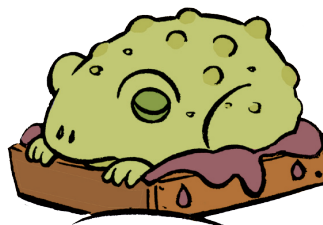
Stinky

by Eleanor Davis

Hardcover ISBN: 978-0-9799238-4-5

Guided Reading Level = J

Lexile Level = 170



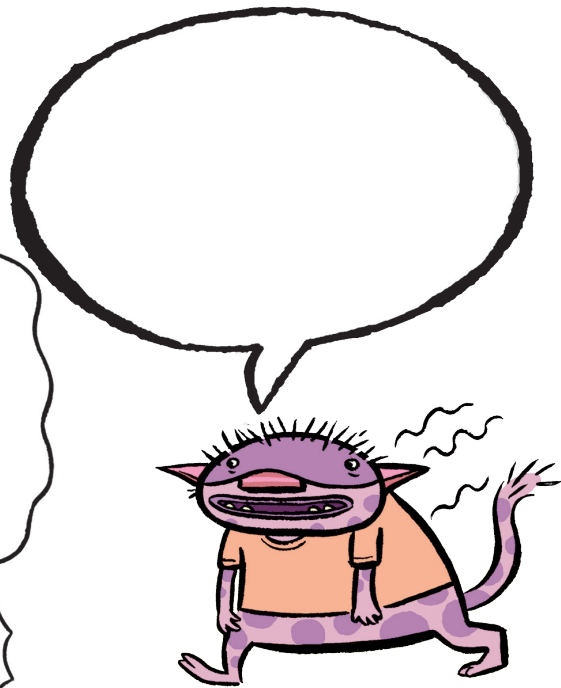
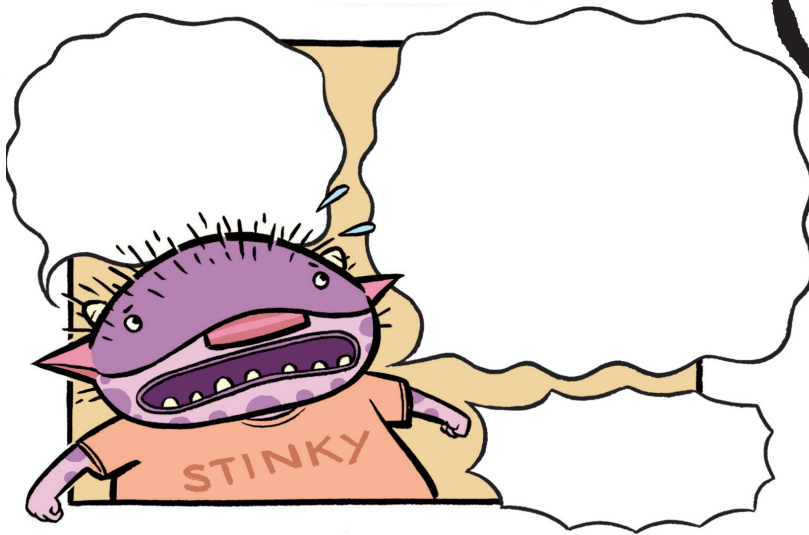
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STINKY ACTIVITY SHEET

Name _____

Draw a balloon around the words. Use a shape that matches what the speaker feels.

HELP ME!	We need to be very quiet...
<i>I love you!</i>	I think MONSTERS are in here.

Now write some words in Stinky's balloons. You can make up your own ideas, but make sure they have the right feelings.



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Maya Makes a Mess

by Rutu Modan

Hardcover: 978-1-935179-17-7

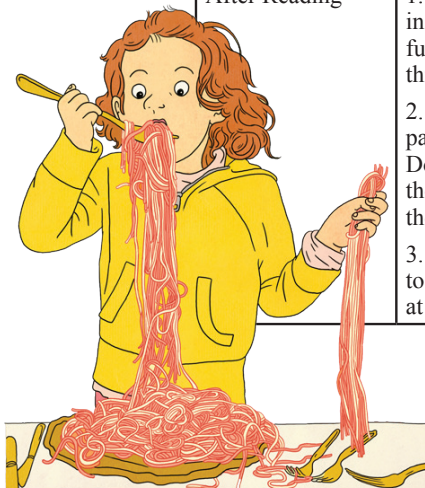
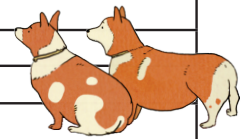
SUBMITTED BY J.D. HO

AUTHOR AND CHILDREN'S BOOK REVIEWER

Lexile Level = GN 204

Guided Reading Level = J

Overview	Like film, comics use a visual language to convey information. In <i>Maya Makes a Mess</i> , the artist shows large scenes with lots of characters, as well as “close ups” with hilarious details and facial expressions. Students will learn to recognize comic features before they have fun making a short comic of their own!
Subject	English Language Arts
Grade Level	1-2
Suggested Time	45 minutes
Objectives	Students will share and reflect about differences in dinner routines, be able to recognize narrative sequence on pages where there are multiple panels, and draw a short comic.
Before Reading	<ol style="list-style-type: none"> 1. Ask students about their dinner routines. What do they eat? Do they eat in front of the TV or at the table? Who eats with them? Ask students if they have ever had to eat somewhere very fancy. Assuming no one in the class is royalty, are there still big differences in how everyone eats? 2. Preview <i>Maya</i> by showing the format. Some pages are like a more traditional picture book, with one image on the page. Others, like page 6 or page 7, are in panels, which can be read left to right and top to bottom like a paragraph.
During Reading	<ol style="list-style-type: none"> 1. Talk about the direction of reading a multi-panel page. For instance, what happens on page 12 and in what order? What clues does the artist give us? (For example, Maya drinks the juice after the flight attendant brings it.) A comic page is very similar to a page in a book with paragraphs, and it is almost always read left to right and top to bottom. 2. Different sized panels do different things in the story. When you look at pages 18 and 19, what kinds of information do you get from the big panels with the waiters and the food? What kinds of information do you get from the small panel showing Maya looking at her fancy napkin? The big panels in this spread are very cluttered, but the small panel focuses on Maya's face. How do you feel when you look at the waiters and food? Is your reaction the same as Maya's? Small panels often allow us to see something up close, like a character's expression or emotions. Another example is the spread on page 12-13. Or page 24.
After Reading	<ol style="list-style-type: none"> 1. Talk about what makes this story funny. Sometimes things are out of place, like an airplane in the backyard or Maya wearing a hoodie and socks to the Queen's palace. Are there other funny examples of things that are out of place? What about page 21? Do you think all the things on the table belong together? 2. Compare Maya's kitchen/dining room (page 5) with the Queen's dining room (the spread on pages 16 and 17). What are similarities and differences? Does the Queen have pets or parents? Does Maya have servants or fancy dishes? Use comparison circles to make lists of what is in the dining rooms. If Maya's dining room and the Queen's have something in common, list it in the area of overlap. 3. Draw a short comic (one page) that uses a large panel to show a situation and small panel(s) to show your character's facial expressions or funny details that we might miss while looking at the big picture.



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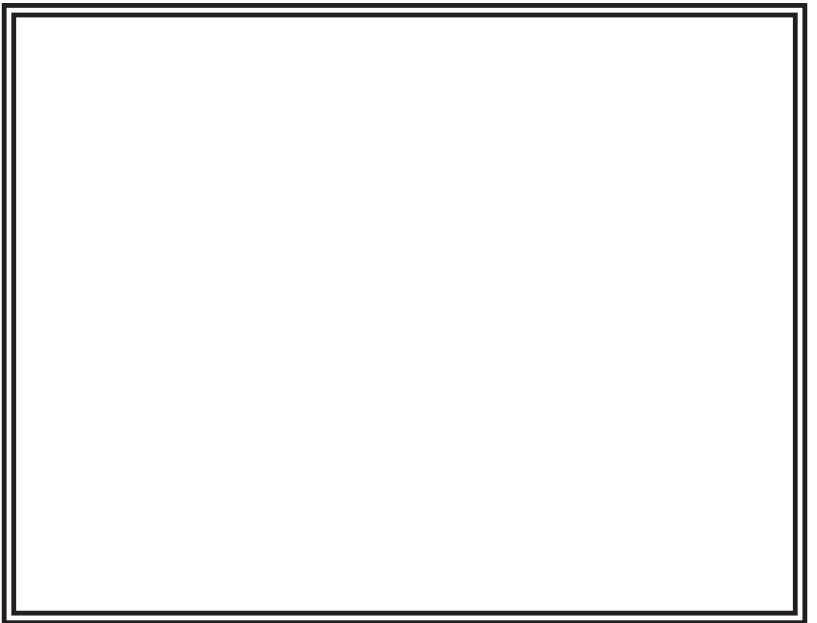
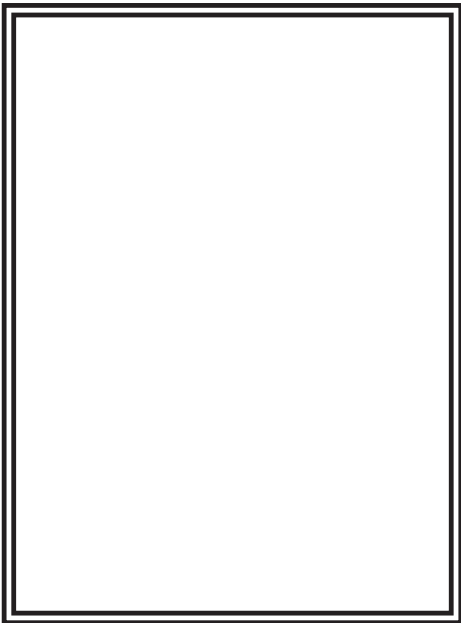
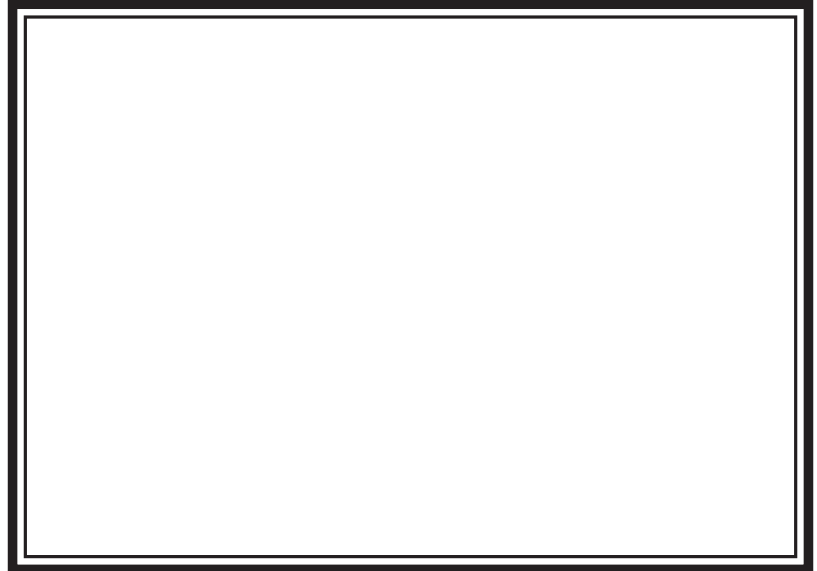
MAYA MAKES A MESS ACTIVITY SHEET

Name: _____

Date: _____

Draw a short comic that uses a large panel to show a situation and small panels to show your character's facial expressions or funny details that we might miss while looking at the big picture.

Example:



MAYA Makes a Mess

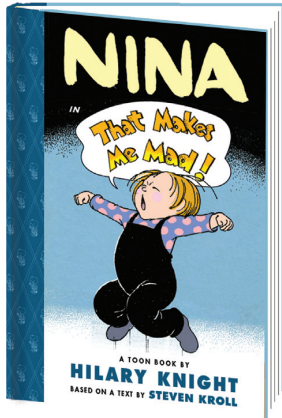
ISBN: 978-1-935179-17-7, \$12.95

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TOON BOOKS ALL LEVEL 2 LESSON PLANS pg. 34

FOR VISUAL READERS
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NINA in “That Makes Me Mad!”

by Hilary Knight

based on a text by Steven Kroll

Hardcover: 978-1-935179-10-8

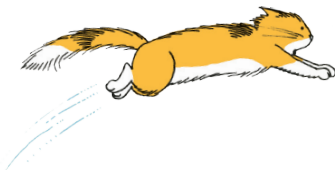
SUBMITTED BY J.D. HO

AUTHOR AND CHILDREN’S BOOK REVIEWER

Lexile Level = GN 160

Guided Reading Level = J

Overview	Legendary illustrator Hilary Knight’s “Nina” runs the gamut of dramatic emotions, from frustration to joy. Young readers will love identifying with the heroine in each sticky situation.
Subject	English Language Arts
Grade Level	1-2
Objectives	Students will improve their reading comprehension by learning to use visual context clues to understand changes in the characters.
Before Reading	Do a picture walk through one of the stories, observing the details (such as facial expressions and movements of the characters) in each panel and describing what is going on. What are some things that make you mad?
During Reading	<p>Discuss how we can track the changes in Nina’s emotions as each story progresses. What are the various visual cues that tell us how she is feeling?</p> <p>For all of the stories, compare Nina’s facial expressions in the first panel and the last panel. How are they different? In a story such as “When I need to stay up late and you say it’s bedtime . . . , (pg. 28)” the panels look very much the same. How do Nina’s facial expressions show us the progression of the narrative?</p> <p>For “When I do something nice and no one cares . . . (pg. 18)”: Compare and contrast the first and last panels. What is different between the two? Look at the way words appear on the page. How do we know that Nina is yelling in the last panel? How do capital letters and the size of the text tell us how to read? Why does Nina have three faces in the middle panels? What does that tell us about how she feels?</p> <p>What other things in the illustrations show us the progress of the narrative and Nina’s emotions? In “When you get mad at me and I didn’t do it . . . (pg. 8),” what is going on with the bathwater during the story? How does the state of Nina’s clothing correspond with how she’s feeling in “When I try and it doesn’t work . . . (pg. 14)”?</p>
After Reading:	<p>1. Activity sheet: Faces from the stories. Have students write what emotion the character (including the cat!) is showing.</p> <p>2. Have students make their own two-panel comic showing a situation that made them mad. In the first picture, students will show how everything looked BEFORE getting mad. In the second picture, students will show how things looked AFTERWARDS. Make sure students use facial expressions and the surroundings to show their emotions. Have them tell you what happened between the two illustrations.</p>



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TOON BOOKS ALL LEVEL 2 LESSON PLANS pg. 35

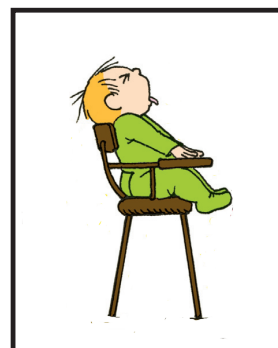
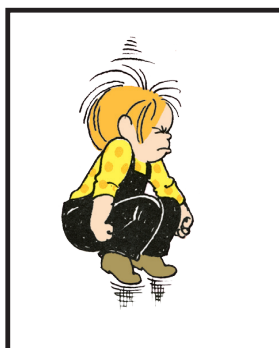
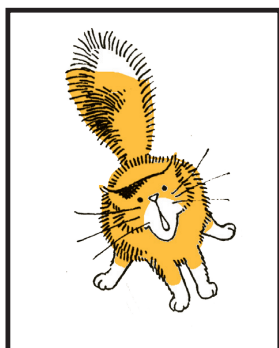
NINA IN "THAT MAKES ME MAD!" ACTIVITY SHEET

Name: _____

Date: _____

WHAT EMOTIONS ARE THE CHARACTERS SHOWING?

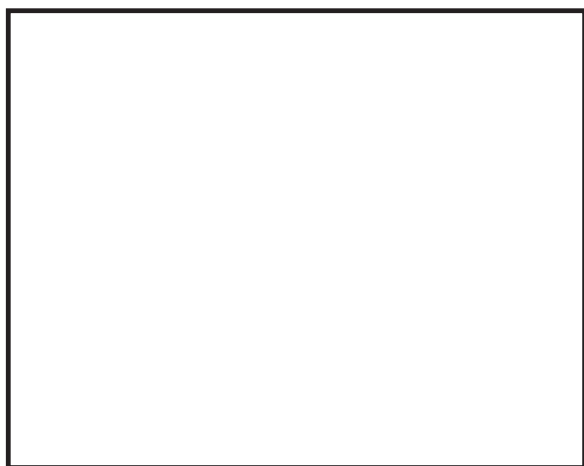
Write the emotions (ex. sad, happy, scared) that the characters are feeling in the lines below.



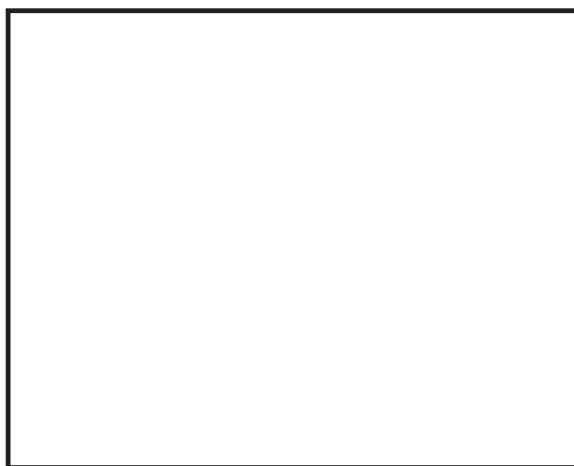
CREATE YOUR OWN COMIC

Make your own two-panel comic showing a situation that made you mad. In the first picture, show how everything looked BEFORE you were mad. In the second picture, show how things looked AFTERWARDS. Be sure to use facial expressions and the surroundings to show your emotions!

BEFORE GETTING MAD!



AFTER GETTING MAD!



FOR VISUAL READERS
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NINA in
"That Makes Me Mad!"
ISBN: 978-1-935179-10-8, \$12.95)

FOR VISUAL READERS
TOON BOOKS[®]

The Big Wet Balloon

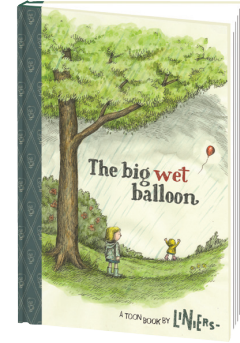
by Liniers

Hardcover ISBN: 978-1-9351-7932-0

Guided Reading Level = J

Lexile Level = GN 190

by Alexa Rosselli



ELA COMMON CORE STANDARDS

KEY IDEAS AND DETAILS	
What is Matilda trying to teach Clemmie? What things does Matilda do to teach Clemmie that rain is fun?	RL.1.1, RL.2.1
What happens to the red balloon? What is the message of this story?	RL.1.2, RL.2.2
Why does Matilda release the balloon? Why does this make Clemmie upset? What things does Matilda do that show she is Clemmie's older sister?	RL.1.3, RL.2.3

INTEGRATION OF KNOWLEDGE AND IDEAS	
Look for the teddy bear Sanchez. When do you spot him in the story? Where does he go? What do the girls do with him? In the middle of page 9, Matilda tells Clemmie "Don't worry!" Explain how the three panels above show us Clemmie is worried.	RL.1.7, RL.2.7
On page 24, Matilda says they have to give something COLORFUL to the rainbow. Why do they have to give something colorful? Look at the illustration of that panel. On page 8, why does Matilda say there breakfast is better? How can it be better if it is the same?	RL.1.8, RL.2.8
On page 23, the girls do a number of activities together. Identify differences in how Matilda and Clemmie do each thing. On pages 12 and 13, Matilda and Clemmie step out into the rain for the first time. How does each girl react? How are their reactions different?	RL.1.9, RL.2.9

CRAFT AND STRUCTURE	
Starting on page 6, how do we know Saturday is important? How does Matilda want Clemmie to feel about the weekend? On pages 9 and 10, Clemmie does not know at first what rubber boots are? How can we tell she is confused? Why does she grab the balloon instead of boots, and the duckie instead of rubber boots?	RL.1.4, RL.2.4
On page 22, Matilda tells Clemmie that when clouds crash together, rain EXPLODES from them? Is this true? Why does she explain it that way? Look at the bottom two panels on that page to judge Matilda's explanation. How much time passes in this story? Look at the beginning and the end. What happens between pages 7 and 8? Between pages 11 and 12? Between pages 28 and 29? How can we tell what happens between these pages?	RL.1.5, RL.2.5
Clemmie is a character who doesn't say very much, but we get a strong sense of how she feels. Choose a scene with Clemmie and explain how we know what she feels. Look at page 20. Explain what Clemmie is doing in each panel and why she is doing that.	RL.1.6, RL.2.6

SPEAKING AND LISTENING / WRITING	
Ask students to recount their favorite part of the story in partners. Have one student describe the story and the setting, and have the other student draw it based on their description. Then have students present these to the class.	SL.1.2, SL.1.3, SL.1.4, SL.1.5, SL.1.6 SL.2.1, SL.2.3, SL.2.4, SL.2.6
Have students write or draw about something they learned by playing with their siblings or friends. Be sure they recount what happened and what they learned. Have students share their stories with others.	W.1.2, W.2.2, W.1.3, W.2.3 W.1.5, W.2.5, W.1.8, W.2.8

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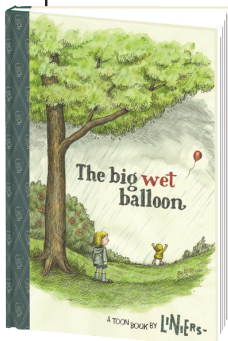
FOR VISUAL READERS
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Lesson Plan for *The Big Wet Balloon*
 by Liniers

BY ALEXA ROSSELLI

Overview	The Big Wet Balloon is a story about two young sisters on a rainy Saturday. As you will see when you read, the fact that this two girls are sisters is an essential part of this story. In this lesson, you will look closely at all the details of these sisters' relationship, and reflect on how that shapes the story.
Subject	English Language Arts
Grade Level	K-2nd grade
Suggested Time	45 minutes
Materials	Pens, pencils, notebook paper.
Objectives	Students will discuss Character relationships with the class and with partners, participate in an interactive read aloud, and do an independent writing exercise.
Before Reading:	<p>But if they were not sisters, they could still have a close relationship. Many books feature more than one main character, or supporting characters that help the main character out. Think aloud with your students: What are some other stories that you know with multiple characters? How do those characters relate to each other? How does their relationship impact the story?</p> <p>Often, stories revolve around character relationships. If two characters do not like each other at the beginning, they may grow to like each other by the end. Disagreements can be resolved. The circumstances that two characters encounter in a story may change or strengthen their relationship somehow.</p>
Reading:	<p>As you read aloud, draw attention to the relationship between Clemmie and Matilda. Here are some specific spots to focus on:</p> <p>Starting on page 6, how do we know Saturday is important? How does Matilda want Clemmie to feel about the weekend? On pages 12 and 13, Matilda and Clemmie step out into the rain for the first time. How does each girl react? How are their reactions different? Clemmie is a character who doesn't say very much, but we get a strong sense of how she feels. Choose a scene with Clemmie and explain how we know what she feels. Look at page 20. Explain what Clemmie is doing in each panel and why she is doing that. On page 23, the girls do a number of activities together. Identify differences in how Matilda and Clemmie do each thing.</p> <p>When you finish reading, invite students to reflect on Matilda and Clemmie's relationship. Here are some questions to ask: What things does Matilda do that show she is Clemmie's older sister? What is Matilda trying to teach Clemmie? What things does Matilda do to teach Clemmie that rain is fun? Do you have a sibling? How are Clemmie and Matilda similar to you and your sibling?</p>
Performance	<p>When you are finished reading and discussing the book <i>The Big Wet Balloon</i>, you are going to have your students do a writing exercise. Make sure they all have paper and writing materials.</p> <p>Have your students write a few sentences about character relationships. Pick your favorite pair or group of characters. Why do you like these characters? Do they work together to do something? Does their relationship ever change? What are some of the ways characters can relate to each other? How are these similar or dissimilar to relationships they have with people in their own lives?</p>

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The Big Wet Balloon
 by Liniers

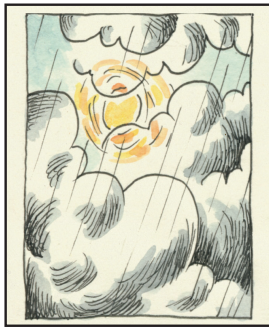
Hardcover ISBN: 978-1-935179-32-0
 Guided Reading Level = J
 Lexile Level = GN 190



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THE BIG WET BALLOON ACTIVITY SHEET

Matilda is excited to teach Clemmie the joys of a rainy Saturday. Using clues in the pictures and your memory of the story, put the panels in the right order. Cut them out and line them up in the right order, or number the images on this page.



The Big Wet Balloon
Hardcover ISBN: 978-1-935179-32-0
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FOR VISUAL READERS
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Lesson Plan:

The making of a legend

The Great Antonio

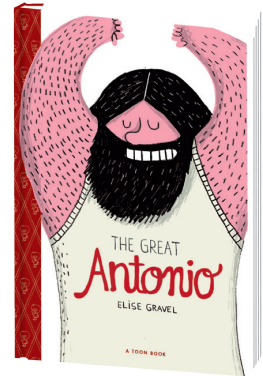
by Elise Gravel

TOON Books Level 2 – Grades 1-3

Questions and activities by

Ala Lee, TOON Books Educational Outreach

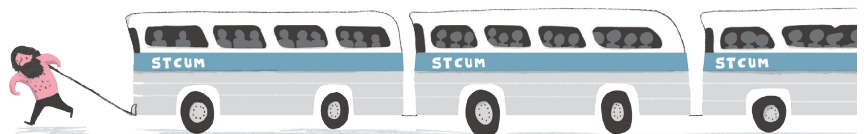
THE GREAT ANTONIO
 by Elise Gravel
 TOON Books Level 2
 Guided Reading Level = M
 Lexile Level = 510L
 Hardcover 978-1-943145-08-9

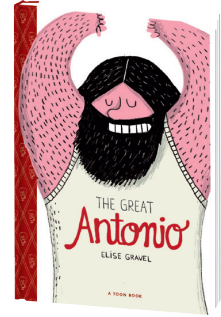


Overview	Blending reality and fiction, The Great Antonio provides a fantastical account of an outsider who made a place for himself. Antonio has braids down to his knees, can wrestle with bears, and lived on the street. This story teaches us to celebrate everyone regardless of how they appear at first glance.
Subject	English Language Arts
Grade Level	1st – 3rd Grade
Objectives	Students will improve research skills. They will become familiarized with the elements of a biography and will produce their own one-page autobiography.
Before Reading	Introduce the biography and autobiography genre to students. Explain how the facts about a person’s life are composed into a detailed story. Talk about how biographies paint a complete picture of a person’s life by describing their childhood, adulthood, and accomplishments. Have students think about the kind of information they would want to learn from a person’s biography.
During Reading	Draw attention to the type of information given about Antonio- Where was he born? How much did he weigh? How did he use his braids? Point out speculative words like “maybe” and “may have.”
After Reading	Discuss why the author chose Antonio as her subject (see the “About the Author” page at the back of the book.) Have students determine whether each statement about Antonio is fact, exaggeration, speculation, or fantasy. Distribute the cartoon activity sheet. Have students share interesting facts about themselves such as things they like or feel they are good at. Discuss whether you will allow factual or funny answers and how those also provide information about a person. Discuss the relationship of humor and truth. Point out that comics can be a good way to sum up information and have students draw and write a portrait of themselves on the activity sheet.

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THE GREAT ANTONIO
 by Elise Gravel
 TOON Books Level 2
 Guided Reading Level = M
 Lexile Level = 510L
 Hardcover ISBN: 978-1-943145-08-9

Lesson Plan:

The making of a legend

The Great Antonio

by Elise Gravel
 TOON Books Level 2 – Grades 1-3

Questions and activities by
 Ala Lee, TOON Books Educational Outreach

ELA COMMON CORE STANDARDS (GRADES 1-3)

KEY IDEAS AND DETAILS	
What makes Antonio great? Have students list Antonio's abilities. Ask them to describe his personality.	RL.1.1, RL.2.1, RL.3.1
What kind of information is given about Antonio? Divide students into three groups. Have the first group retell Antonio's childhood, the second group his adulthood years as a wrestler, and the third group his final years by the donut shop.	RL.1.2, RL.2.2, RL.3.3
Discuss how <i>The Great Antonio</i> fits into the biography genre. Explain the characteristics of a biography and why they are written.	RL.1.3, RL.2.3, RL.3.3

CRAFT AND STRUCTURE	
Explain "exaggeration" and have students find parts of the story that they think are exaggerated. Ask students to consider why the author sometimes uses exaggeration and fantasy to tell Antonio's story.	RL.1.4, RL.2.4, RL.3.4
What kind of adjectives are used to describe Antonio? Ask students to think of more adjectives they would use to describe Antonio.	RL.1.4, RL.2.4, RL.3.4
Ask students why they think the author chose to make certain words larger and visually different compared to the main text. Explain emphasis and the different ways that words can be emphasized (underlining, bold, italics, all capital letters).	RL.1.6, RL.2.6, RL.3.6

INTEGRATION OF KNOWLEDGE AND IDEAS	
In the "About the Author" page, the author says she is interested in strange and unusual people. Ask students to think about why the author and the people of Montreal still loved and accepted Antonio despite his unusual qualities.	RL.1.7, RL.2.7, RL.3.7
Have students read the story of Hercules. Discuss the similarities between Antonio and Hercules. How does having great physical strength affect the lives of both of these characters? Do they have weaknesses in other areas? Ask students to think of other stories with characters that are very strong (ex. Superman).	RL.1.9, RL.2.9, RL.3.9

SPEAKING AND LISTENING / WRITING	
Antonio is very proud of his physical strength. Ask students to share a quality about themselves they are proud of. Aside from some of his accomplishments, not much is known about Antonio. Have students think of questions they would ask Antonio to get to know him better.	SL.1.1, SL.1.4, SL.2.1, SL.2.4, SL.3.1, SL.3.4,
Distribute the cartoon activity sheet. Have students share interesting facts about themselves. Discuss whether you will allow fantastical or funny answers and how those can also provide information about a person. Discuss the relationship of humor and truth. Point out that comics can be a good way to sum up information, and have students draw and write a portrait of themselves on the activity sheet.	W.1.1, W.1.2, W.1.8, W.2.1, W.2.2, W.2.8 W.3.1, W.3.2, W.3.8

THE WORLD OF

← your name

I am **GREAT** at _____

YOU CAN ALSO CALL ME _____
nickname

Where I'm from _____

AGE: _____

SOME THINGS I LIKE: _____

1. _____

2. _____

3. _____

my favorite animal _____

someday I want to... _____

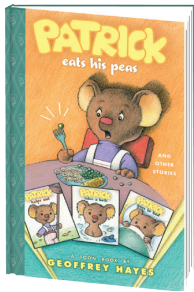
my favorite COLOR _____

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THE GREAT ANTONIO
by Elise Gravel
TOON Books Level 2
Guided Reading Level = M
Lexile Level = 510L
Hardcover 978-1-943145-08-9

FOR VISUAL READERS
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**Patrick Eats His Peas
 And Other Stories**
 by Geoffrey Hayes

Hardcover ISBN: 978-1-935179-34-4
 Guided Reading Level = K
 Lexile Level = GN 160



by Alexa Rosselli
 Educational Outreach
 mail@toon-books.com

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ELA COMMON CORE STANDARDS

KEY IDEAS AND DETAILS	
How would you describe Patrick? Give examples of how he responds to his parents in each story.	RL.1.1, RL.2.1
Where does each story occur? What time of day is it in each story?	
Read <i>Patrick Goes to Bed</i> aloud to students. Why doesn't Patrick want to go to bed? What happens on page 29 that helps him do this?	RL.1.2, RL.2.2
There are four Patrick stories in this book. What makes these stories similar? How does Patrick respond to his parents and rules?	RL.1.3, RL.2.3
Patrick gets over his fear of the dark by helping Happy Joe deal with it. What things does Patrick say to Joe? How does this help Patrick?	

INTEGRATION OF KNOWLEDGE AND IDEAS	
On pages 19, 20 and 21, Patrick's mom speaks to him. How can we tell she is in a different room than Patrick? Look at the words and speech balloons.	RL.1.7, RL.2.7
On pages 8 and 9, what happens to Patrick's peas? What do we know that his mom doesn't know? How do we know this?	
In <i>Patrick Helps Out</i> Patrick offers to help both his mom and his dad. How are their reactions similar? Why does mom react slightly differently on page 17?	RL.1.9, RL.2.9
In both <i>Takes a Bath</i> and <i>Goes to Bed</i> , Patrick struggles against bath and bedtime. Have students point out how the author communicates Patrick's feelings.	

CRAFT AND STRUCTURE	
On pages 6-7, Patrick doesn't want to eat his peas. What things does he do and say to avoid this?	RL.1.4, RL.2.4
On p. 7 Patrick sings a song about peas, to which his mom responds, "Act you age." Why does the song cause her to say this?	
On page 14, Patrick's Dad shows Patrick the weeds. Can you tell from this what weeds are? Are flowers weeds?	RL.1.5, RI.1.5, RL.2.5
<i>Patrick Takes a Bath</i> begins and ends with a picture of the bathroom door. What happens between these pictures? How does Patrick's feelings about bathing change between them?	
On page 15, someone says, "Are people flowers?" Who says this and why do they say it? Explain what the picture shows.	RL.1.6, RL.2.6
In the top right panel on page 11, there are two balloons. Which one is spoken and which one isn't? How can we tell? Why doesn't Patrick's mom speak aloud?	

SPEAKING AND LISTENING / WRITING	
Have students retell any of the stories in the book, using their own words and pictures. Make students notice how comics convey lots of information in the pictures.	SL.1.2, SL.1.3, SL.1.4, SL.1.6 SL.2.1, SL.2.3, SL.2.4, SL.2.6
Have students explain which Patrick story is their favorite and why. Have them rewrite the story inserting themselves in Patrick's place, detailing what they would do the same or differently.	W.1.2, W.2.2, W.1.3, W.2.3, W.1.5, W.2.5
Have students exchange their ideas and comment on each others work. Allow them the opportunity to revise their work afterwards.	

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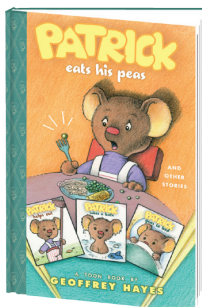
FOR VISUAL READERS
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Lesson Plan for *Patrick Eats His Peas and Other Stories*
 by Geoffrey Hayes

BY ALEXA ROSSELLI

Overview	Patrick Eats His Peas is book composed of four short stories featuring the same main character. This provides a good opportunity for students to discover and discuss what makes one story better than another (in their opinion). You will read the stories as a class, then students will participate in writing and discussion activities.
Subject	English Language Arts
Grade Level	K-2nd grade
Suggested Time	45 minutes
Materials	Pens, pencils, notebook paper.
Objectives	Students will discuss character relationships with the class and with partners, participate in an interactive read aloud, and do an independent writing exercise.
Before Reading:	<p>Begin by doing a picture walk of <i>Patrick Eats His Peas and Other Stories</i>. Show students how this book is comprised of four separate stories. All of the stories share the same main character, Patrick Bear, but the other characters and the settings change.</p> <p>Explain to students that these stories were not originally comics, but were standard picture books that were recently adapted to be made into comics. Review what the differences between comics and picture books (use of balloons for texts and captions for text, panels, etc.) Poll students to see how many of them like comics, or even prefer them to regular picture books. Record these numbers on the white board. We will revisit them later.</p>
Reading:	<p>Read aloud each story of <i>Patrick Eats His Peas and Other Stories</i>. Pause between stories to ask students what they thought of the story. Do they like Patrick Bear? Do they relate to any of these tales? For example, are there any foods your students don't like that their parents make them eat? Are there any things they aren't allowed to help doing? Do they enjoy causing trouble?</p> <p>Today is all about getting your students to express their opinions. Are there particular moments in the stories that they like best? For example, I love it when Patrick torpedoes in the bathtub, making a giant splash. And I love how Patrick asks his dad, "Are people flowers?" on page 15. What are your students' favorite moments? Do these remind them of moments in their own lives?</p>
Performance	<p>In a few sentences, have students explain which Patrick story is their favorite and why. If they were in Patrick's place, what would they do differently? Have they had similar moments in their own lives? If so, write about it.</p> <p>Have students exchange their work and comment on each others work. Allow them the opportunity to revise their work afterwards.</p> <p>Then, recap the class with a final discussion. Having read all these stories, how many students like comics now? Do any like them more than picture books? Why do they like or not like comics?</p>

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*Patrick Eats His Peas
 And Other Stories*
 by Geoffrey Hayes

Hardcover ISBN: 978-1-935179-34-4
 Guided Reading Level = K
 Lexile Level = GN 160

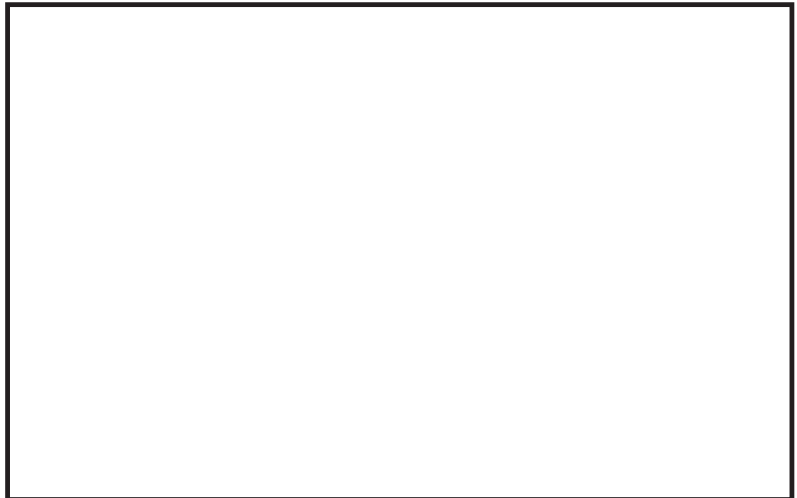
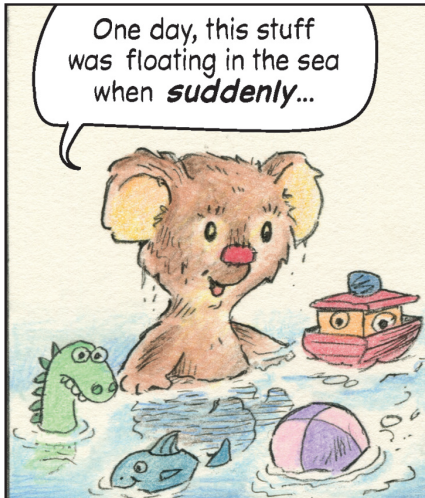


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FOR VISUAL READERS
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PATRICK EATS HIS PEAS ACTIVITY SHEET

Patrick the teddy bear causes lots of trouble. In each story in this book, he finds new tricks to play on his parents or people walking by. Looking at the preceding panels, imagine what sorts of mischief Patrick might cause. Draw your scenes in the blank panels.



Patrick Eats His Peas and Other Stories
Hardcover ISBN: 978-1-935179-34-4



FOR VISUAL READERS
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Lesson Plan for *Patrick in a Teddy Bear's Picnic and Other Stories*

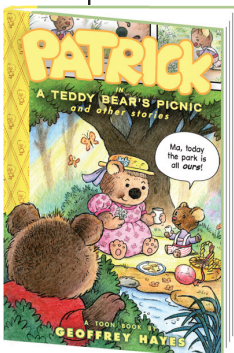
by Geoffrey Hayes

SUBMITTED BY J.D. HO

AUTHOR AND CHILDREN'S BOOK REVIEWER

Overview	As a collection of comic-book stories for easy readers, "Patrick in 'A Teddy Bear's Picnic'" by Geoffrey Hayes provides the visual clues that emerging readers need to master the "Z" reading pattern (left to right, top to bottom)
Subject	English Language Arts
Grade Level	1-2
Suggested Time	45 minutes
Materials	Pens, pencils, notebook paper.
Objectives	Students will improve their reading comprehension by learning to use visual context clues and text features to understand the story's progression.
Before Reading:	Preview the book and discuss how it looks different from other books you've read. What visual information can you use to tell you how to read? How will we know when to turn the page?
Reading:	<p>Draw attention to directionality in the panels. How can you tell when characters are moving in a certain direction? What does it mean when a character runs to the left as opposed to the right?</p> <p>The art often provides cues that propel the story forward and make us want to turn the page. For instance, in the bottom right corner of many spreads, Patrick is moving off to the right, as if he's walking to the next page (i.e. pg. 7). Are there other cues? What about the bird at the bottom of p. 23? What about the direction the characters are facing (i.e. pg. 13)? What happens if a character isn't moving to the right at the bottom of the page (such as on p. 11)? Does that make you pause? Is the moment more dramatic?</p> <p>On page 5, the bird is looking downward, prompting the reader to look below as well, where the characters are interacting with each other. What other such visual clues are provided throughout the book?</p>
After Reading:	<p>Talk about how to read pages with one background where the character appears multiple times -- i.e. pages 13 and 17. The figures that appear in the top left and the bottom right provide a definite beginning and end. As with paneled pages, the action moves from left to right and top to bottom in a kind of Z shape. How do the word balloons help us read in the correct order?</p> <p>Activity sheet: Within 3 panels, have students make a drawing in which they show themselves doing something step by step.</p>

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*Patrick in a Teddy Bear's Picnic
 And Other Stories*
 by Geoffrey Hayes

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 Guided Reading Level = J
 Lexile Level = K



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PATRICK IN "A TEDDY BEAR'S PICNIC" ACTIVITY SHEET
MAKE YOUR OWN COMIC!

Name: _____ Date: _____

Draw a comic in which you show yourself doing something step by step.

EX:

BEGINNING MIDDLE END



Now it's your turn:

BEGINNING

MIDDLE

END

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PATRICK in
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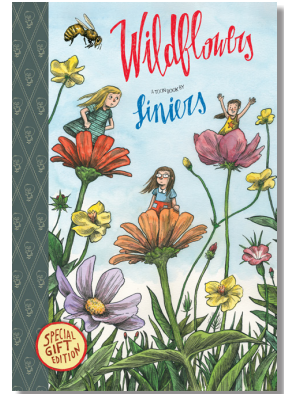
Wildflowers

by Liniers

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

Richard Kutner, New York, NY.

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CCSS-aligned Guided Reading Lesson Plan

Standards indicated for grades 2-4

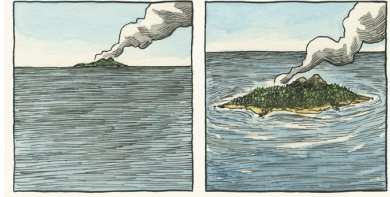
Overview	Through imaginative play, three sisters are transported to an island where they make unusual discoveries and have an exciting adventure.
Subject	Language Arts, Creative Thinking, Developing Imagination
Grade Level	2-4
Suggested Time	45 minutes; may be extended into a mini-unit (see activities 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?

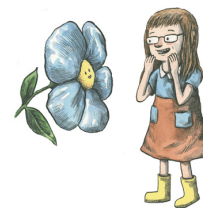


RL.2.1, RL.2.3,
RL.3.1, RL.3.3,
RL.3.6, RL.3.7,
RL.4.1, RL.4.3,
RL.4.7

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>