TOON BOOKS
Award-Winning Early Readers

LEVEL 1
Young readers...

LEVEL 2
TOON into reading...

LEVEL 3
TOON BOOKS make reading FUN!

FREE TEACHERS’ RESOURCES
LEVEL ONE: K-1

**Jack and the Box** by Art Spiegelman  
Lexile Level = GN 100; Guided Reading Level = G; Reading Recovery Level = 11-12  
Students narrate a story by providing exposition and transitions for events conveyed visually throughout the book.

**Little Mouse** by Jeff Smith  
Lexile Level = 160; Guided Reading Level = F; Reading Recovery Level = 9-10  
Students build vocabulary by expanding their facilities with high-frequency transition words used in recounting a chain-of-events narrative through practice and oral recitation.

**Silly Lilly and the Four Seasons** by Agnès Rosenstiehl  
Lexile Level = BR; Guided Reading Level = E; Reading Recovery Level = 7-8  
Students will make predictions, identify vocabulary, and learn about the comic format.

LEVEL TWO: GRADES 1-2

**Luke on the Loose** by Harry Bliss  
Lexile Level = GN 170; Guided Reading Level = J; Reading Recovery Level = 17  
**READERS THEATER:** students develop fluency (including tone, pitch, and volume) as they read, rehearse, and perform.

**Stinky** by Eleanor Davis  
Lexile Level = GN 170; Guided Reading Level = J; Reading Recovery Level = 17  
Students will improve their reading fluency by using visual clues and text features to read with greater expression.

**Benny and Penny in Just Pretend** by Geoffrey Hayes  
Lexile Level = GN 90; Guided Reading Level = G; Reading Recovery Level = 11-12  
Students learn to identify the parts of a comic as text features (speech balloon, thought balloon, sound effect, etc.)

**Benny and Penny in the Big No-No!** by Geoffrey Hayes  
Lexile Level = GN 30; Guided Reading Level = H; Reading Recovery Level = 13-14  
Students practice making inferences about fictional characters and identify supporting evidence for their inferences.

**Benny and Penny in the Toy Breaker** by Geoffrey Hayes  
Lexile Level = BR; Guided Reading Level = H;  
Students hone prewriting skills by recounting and sequencing events and build on their grasp of story structure to create a personal narrative.

LEVEL THREE: GRADES 2-3

**Otto’s Orange Day** by Frank Cammuso and Jay Lynch  
Lexile Level = GN 230; Guided Reading Level = J; Reading Recovery Level = 17  
Students will practice teambuilding and learn to value the similarities and differences among diverse student populations through a self-portrait.

**MO and JO: Fighting Together Forever** by Dean Haspiel and Jay Lynch  
Lexile Level = GN 240; Guided Reading Level = L; Reading Recovery Level = 17  
Students learn to identify conflicts and problems in a plot, and see how solutions can create new problems and move the plot forward.

**Zig and Wikki in Something Ate My Homework** by Nadja Spiegelman and Trade Loeffler  
Lexile Level = GN 230 Guided Reading Level = K  
Students will use a combination of research results, fiction narrative, art and presentation software to create an electronic picture book that combines fiction and nonfiction.
EASY TO READ COMICS

TOON BOOKS

LEVEL 1

Young readers...

Publishers Weekly’s Best
Children’s Picture Books of 2008

The White Ravens 2009

Bank Street College of Education’s
Best Children’s Books of the Year

Theodore Seuss Geisel Honor Book

School Library Journal
Best Comics for Kids 2009

Junior Library Guild Selection

Publishers Weekly’s Best
Children’s Picture Books of 2008

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WWW.TOON-BOOKS.COM

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Lesson Plan for
Jack and the Box
by Art Spiegelman

Overview
Narrative boxes are completely absent from *Jack and the Box*, allowing emergent readers to focus on the visual storytelling and dialogue. Students are given the opportunity to act as narrator while developing visual literacy and speaking skills.

<table>
<thead>
<tr>
<th>Subject</th>
<th>English Language Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade Level</td>
<td>1</td>
</tr>
<tr>
<td>Suggested Time</td>
<td>45 minutes</td>
</tr>
<tr>
<td>Objectives</td>
<td>Students will verbally narrate a story by providing exposition and transitions that both connect and describe events that are conveyed in mostly visual terms.</td>
</tr>
</tbody>
</table>

Before Reading
Preview the book with students, drawing attention to the graphic format. You may even want to make explicit *Jack and the Box*’s lack of non-dialogue text by contrasting it with another book (graphic or not) in a side-by-side manner. Explain to students that they themselves will be able to act as the storyteller or narrator. Model the process by using the splash page and saying, “If I were telling this story, I could say, ‘One day when they were all at home, Jack’s parents surprised him with a present…’”

During Reading
Allow students time to read each page silently, clarifying content as needed. Then invite them to narrate what might usually be found in opening panel captions (or remain outside quotation marks in a prose story). Throughout, encourage students to listen closely to what their peer narrators say. Would they change anything in the description of the event or the transition between events? If so, give them the opportunity to provide an alternate narration.

After Reading
Conclude by having students summarize the story and by answering any final questions they might have. Then distribute the activity sheet for assessment and reinforcement.

*Jack and the Box*  
by Art Spiegelman  
(RAW Junior/TOON Books,  
ISBN: 979-0-9799238-3-8, $12.95)  

*Lexile Level = GN 100  
Guided Reading Level = G  
Reading Recovery Level = 11-12*
In what order do these events take place in the story? Write the number 1 next to the first thing that happens, and 2, 3, and 4 next to the others in the correct order.

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

Jack and the Box
(RAW Junior/TOON Books,
ISBN: 979-0-9799238-3-8, $12.95)
Lesson Plan for *Little Mouse Gets Ready*
by Jeff Smith

**Overview**
Using visuals as prompts for the oral delivery of a first-person narrative can be a powerful way to build vocabulary and speaking skills. *Little Mouse Gets Ready*, which is essentially a graphic monologue, provides an ideal model for step-by-step/process structure and how visuals can support a speaker’s points.

**Subject**
English Language Arts

**Grade Level**
Kindergarten

**Suggested Time**
50-80 minutes (1-2 class periods)

**Materials**
Crayons, colored pencils, or other drawing implements

**Objectives**
Students will build vocabulary by reciting new and familiar words, especially transition words used frequently in chain-of-events narratives.

**Before Reading**
Complete the activity sheet yourself. Choose a process that children will be quick to grasp. You may want to transfer your four-panel strip to an overhead transparency or chalkboard.

Preview *Little Mouse Gets Ready* by using the cover and title to encourage students to predict what the story will be about. Draw attention to the panels and the word balloon, and use them as a springboard to invite students to share what they know about comics and how they tell stories.

**During Reading**
Explain the uniquely graphic aspects of story by showing how each panel illustrates a specific action. Point out that just as Little Mouse follows a series of steps to get ready, so the cartoonist Jeff Smith tells the story one step at a time. Ask them to identify the action in each panel, Little Mouse’s expression or feeling, and how this information connects to the panels that precede or follow.

As you read, write the following “order” words on the board: first, then, next, last, new, and almost. Also write the following “content” words and phrases: love, I can’t wait, have to, hard, and done. Have volunteers use the items in a similar context as it relates to their own lives. Estimated time for this section: 25-30 minutes.

**After Reading**
Share your four-panel strip that outlines the steps you take to “get ready” for an activity. Guide students to understand how you use “order” words to link the steps in sequence. Explain to the students that they will create similar “pictures that tell a story in steps.” Advise them to choose a simple topic with only a few steps. Emphasize that they should identify the four steps before actually drawing in each panel. Estimated time: 15-25 minutes.

Finally, have students use their personal narrative activity sheets to help present what they do to “get ready”. Review the vocabulary words listed on the board and explain how using them will help listeners follow their talks. Each presentation should take no more than one minute. Estimated time: 10-25 minutes.

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**Little Mouse Gets Ready**
by Jeff Smith

Lexile Level = 160
Guided Reading Level = F
Reading Recovery Level = 9-10
My Comic About Getting Ready

Name____________________________  Date____________________

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

This is what I do when I get ready to

1  Start Here

2

3

4  The End!

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Little Mouse Gets Ready
by Jeff Smith
(RAW Junior/TOON Books,
ISBN: 978-1-935179-01-6, $12.95)
Lesson Plan for *Silly Lilly and the Four Seasons*  
by Agnès Rosenstiehl

<table>
<thead>
<tr>
<th>Overview</th>
<th>Students will explore <em>Silly Lilly and the Four Seasons</em> by making predictions, identifying vocabulary, and learning about comic format.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject</td>
<td>Language Arts</td>
</tr>
<tr>
<td>Grade Level</td>
<td>First grade</td>
</tr>
</tbody>
</table>
| Objectives | Students will be able to:  
  • identify, compare, and contrast the four seasons  
  • use vocabulary words: you, see, one, let, and come  
  • compose sentences and stories using word building blocks |

### Before Reading
Gain background knowledge of each season by creating separate lists of activities, clothing, and weather (*example*: the leaves fall in autumn).

Conduct a picture walk of the comic you want the group to read. Focus on how this story is set up differently than the other stories they have read. Explain what a speech bubble does.

While doing the picture walk have the students predict what Lilly is doing. Then have them find that word in the speech bubble, by using the word’s first sound.

Have the students point out any word walls they know.

### During Reading
Focus on the word wall words for each individual story.

Set a purpose for reading by focusing on the structure of the text. This unusual layout can be compared to the layout of regular texts.

**For “Silly Lilly at the Park”**
Focus on the word wall word *you*. Identify the letters in the work and have the students practice saying the word. Then use dry erase boards to have the students practice writing the word.

**For “Silly Lilly at the Beach”**
Focus on the word wall word *see*. Have the students practice writing this word in isolation and in a simple sentence with the word wall word *you*.

**For “Silly Lilly and the Apples”**
Focus on the word wall word *one*. Again, have students practice writing this word. Create a simple sentence for them to write using all three focus word wall words.

**For “Silly Lilly Plays in the Snow”**
Focus on the word wall word *let*. Have students practice writing and saying this new word using dry erase boards and review other word wall words focused in this book.

**For “Silly Lilly and the Swing”**
Focus on the word wall word *come*. Continue practicing writing all word wall words in this book. Dictate simple sentences for the students to write using the word wall words.
<table>
<thead>
<tr>
<th>After Reading</th>
<th>Any of these activities can be used with any of the different season stories.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Copy a sentence from the story and cut it out into individual words. Have the students put the sentence back together and illustrate it using a speech bubble.</td>
</tr>
<tr>
<td></td>
<td>Have the students retell the story. Fold a piece of paper into fourths. Each student should also receive four sentences to put in order to retell the story. They are to put a sentence in each box of the paper, so the sentences are in order. Then they can illustrate each sentence. They can retell the story to a friend.</td>
</tr>
<tr>
<td></td>
<td>Choose one of the activities from the before reading list. Have the group work together to create another version of the story using an event from the list. Each student can create a cell for the story. Use speech bubbles and cell format for group version of the story.</td>
</tr>
<tr>
<td></td>
<td>Compare two different seasons using comparison circles. In each outer circle the student should draw what was different about the seasons, and write a sentence for their picture. In the inner circle the student should draw what is the same about the two seasons, and include a sentence for their picture.</td>
</tr>
<tr>
<td></td>
<td>Compare both spring season stories the same way two season stories were compared.</td>
</tr>
</tbody>
</table>

**Silly Lilly and the Four Seasons**  
by Agnès Rosenstiehl  
RAW Junior/TOON Books  
Hardcover: 978-0-9799238-1-4  
Paperback: 978-0-9799238-7-6

*Lexile Level = BR*  
*Guided Reading Level = E*  
*Reading Recovery Level = 7-8*
Directions: Choose two different seasons to compare and contrast using the comparison circles below. Write the name of the season you chose in the circles. In the outer circles, draw what makes the season different. In the inner circle, draw something you find in both seasons!

Name: ________________________________  Date: __________________

Silly Lilly and the Four Seasons
by Agnès Rosenstiehl
RAW Junior/TOON Books
Hardcover: 978-0-9799238-1-4
Paperback: 978-0-9799238-7-6

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EASY TO READ COMICS

TOON BOOKS

LEVEL 2

TOON into reading...

Junior Library Guild Selection
Best Comics for Kids 2009
School Library Journal

Booklist Top 10 Graphic Novels for Youth
Maryland Blue Crab Young Readers Honor Book

Theodor Seuss Geisel Honor Book
Booklist’s Notable Children’s Books 2009

Theodor Seuss Geisel Award Winner
Kirkus Reviews Best of 2009 Continuing Series

Junior Library Guild Selection

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# Overview
With its large cast of characters, fast-paced and engaging storyline, and low Lexile level, Harry Bliss’s *Luke on the Loose* represents an ideal way to introduce students, especially visual learners, to Readers Theatre.

<table>
<thead>
<tr>
<th>Subject</th>
<th>English Language Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade Level</td>
<td>1-2</td>
</tr>
<tr>
<td>Suggested Time</td>
<td>45 minutes (following an initial reading of the text); additional rehearsal time as needed; optional 15 minutes performance for an outside audience</td>
</tr>
<tr>
<td>Objectives</td>
<td>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.</td>
</tr>
<tr>
<td>Before Reading</td>
<td>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 <em>Luke on the Loose</em>’s speaking parts in order to cast your performance with an eye to class size, reading ability, and so on.</td>
</tr>
<tr>
<td>During Reading</td>
<td>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.” 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.</td>
</tr>
<tr>
<td>After Reading:</td>
<td>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. 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.</td>
</tr>
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</table>

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Overview

With its large cast of characters, fast-paced and engaging storyline, and low Lexile level, Harry Bliss's *Luke on the Loose* 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 *Luke on the Loose*’s speaking parts in order to cast your performance with an eye to class size, reading ability, and so on.

During Reading

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."

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.

After Reading:

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.

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.

**LUKE ON THE LOOSE**

by Harry Bliss

RAW Junior/TOON Books

Hardcover: 978-1-935179-00-9

Paperback: 978-1-935179-05-4

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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:
Lesson Plan for

*Stinky*

by Eleanor Davis

| Overview | When readers can grasp the emotions in dialogue effectively, their comprehension of other story elements increase as well. While graphic storytelling typically provides visual clues and text features that help readers identify characters’ feelings, *Stinky* is particularly rich with a variety of word balloons and sound effects that help guide expressive reading. |
| Subject | English Language Arts |
| Grade Level | 1-2 |
| Suggested Time | 45 minutes |
| Objectives | Students will improve their reading fluency by using visual clues and text features to read with greater expression. |
| Before Reading | Briefly review or teach graphica’s text features such as word balloons, thought bubbles and sound effects. Highlight the analogous ways that prose identifies speakers and dialogue (e.g., quotation marks, the word *said*, etc.). Have students share experiences of being the “new kid” or of welcoming a newcomer. Explore the 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 characters. |
| During Reading | 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. As volunteers take turns reading each page or spread aloud, support their expressiveness by explaining how text features suggest volume, intonation, pitch and emotion. You may want to invite students to re-read after you’ve coached them or have other students revisit the same passage to provide their take on it. Gradually provide fewer examples and allow the students to take over. |
| After Reading | Wrap up by having students complete the activity sheet or by assigning it as homework. If time permits, have students share their work with a partner. |

*Stinky*

by Eleanor Davis

RAW Junior/TOON Books

Hardcover: 979-0-9799238-4-5

Paperback: 978-1-935179-06-1

Lexile Level = GN 170
Guided Reading Level = J
Reading Recovery Level = 17
Draw a balloon around the words. Use a shape that matches what the speaker feels.

<table>
<thead>
<tr>
<th>Help me!</th>
<th>I love you!</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>We need to be very quiet...</th>
<th>I think monsters are in here.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Now write some words in Stinky's balloons. You can make up your own ideas, but make sure they have the right feelings.
Lesson Plan for *Benny and Penny in Just Pretend*  
by Geoffrey Hayes

Available for download at http://www.TOON-books.com

<table>
<thead>
<tr>
<th>Overview</th>
<th>Students will learn to identify text features used in comics.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject</td>
<td>Language Arts</td>
</tr>
<tr>
<td>Grade Level(s)</td>
<td>First and Second grade</td>
</tr>
<tr>
<td>Suggested Time</td>
<td>45 minutes</td>
</tr>
</tbody>
</table>
| Materials | *Benny and Penny* 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* |
| Objectives | Students will be able to:  
• identify the parts of a comic as text features  
• create a comic strip using text features |
| Lesson | Use the Text Feature worksheet to explain each part of a comic to the students.  
After reading *Benny and Penny* with your class, take a second look at the book to point out and identify the text features you have introduced. Have students complete worksheet by finding text features in images from the book.  
Copy pages 15 and 30 from *Benny and Penny* and have students work with a partner to identify the text features they see on the pages. Have students share with the class. |
| Follow Up Activity | Have students create a comic strip using some of the text features they have learned. |

*Benny and Penny in Just Pretend*  
by Geoffrey Hayes  
RAW Junior/TOON Books,  
Hardcover: 978-0-9799238-0-7  
Paperback: 978-0-9799238-6-9  

*Lexile Level = GN 90*  
*Guided Reading Level = G*  
*Reading Recovery Level = 11-12*
Benny and Penny Activity Sheet

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**

When a character speaks, his or her words are shown in a **speech balloon**. The tail of the balloon always points to his or her mouth.

**Thought Balloon**

When a character thinks silently, his or her thoughts are shown in a different balloon. 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 that is drawn to show a noise.

Beneath each picture from *Benny and Penny*, write all the text features you see! Then, make your own comic strip by drawing characters and writing what they are saying and thinking!

1. ____________________________  2. ____________________________  3. ____________________________
Lesson Plan for

**Benny and Penny** in

**THE BIG NO-NO!**

by Geoffrey Hayes

### 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 **Benny and Penny in The Big No-No!** can be used to support readers as they develop this skill and transfer it to all of their reading.

<table>
<thead>
<tr>
<th>Subject</th>
<th>English Language Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade Level</td>
<td>1-2</td>
</tr>
<tr>
<td>Suggested Time</td>
<td>45-60 minutes</td>
</tr>
<tr>
<td>Objectives</td>
<td>Students will practice making inferences about fictional characters; they will also identify supporting evidence (in either print or art) for their inferences.</td>
</tr>
</tbody>
</table>

**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 *Just Pretend*) 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.

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**MAKING INFERENCES ABOUT CHARACTERS**

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(Continued overleaf)
### 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 The Big No-No! 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!**


Lexile Level = GN 30  
Guided Reading Level = H  
Reading Recovery Level = 13-14  

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MAKING INFERENCES ABOUT CHARACTERS: WHAT’S GOING ON?

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

___________________________________________

___________________________________________

Page 22: Why does Penny look so shocked here?

____________________________________________

____________________________________________

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

___________________________________________

___________________________________________

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)
Lesson Plan for

**Benny and Penny** in

**THE TOY BREAKER**

by Geoffrey Hayes

**Overview**

Graphic novels such as *The Toy Breaker* 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 (next, finally) 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 *The Toy Breaker* 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: *Were other kids ever hesitant to let you play? Have you ever broken a toy or had a toy broken?* 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 *The Toy Breaker* 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).

(Continued overleaf)
### After Reading

Revisit the 3-panel sequence on p. 25. Ask students to describe the problem in the first panel (*Bo is stuck in the fence*), the actions taken in response (*Benny and Penny pull him, Melina pushes him*), and the ending that resolves it (*Bo is freed*). 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 *The Toy Breaker’s* plot in three panels that signal a beginning, middle, and end. (*Possible response: Bo steals Penny’s monkey; Monkey rips; Bo apologizes to Penny.*) 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: bully does something mean, teacher is told, bullying ends; toy breaks, Dad fixes, toy can be played with again.*) 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.

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.

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 *The Toy Breaker* 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.

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.

### Extension/Assessment (Optional)

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](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 “carTOON Maker Comics Lab”. You can use the work students produce to assess their fluency with the elements of visual narrative.
THE TOY BREAKER

Benny and Penny in
Benny and Penny in

BEGI N N I N G

Middle

End

Title of My Real-Life Story:
__________________________________________________________________________

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

Final Version □

Pencil Sketch/First Draft □

“Breakdowns” □

Date

Name

CREATE YOUR OWN COMIC: “It Really Happened To Me!”

TOON BOOKS.COM

WWW.TOON-BOOKS.COM

THE TOY BREAKER ACTIVITY SHEET

WWW.TOON-BOOKS.COM

For more information on the TOON books, check:

WWW.TOON-BOOKS.COM

TOON Books/Candlewick Press,

ISBN: 978-1-935179-07-8, $12.95

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TOON BOOKS

EASY TO READ COMICS

LEVEL 3

TOON BOOKS make reading FUN!

Booklist Top 10
Graphic Novels for Youth

Junior Library Guild
Selection

FREE DOWNLOADS AT
WWW.TOON-BOOKS.COM

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Lesson Plan for *Otto’s Orange Day*
by Frank Cammuso & Jay Lynch

**Overview**
Through a cross curricula lesson students will graph colors, predict outcomes, draw conclusions, summarize and utilize specific language using adjectives.  

*Otto’s Orange Day* is suitable for Back to School Week. Objectives would allow teambuilding, getting to know classmates’ favorite colors, and valuing the similarities and differences among diverse student populations through a self-portrait.

<table>
<thead>
<tr>
<th>Subject</th>
<th>Language Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade Level(s)</td>
<td>Second grade</td>
</tr>
</tbody>
</table>

**Objectives**
- Recognize the main idea or message of the text
- Retell the text or part of the text
- Summarize the text
- Identify personal connections to the text

**Materials**
*Otto’s Orange Day* by Frank Cammuso & Jay Lynch
Chart paper
Activity Sheet

**Introduction – Before Reading**
Introduce *Otto’s Orange Day* to the class. Lead a discussion related to title and illustration on front cover. Students should notice the genie and predict events that might occur in *Otto’s Orange Day*.

Before reading the story, collect data to determine each student’s favorite color. Distribute a sticky note to each student. Students record their name on the sticky note. On a piece of chart paper record a pictograph. (See example below.) Students place their sticky note on the pictograph to note their favorite color.

**During Reading**
**Chapter One: My Favorite Color!**

After reading chapter one, discuss and summarize events of *Otto’s Orange Day*. Using the class pictograph compare and contrast students’ favorite colors with Otto’s favorite colors. Assign students to meet in small groups with other students with similar favorite colors. Lead students in a discussion of positive and negative outcomes pertaining to their favorite color. They should answer the question, “What would happen if the entire world turned (insert color word)?” (See example below.)

<table>
<thead>
<tr>
<th>Our Favorite Colors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blue</td>
</tr>
<tr>
<td>Red</td>
</tr>
<tr>
<td>Yellow</td>
</tr>
<tr>
<td>Orange</td>
</tr>
<tr>
<td>Brown</td>
</tr>
<tr>
<td>Green</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>What would happen if the world turned ______?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Positive Outcomes</td>
</tr>
<tr>
<td>Negative Outcomes</td>
</tr>
</tbody>
</table>
### During Reading

**Chapter One: My Favorite Color!**

After reading Chapter One, discuss and summarize the events. Using the class pictograph compare and contrast students’ favorite colors with Otto’s favorite colors. Assign students to meet in small groups with other students with similar favorite colors. Ask, “What would happen if the entire world turned (insert color word)?” Lead students in a discussion of positive and negative outcomes pertaining to their favorite color.

**Chapter Two: Be Careful What You Wish For!**

Before reading Chapter Two, have students predict what might happen in Otto’s orange world.

After reading, discuss at least three of Otto’s negative outcomes or problems in an orange world.

Examples:

- Most foods did not look appetizing.
- Traffic lights were dangerous.
- Criminals could not be easily identified because they all had the same orange characteristics.
- Homes in the neighborhood were difficult to distinguish.
- It was difficult to locate toys in Otto’s bedroom.

Using a Venn Diagram help students compare positive and negative outcomes from their chart with positive and negative outcomes in Otto’s world in Chapter Two.

**Chapter Three: A New Wish**

Lead a discussion as to why Aunt Sally needed to purchase the lamp from Otto. The genie and Aunt Sally began a discussion on wording their wishes in a more specific way. Compare the illustrations between the all orange pages, all blue pages, and multi-color illustrations.

**Introduce adjectives as words that describe a noun. Adjectives can tell what kind, how many, or which one. An adjective usually comes before the word it describes.**

Students will create a self-portrait, and record adjectives to describe their personal appearance.

Students can then make a wish for this school year using specific language. See activity sheet.

---

**Otto’s Orange Day**

by Frank Cammuso & Jay Lynch

RAW Junior/TOON Books

Hardcover: 978-0-9799238-2-1
Paperback: 978-0-9799238-8-3

*Lexile Level = GN 230*
*Guided Reading Level = J*
*Reading Recovery Level = 17*
# My Self Portrait

<table>
<thead>
<tr>
<th>Adjectives that Describe Me</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td></td>
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<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>My wish for this school year</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<tr>
<td></td>
</tr>
<tr>
<td></td>
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<tr>
<td></td>
</tr>
</tbody>
</table>

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*Otto’s Orange Day*

by Frank Cammuso & Jay Lynch

RAW Junior/TOON Books
Hardcover: 978-0-9799238-2-1
Paperback: 978-0-9799238-8-3

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Lesson Plan for

MO and JO: Fighting Together Forever
by Dean Haspiel & Jay Lynch

<table>
<thead>
<tr>
<th>Overview</th>
<th>The continuous conflict-resolution dynamic between Mo and Jo and their conflict with a common antagonist provide many vivid examples of how authors engage readers and keep them invested in story outcomes.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject</td>
<td>English Language Arts</td>
</tr>
<tr>
<td>Grade Level</td>
<td>3-4</td>
</tr>
<tr>
<td>Suggested Time</td>
<td>45 minutes</td>
</tr>
<tr>
<td>Objectives</td>
<td>Students will identify conflicts and problems in a plot and explain how the solutions in turn create new problems that move a plot forward.</td>
</tr>
<tr>
<td>Before Reading</td>
<td>Review what students already know about plot. Introduce the concept of problems and conflict-driven dramatic structure. Clarify for students that the pleasurable anticipation of plot developments is the result of authors intentionally setting up conflicts that intrigue readers. In well-structured plots, the solution itself often leads to new problems. Have students provide examples of heroes and villains and summarize the various problems the former typically face. What inherent weaknesses do some superheroes have, and how do villains seek to exploit them? Invite students to share what they know about superhero groups. What kind of conflicts do they have internally?</td>
</tr>
<tr>
<td>During Reading</td>
<td>As students read silently, have them complete the activity sheet. Let them know that’s it all right to list additional problems or solutions in the organizer by including new boxes in each chain, connecting the three chains or continuing on the reverse side. If students are reading the story for the first time, consider having them pause after identifying a problem to make a prediction about how it will be resolved.</td>
</tr>
<tr>
<td>After Reading</td>
<td>Wrap up by revisiting the book’s subtitle, “Fighting Together Forever”—do the words take on a different meaning in the context of the story’s overall resolution?</td>
</tr>
</tbody>
</table>

MO and JO: Fighting Together Forever
by Dean Haspiel & Jay Lynch
(RAW Junior/TOON Books,
ISBN: 979-0-9799238-5-2, $12.95)
**Problem and Resolution Organizer**

As you read *Mo and Jo*, fill in the organizer below to show how problems in the plot are solved... and even how, in some cases, the solutions lead to new problems.

<table>
<thead>
<tr>
<th>Problem</th>
<th>Solution</th>
<th>New Problem?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo and Jo fight over the costume and rip it</td>
<td>Their mother decides to fix it</td>
<td></td>
</tr>
<tr>
<td>Page 12</td>
<td>Page 13</td>
<td>Page ____</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Problem</th>
<th>Solution</th>
<th>New Problem?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Page ____</td>
<td>Page ____</td>
<td>Page ____</td>
</tr>
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<th>Problem</th>
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</tr>
<tr>
<td>Page ____</td>
<td>Page ____</td>
<td>Page ____</td>
</tr>
</tbody>
</table>

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**MO and JO: Fighting Together Forever**

by Dean Haspiel & Jay Lynch  
(RAW Junior/TOON Books,  
ISBN: 979-0-9799238-5-2, $12.95)
Lesson Plan for

Zig and Wikki

in Something Ate My Homework

by Nadja Spiegelman and Trade Loeffler

<table>
<thead>
<tr>
<th>Overview</th>
<th>Students who love comics, drawing, technology, or all three, can use presentation software to adapt the format of this title to use in their own books that combine fiction and nonfiction.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject</td>
<td>Writing, Information Fluency, Technology and Art Extension</td>
</tr>
<tr>
<td>Standards</td>
<td>Visit <a href="http://www.toon-books.com/edustandards">www.toon-books.com/edustandards</a> for more details</td>
</tr>
<tr>
<td>Grade Level</td>
<td>Various Upper Elementary Grade Levels</td>
</tr>
<tr>
<td>Objectives</td>
<td>Students will use a combination of research results, fiction narrative, art and presentation software to create an electronic picture book that combines fiction and nonfiction.</td>
</tr>
<tr>
<td>Before Reading</td>
<td>As this project is more involved than a typical report or presentation, it may be best to present it as an enrichment activity to students who show a particular inclination to comics and/or technology.</td>
</tr>
<tr>
<td>After Reading</td>
<td>Follow with a discussion about graphic and text features. Brainstorm possibilities that the student(s) can use to adapt these features into a book of their own. A report on animals or volcanoes, for instance, could feature the student as the adventurer host of a mock documentary. Following the premise of Zig and Wikki more closely, aliens could have a misadventure with a skunk. I chose PowerPoint as the medium to construct the project because the students in my school become familiar with it by third grade. The major difference here is that they will not be using bullet points. The books are assembled from background images resized to fit an entire slide, scanned drawings, speech bubbles and text boxes. I tested it on one hard-to-motivate student. The project suddenly had him formulating search terms, thinking about information and meaning, formatting text and images and searching for ways for his text to make sense and be funny!</td>
</tr>
</tbody>
</table>

*Zig and Wikki*

*Something Ate My Homework*

TOON Books,

ISBN: 979-0-9799238-4-5, $12.95

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Lesson Plan for
*Zig and Wikki*
in *Something Are My Homework*
by Nadja Spiegelman and Trade Loeffler

**Overview**
This book provides a wonderful segue into investigations about animal diet, food chains and anatomical adaptations at various grade levels.

**Subject**
Science and Information Fluency

**Standards**
Visit [www.toon-books.com/edustandards](http://www.toon-books.com/edustandards) for more details

**Grade Level**
Fourth and fifth grade

**Objectives**
Students will verify facts regarding animal diet presented in *Zig and Wikki in Something Ate My Homework* and identify additional relevant information in order to construct a diagram of a food chain or a food web.

**Reading**
The manner of reading the title is entirely a matter of preference to the instructor. Students may pursue it individually or in small groups, sharing several hard copies or referring to the e-book. This title can also be used as a shared, whole-group reading when projected. Teachers may even opt to assign roles to the students to practice their oral fluency (as is recommended for *Luke on the Loose* by Harry Bliss: http://toon-books.com/lp_luke.php). The bottom line is that they should read it in another forum so that they can transition more readily into the research activities.

**After Reading**
Connect to science through reexamining the points at which the animals that Zig and Wikki are trying to catch end up as the lunch of a successively larger animal. If the term food chain has not yet been introduced in science class, do so now. Wonder aloud if each animal in the text really eats what the author claims. Use these animals as models to practice the formulation of search terms, identifying relevant sources, and using sources to verify and expand information. The narrow scope will keep students focused on relevant information. An advantage of teaching these skills through an animal-related project is that much of the information they locate will be intellectually accessible to them. Once they have practiced with the animals in the book, you may direct them to an independent project involving local flora and fauna.

This text also presents fifth graders and those ready for more challenging work the opportunity to expand the practice food chain into a food web. More challenging (and perfect for group work) is the concept of a Muir web that combines food chains with habitat needs. (Visit [www.themannahat-tapproject.org/download/curriculum/](http://www.themannahat-tapproject.org/download/curriculum/))

---

**Zig and Wikki**
in *Something Ate My Homework*
TOON Books,
ISBN: 979-0-9799238-4-5, $12.95
Lesson Plan for
Zig and Wikki
in Something Are My Homework
by Nadja Spiegelman and Trade Loeffler

<table>
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<tr>
<th>Overview</th>
<th>This book provides a wonderful segue into investigations about animal diet, food chains and anatomical adaptations at various grade levels.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject</td>
<td>Science and Information Fluency</td>
</tr>
<tr>
<td>Standards</td>
<td>Visit <a href="http://www.toon-books.com/edustandards">www.toon-books.com/edustandards</a> for more details</td>
</tr>
<tr>
<td>Grade Level</td>
<td>Third grade</td>
</tr>
<tr>
<td>Objectives</td>
<td>Using Zig and Wikki as a starting point, students will investigate and compare and contrast body structures that enable animals, including humans, to eat and to sense their surroundings.</td>
</tr>
</tbody>
</table>

Reading
The manner of reading is entirely a matter of preference to the instructor. Students may pursue it individually or in small groups, sharing several hard copies or referring to the e-book. This title can also be used as a shared, whole-group reading when projected. Teachers may even opt to assign roles to the students to practice their oral fluency (as is recommended for Luke on the Loose by Harry Bliss). The bottom line is that they should read it in another forum so that they can transition more readily into the research activities.

Before Launching the Connection
In order to succeed in the inquiry extension, students must have prior exposure to the concept of physical adaptations in animals. One easy way to accomplish this is to compare the form and function of the mouths of various well-known animals, including humans.

After Reading
Connect to science through examining facts related to body structures used for eating and sensing surroundings. Teachers and students may choose to investigate adaptations in other animals. Launching directly from the facts in the text, however, presents a great opportunity to develop questioning skills because these facts are so brief. Just the information about the housefly is the kind of stuff that kids love to go, “E-w-w-w-!” over. It’s a good point to approach the topic of formulating questions.

Confirming information and extending knowledge from the snippets in Zig and Wikki can also help to lead students away from the encyclopedic projects that mark their early years in school. In the investigate and construct phases of their project, the narrow topics and defined questions will help them determine what information is necessary.
Lesson Plan for
Zig and Wikki
in Something Are My Homework
by Nadja Spiegelman and Trade Loeffler

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<th>Overview</th>
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<td>Science and Information Fluency</td>
</tr>
<tr>
<td>Standards</td>
<td>Visit <a href="http://www.toon-books.com/edustandards">www.toon-books.com/edustandards</a> for more details</td>
</tr>
<tr>
<td>Grade Level</td>
<td>Kindergarten</td>
</tr>
<tr>
<td>Objectives</td>
<td>Students will use simple text, images, video resources or live observation to identify, in broad terms, the diets of various animals.</td>
</tr>
<tr>
<td>Before Reading</td>
<td>Because the format of this book—with varying numbers of panels per page—is complex, it is advisable to familiarize students with the conventions of the graphic genre through Level 1 TOON Books.</td>
</tr>
<tr>
<td>Reading</td>
<td>It is recommended that you project the e-version of Zig and Wikki (<a href="http://www.toon-books.com/rdr_three.php#zig">www.toon-books.com/rdr_three.php#zig</a>) when reading aloud to young students. This will make it easier for them to see the details and interpret the image-dependent elements of the plot. Due to the length of the story, many may want to break up the initial reading into chapters, of which there are three.</td>
</tr>
<tr>
<td>After Reading</td>
<td>Connect to science through reexamining the points at which the animals that Zig and Wikki are trying to catch end up as the lunch of a successively larger animal. Wonder aloud if each animal really eats what the author claims. Does it eat anything else? The rest of the project has been left open ended. Students may investigate the animals mentioned in the book or other common animals to find out what they eat. Provide books with simple text, images or videos. (One excellent site for images and video is <a href="http://www.arkive.org">www.arkive.org</a>.) Another possibility for exploration is direct observation of a classroom pet. In this case, permit students to smell and touch the pet food to try to determine whether it is plant-based or animal-based. Read the ingredients to your students. The final product can take a variety of forms, such as paper-and-pencil drawing and writing, class charts, VoiceThread (<a href="http://www.voicethread.com">www.voicethread.com</a>), etc.</td>
</tr>
</tbody>
</table>

**Zig and Wikki**
_in Something Ate My Homework_
TOON Books,
ISBN: 979-0-9799238-4-5, $12.95

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**Terri Rosen**
**Public School 54, Samuel C. Barnes**
**NYC, NY**

**Kindergarten**
_(Science)_