

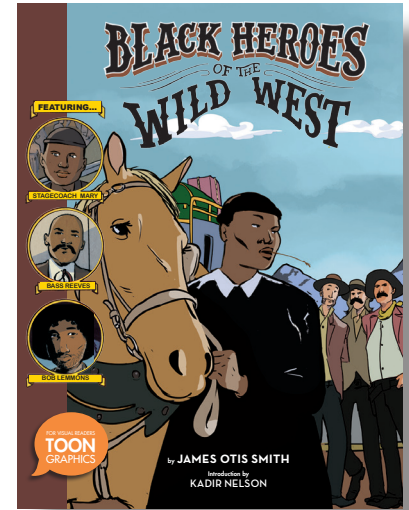
Black Heroes of the Wild West

by James Otis Smith

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Richard Kutner, New York, NY.
Richard Kutner is the head of the TOON Educational Team. He is a translator of both prose and graphic literature with a forty-year background in education. He holds degrees from New York University and Yale, and was the 2014 recipient of a Hemingway Grant for his work with TOON.

FOR VISUAL READERS
TOON BOOKS®

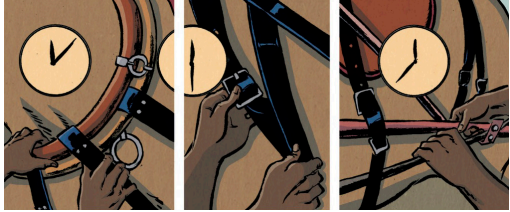
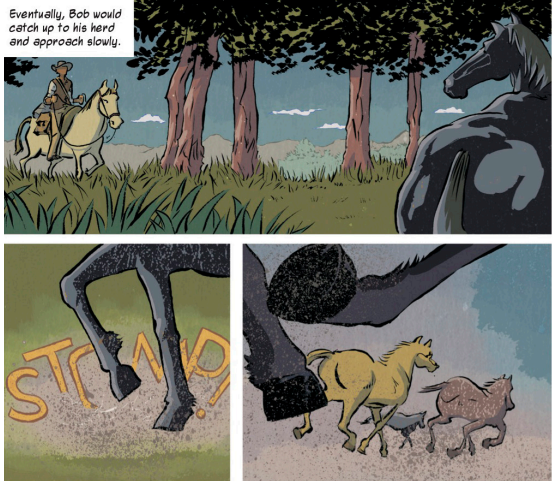


CCSS-aligned Guided Reading Lesson Plan

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| Overview | This book presents the stories of three African American heroes of the Wild West | |
| Subject | History | |
| Grade Level | 3-5 | |
| Objectives | To help children develop an understanding of the important roles played by African Americans in the history of the western US | |
| | To help children gain an understanding of the characteristics of a hero. To help children gain an understanding of the variety of ways text and images work together to bring out the underlying ideas driving an informational or literary narration. | |
| VERBAL EXPRESSION | | |
| [RI.3.1, RI.3.2, RI.4.1, RI.4.2, RI.5.1, RI.5.2, RL.3.1, RL.3.3, RL.3.5, RL.4.1, RL.4.2, RL.4.3, RL.5.1, RL.5.2] | Character | |
| | | <i>The questions in this section may be used for discussion or for written assignments.</i> |
| | | What do we find out about Mary Fields's character in the first four pages of Chapter One? What else do we learn about her character in this chapter? Give specific examples of where this information is shown. |
| | | <i>Mary is brave: pages 10-12, page 15 bottom, page 20, page 22</i> <i>Mary is kind and helpful: pages 14-16, page 17, page 19</i> <i>Mary is generous: page 19, page 22</i> <i>Mary stands up for herself: page 20</i> |
| | | Can you find more? |



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|---|---|--|
| <p>[RI.3.1, RI.3.2, RI.4.1, RI.4.2, RI.5.1, RI.5.2, RL.3.1, RL.3.3, RL.3.5, RL.4.1, RL.4.2, RL.4.3, RL.5.1, RL.5.2]</p> | <p>What do we learn about Bass Reeves's character in Chapter Two? Where do we learn it?</p> <p><i>Bass is polite: pages 28-32</i> <i>Bass is hardworking: page 28</i> <i>Bass is clever: throughout the story, especially page 35</i> <i>Bass can stand up to other people: pages 30-32, page 35</i></p> <p>Can you find more?</p> | |
| <p>[RI.3.1, RI.3.2, RI.4.1, RI.4.2, RI.5.1, RI.5.2, RL.3.1, RL.3.3, RL.3.5, RL.4.1, RL.4.2, RL.4.3, RL.5.1, RL.5.2]</p> | <p>What do we learn about Bob Lemmons's character in Chapter Three? Give specific examples.</p> <p><i>Bob is smart: pages 39-47</i> <i>Bob doesn't give up: pages 41-49</i> <i>Bob is patient: page 43</i> <i>Bob is observant: pages 41-42, page 45</i></p> <p>Can you find more?</p> | |
| <p>[RI.3.1, RI.3.2, RI.4.1, RI.4.9, RI.5.1, RI.5.2, RI.5.3, RL.3.1, RL.3.3, RL.3.5, RL.4.1, RL.4.2, RL.4.3, RL.5.1, RL.5.2, RL.5.3]</p> | <p>Are there any character traits shared by all three heroes? Tell what they are. How can you tell? Explain with examples</p> <p><i>They are resourceful, independent, intelligent, decisive, strong.</i></p> | |
| <p>[RI.3.1, RI.3.2, RI.4.1, RI.5.1, RL.3.1, RL.3.3, RL.3.5, RL.3.6, RL.4.6, RL.5.2]</p> | <p>Which character do you identify with most? Why?</p> | |
| <p>[RI.3.1, RI.3.2, RI.4.1, RI.5.1, RL.3.1, RL.3.3, RL.3.5, RL.3.6, RL.4.6, RL.5.2]</p> | <p>Which character would you most like to meet? Why?</p> | |
| <p>[RI.3.1, RI.3.2, RI.4.1, RI.5.1, RL.3.1, RL.3.3, RL.3.5, RL.3.6, RL.4.6, RL.5.2]</p> | <p>Which character's life do you find most interesting? Why?</p> | |
| <p>[RI.3.7, RI.4.7, RL.3.1, RL.3.3, RL.3.7, RL.4.6, RL.5.2]</p> | <p>How does the artwork help you to understand the heroes' personalities? Give examples.</p> | |

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| <p>[RI.3.7, RI.4.7, RI.5.1, RL.3.1, RL.3.7, RL.4.7, RL.5.7]</p> | <p>Time</p> <p>How does the artist show us that time has passed on page 21?</p> <p><i>With the rapid succession of small panels with clocks.</i></p>  |
| <p>[RI.3.7, RI.4.7, RI.5.1, RI.5.5, RL.3.1, RL.3.7, RL.4.7, RL.5.7]</p> | <p>Tell two ways the artist shows the passage of time on page 33.</p> <p><i>The sky gets lighter. The clouds pass by.</i></p> <p>The last two panels on page 47 create the same effect.</p> |
| <p>[RI.3.7, RI.4.7, RI.5.1, RL.3.1, RL.3.7, RL.4.7, RL.5.7]</p> | <p>How does the artist show the passage of time on page 34?</p> <p><i>The sequence of small panels, each with a different event, moves time along and focuses our attention step by step on events that are going to lead to the climactic moment of the brothers' arrest.</i></p> |
| <p>[RI.3.1, RI.3.7, RI.3.8, RI.4.1, RI.4.7, RI.5.1, RI.5.5, RL.3.1, RL.3.7, RL.4.7, RL.5.7]</p> | <p>Filling Things In</p> <p><i>In comics, the reader must sometimes fill in events that are not shown or explained in words, using his or her imagination to understand what is happening.</i></p> <p>For example, what has happened from the second panel of page 21 to the first one on page 22?</p> <p><i>Mary has hitched up the horses faster than anyone else and been given the job of stagecoach driver. The three rapid panels on the middle of page 21 show us what Mary has done so quickly without the use of words.</i></p> |
| <p>[RI.3.1, RI.3.7, RI.3.8, RI.4.1, RI.4.7, RI.5.5, RL.3.7, RL.4.7, RL.5.7]</p> | <p>On page 34, there is a whole series of events that the reader must connect to see how Bass is getting ready to arrest the two brothers.</p> |
| <p>[RI.3.1, RI.3.7, RI.3.8, RI.4.1, RI.4.7, RI.5.5, RL.3.7, RL.4.7, RL.5.7]</p> | <p>If we examine the first three panels on page 43 (especially the dramatic composition of the second and third panels), we need to fill in that the black stallion is warning his herd to flee.</p>  |
| <p>[RI.3.1, RI.3.7, RI.3.8, RI.4.1, RI.4.7, RI.5.5, RL.3.7, RL.4.7, RL.5.7]</p> | <p>We need to understand on pages 48 and 49 that Bob is leading the mustangs to the ranch. The BADUM BADUMS create continuity, linking the panels together.</p> |

VISUAL EXPRESSION

Rhythm

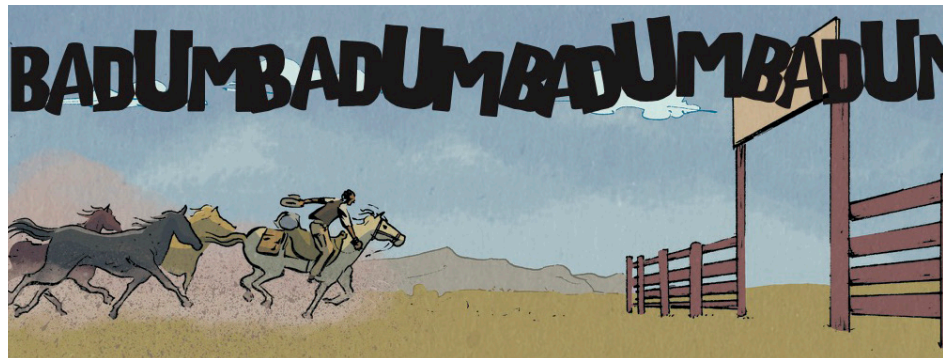
[RI.3.1, RI.3.7,
RI.3.8, RI.4.1,
RI.4.5, RI.4.7,
RI.5.5, RL.3.7,
RL.4.7, RL.5.7]

Look at the rhythmic patterns created by the flow of small panels, medium-sized panels, and large or full-page panels. How do these patterns help to understand the stories?

A quick succession of small panels moves the action along briskly and expresses the passage of time. The medium-sized panels focus our attention on things that we need to spend more time thinking about. The large or full-page panels make us concentrate on key events or elements of character. Sometimes they reveal the importance of the environment in which the character finds him or herself.

[RI.3.1, RI.3.7,
RI.3.8, RI.4.1,
RI.4.7, RI.5.5,
RL.3.7, RL.4.7,
RL.5.7]

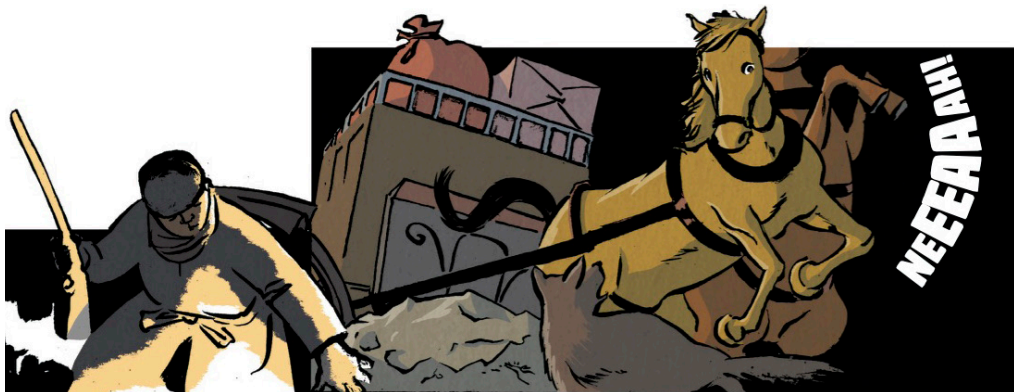
In the Bob Lemmons chapter, the BADUM BADUMS on pages 48-49 create the rhythm and sound of galloping horses.




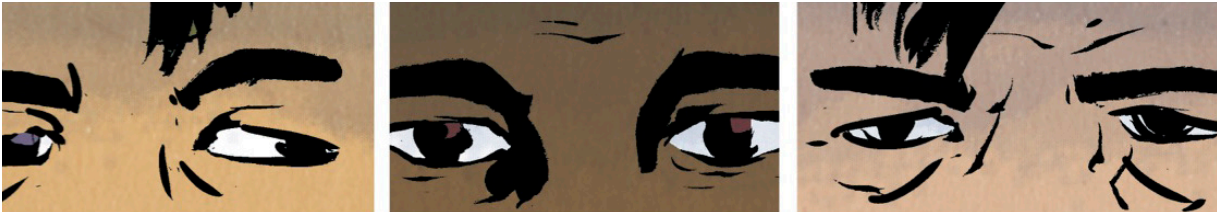
Drama and Excitement



[RI.3.1, RI.3.7,
RI.4.1, RI.4.7,
RI.5.5, RL.3.7,
RL.4.7, RL.5.7]



There are dramatic moments in these stories. In fact, the first chapter starts out with a bang (or with a BLAM!). How does the artwork reflect the drama of the situation on pages 10-13?



The succession of rapid small panels moves the action along quickly. It focuses our attention on Mary's actions and quick thinking. The ferocious wolf is coming out of the frame, its energy made more menacing, unable to be contained. The overlapping panels on page 11 express the drama of the situation, as do the sharp contrast of black and white and the irregular pattern of light and smoke from the torch in the last panel on page 11. The close-ups on page 12 focus our attention on how Mary is dealing quickly with the situation. The artist's angle, looking up, on page 13, emphasizes Mary's strength and courage, and the wolves' foot and head in the foreground dominate the scene and stress how dangerous the animals are.

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| <p>[RI.3.1, RI.3.7, RI.4.1, RI.4.7, RI.5.1, RL.3.7, RL.4.7, RL.5.7]</p> | <p>What makes the composition on page 38 dramatic?</p> <p><i>The mustangs are rushing straight toward the reader. The black stallion stands out against the rest of the colors, and his posture and eyes are threatening.</i></p> |
| <p>[RI.3.1, RI.3.7, RI.4.1, RI.4.7, RI.5.1, RL.3.7, RL.4.7, RL.5.7]</p> | <p>How does the dramatic composition and use of color in the first panel on page 47 make you feel?</p> <p><i>The cutting off of the top and bottom of the horse creates greater immediacy. The exciting composition and dark blue silhouette against a light blue background, along with the view upward, create a sense of drama and grandeur, elevating the heroism of Bob Lemmons as leader of the mustangs.</i></p>  |
| <p>[RI.3.1, RI.3.7, RI.4.1, RI.4.7, RI.5.1, RL.3.7, RL.4.7, RL.5.7]</p> | <p>How does the artist create excitement from the seventh panel on page 47 to the last panel on page 49, through composition, rhythm, the use of text, angle, and close-ups?</p> <p><i>The mustangs get closer and closer, the BADUM BADUM rhythm accelerates, the angles become more extreme, and the last panel on page 49 is a dramatic composition in extreme close-up with huge letters, bringing us right into the action. Notice how the BADUM BADUM changes size and color throughout this sequence.</i></p> |
| <p>[RI.3.7, RI.4.7, RI.5.1, RL.3.7, RL.4.7, RL.5.7]</p> | <p>Close-ups</p> <p><i>Close-ups bring us into the character's mind or situation and focus our attention strongly on key events or ideas. Notice how the close-up of Bob Lemmons on the top of page 39 and the one of him in the fifth panel of page 47 bring the story full circle.</i></p> <p>There are many close-ups in this book, some of them already mentioned. Let's look at some others:</p> <p>The cup of coffee in the second panel of page 19 is a symbol of Mary's kindness toward others.</p> <p>The extreme close-ups of Bass and the brothers' eyes make us wonder what they're thinking. It's interesting that in the next four panels, there's a conversation going on in close-ups without showing anyone's face. It's as though the objects are in charge of the situation.</p>  <p>The marshal's badge in the last panel on page 34 is a surprise for us—and will be for the brothers as well.</p> |

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| | <p>In the Bob Lemmons chapter, there are many close-ups of the black stallion that provide continuity and make us think about how Bob is taking over its role. Look at the close-ups of Bob and the stallion in the first two panels on page 39. They give equal importance to both of them—or maybe more to Bob, since we see his face straight on. Relate them to the last panel on page 50.</p> <p>The close-up in the fourth panel on page 41 makes us feel how intensely Bob is thinking in creating his own way of herding mustangs.</p> <p>Sometimes a close-up is followed by a long view that relieves the tension or calls our attention back to the environment or larger situation:</p> <p>Page 19, between panel 2 and panel 3 Page 21, between panels 5 and 6 Page 31, between the first seven panels and the eighth one. Page 32, between panels 7 and 8 Page 29, between panels 2 and 3 Between the last panel on page 42 and the first one on page 43</p> |
| <p>[RI.3.1, RI.3.7, RI.4.1, RI.4.7, RI.5.1, RL.3.7, RL.4.7, RL.5.7]</p> | <p>Angles <i>A change of angle makes us look at things from a different perspective.</i></p> <p>Look at the fourth panel on page 28. What does the angle looking up at Bass Reeves make you think?</p> <p><i>Looking up at Bass glorifies and honors his hard work.</i></p>  |
| <p>[RI.3.1, RI.3.7, RI.4.1, RI.4.7, RI.5.1, RL.3.7, RL.4.7, RL.5.7]</p> | <p>On the other hand, in the last panel on this page we are looking down at Bass repairing the roof. What different feeling do you get?</p> <p><i>Bass has many talents and facets to his personality, so we can look at him from various points of view. This view down also shows the dangerous work Bass is doing so high off the ground.</i></p> |
| <p>[RI.3.1, RI.3.7, RI.4.1, RI.4.7, RI.5.1, RL.3.7, RL.4.7, RL.5.7]</p> | <p>Now look at the last panel on page 16. How does the angle looking down at Mary make you feel?</p> <p><i>This angle makes us feel the heavy weight of the buckets of water Mary is carrying. She is also bearing the weight of the viewer's gaze.</i></p> |
| <p>[RI.3.1, RI.3.7, RI.4.1, RI.4.7, RI.5.1, RL.3.7, RL.4.7, RL.5.7]</p> | <p>Look at the second panel on page 22, where Mary is making a delivery wearing snowshoes. What effect does the view downward have?</p> <p><i>Again, we feel the weight of what Mary is carrying, and we see her snowshoe prints in the snow, emphasizing the difficulty of her task.</i></p>  |

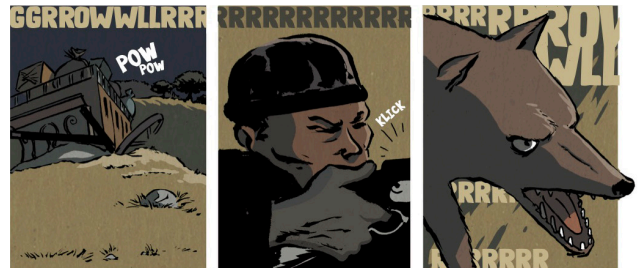
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| <p>[RI.3.1, RI.3.7, RI.4.1, RI.4.7, RI.5.1, RL.3.7, RL.4.7, RL.5.7]</p> | <p>There is another view looking down in the first panel on page 46. We see Bob leading the mustangs to a water hole. What do you think this change of view might mean?</p> <p><i>Maybe the artist wants to make us put some more thought into what Bob is doing by changing the perspective from which we view him. We also get to see the plains environment.</i></p> |
| <p>[RI.3.1, RI.3.7, RI.4.1, RI.4.7, RI.5.1, RL.3.7, RL.4.7, RL.5.7]</p> | <p>Why do you think the artist drew the center panels on page 49 at an angle?</p> <p><i>It adds to the drama and sense of speed. Note the aerial view in the second of the two.</i></p> |
| <p>[RI.3.1, RI.3.7, RI.4.1, RI.4.7, RI.5.1, RL.3.7, RL.4.7, RL.5.7]</p> | <p>There is another aerial view in the first panel on page 50. Why might the artist have chosen this perspective?</p> <p><i>Perhaps he wanted us to see the geometry of the square corral and of the circle in which the mustangs are moving. Or maybe he wanted to emphasize how they are now penned in, whereas they were free at the beginning of the chapter.</i></p> |
| <p>[RI.3.1, RI.3.7, RI.4.1, RI.4.7, RI.5.1, RL.3.7, RL.4.7, RL.5.7]</p> | <p>Other Things to See</p> <p>Look at how Mary's scarf in the second panel on page 16 is blowing into the first panel. What do you think this shows?</p> |
| <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"> <p><i>When Mary arrived at St. Peter's Mission, it was far from finished.</i></p>  </div> <div style="text-align: center;"> <p><i>She rushed to the side of her sick friend...</i></p>  </div> </div> | |
| <p>[RI.3.1, RI.3.7, RI.4.1, RI.4.7, RI.5.1, RL.3.7, RL.4.7, RL.5.7]</p> | <p>How does the composition of the fifth panel on page 10 emphasize the strength of Mary's punch?</p> <p>Notice how Bob gets closer and closer to the mustangs throughout the chapter until he is one of them on page 44.</p> |
| <p>[RI.3.1, RI.3.3, RI.3.7, RI.4.1, RI.4.7, RI.5.1, RL.3.7, RL.4.7, RL.5.7]</p> | <p>The second panel on page 43 and the fourth panel on page 44 are essentially the same view of the black stallion's legs, but the first says STOMP and the second says CLOP CLOP. Why the difference?</p> <p>Notice how the book starts at night and ends at sunset. Full circle again.</p> |
| <p>Notice how the photo of Mary on the title page of chapter one shows her facing us, bringing us into the book, and how the last image of Bob Lemmons, on page 51, has him riding off toward the back of the panel, taking us back out.</p> | |
| <p>[RI.3.1, RI.3.7, RI.4.1, RI.4.7, RI.5.1, RL.3.1, RL.3.7, RL.4.7, RL.5.7]</p> | <p>Do you think you get more information from the photos or from the artwork? Why?</p> |

ACTIVITIES AND SUBJECTS FOR FURTHER RESEARCH

[RI.3.3, RI.3.6, RI.3.7, RI.3.8, RI.4.3, RI.4.5, RI.4.7, RI.5.1, RI.5.6, RL.3.6, RL.4.1, RL.4.6, RL.4.7, RL.5.7, W.3.3, W.3.4, W.4.3, W.4.4, W.5.3, W.5.4]

Write narration for the silent sequences (when there is no narration). You can explain what is happening or, even better, invent additional, related information.

For example: “The wind had been blowing for days. It finally quieted down. Suddenly a shot rang out in the darkness, and the night was pierced by the fierce growling of angry wolves.” (pages 10-13)



Or (page 34): As the Clancy Brothers slept, Bass hung his kettle over the fire and got ready to put his plan into action. He quietly slipped on his boots, got ready to drink his coffee, and loaded his gun. The hot coffee tasted good in the cold dawn. Next, he calmly pinned on his marshal's badge ...

[RI.3.9, RI.4.9, RI.5.9, RL.5.9, W.3.7, W.3.8, W.4.7, W.4.8, W.5.7, W.5.8]

Do some research on the other African Americans mentioned on pages 56-58. Create a poster about one of them and present your findings to the class.

[RI.3.6, RI.4.6, RI.5.6, RL.3.3, RL.4.3, RL.5.2, RL.5.6, W.3.3, W.3.4, W.3.5, W.4.3, W.4.4, W.4.5, W.5.3, W.5.4, W.5.5]

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



[RI.3.6, RI.4.6, RI.5.6, RL.3.3, RL.4.3, RL.5.2, RL.5.6, W.3.3, W.3.4, W.3.5, W.4.3, W.4.4, W.4.5, W.5.3, W.5.4, W.5.5]

Imagine that you are Bob Lemmons. Write a letter to a relative or friend explaining your latest mustang roundup. Be sure to include at least one illustration.

Readers' Theater

Have students read various scenes aloud in class. Pay attention to their expression. If possible, have students play multiple roles, and be sure that they adjust their performance accordingly. Ask them to try to incorporate visual information from the images into their performance. This can be done in small groups.

Improvisation

Have students choose a scene from one of the stories and act it out, inventing their own dialogue. Good choices would be Mary's arrival at St. Peter's Mission, her work in the convent or her restaurant, her deliveries on her stagecoach route; Bass's encounter with the Clancy Brothers or other criminals; Bob's interior monologue as he comes up with his own method for rounding up mustangs and becomes one of them. Or invent a conversation between him and the ranchers when he brings in the mustangs. Maybe they can ask him about his methods. (Notice that he doesn't say a word until page 50.)

Standards addressed in *Black Heroes of the Wild West*

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

| READING FOR INFORMATION | | | |
|-------------------------|---|---|---|
| | Key Ideas and Details | Craft and Structure | Integration of Knowledge and Ideas |
| 3 | <p>CCSS.ELA-Literacy.RI.3.1 Ask and understand questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.</p> <p>CCSS.ELA-Literacy.RI.3.2 Determine the main idea of a text; recount the key details and explain how they support the main idea.</p> | <p>CCSS.ELA-Literacy.RI.3.6 Distinguish their own point of view from that of the author of a text.</p> | <p>CCSS.ELA-Literacy.RI.3.7 Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).</p> <p>CCSS.ELA-Literacy.RI.3.8 Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence).</p> <p>CCSS.ELA-Literacy.RI.3.9 Compare and contrast the most important points and key details presented in two texts on the same topic.</p> |
| 4 | <p>CCSS.ELA-Literacy.RI.4.1 Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>CCSS.ELA-Literacy.RI.4.2 Determine the main idea of a text and explain how it is supported by key details; summarize the text.</p> <p>CCSS.ELA-Literacy.RI.4.3 Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.</p> | <p>CCSS.ELA-Literacy.RI.4.5 Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.</p> <p>CCSS.ELA-Literacy.RI.4.6 Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.</p> | <p>CCSS.ELA-Literacy.RI.4.7 Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.</p> <p>CCSS.ELA-Literacy.RI.4.9 Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.</p> |
| 5 | <p>CCSS.ELA-Literacy.RI.5.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>CCSS.ELA-Literacy.RI.5.2 Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.</p> <p>CCSS.ELA-Literacy.RI.5.3 Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.</p> | <p>CCSS.ELA-Literacy.RI.5.5 Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.</p> <p>CCSS.ELA-Literacy.RI.5.6 Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.</p> | <p>CCSS.ELA-Literacy.RI.5.9 Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.</p> |

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

| READING LITERATURE | | | |
|---------------------------|--|---|--|
| | Key Ideas and Details | Craft and Structure | Integration of Knowledge and Ideas |
| 3 | <p>CCSS.ELA-Literacy.RL.3.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.</p> <p>CCSS.ELA-Literacy.RL.3.3 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.3.5 Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.</p> <p>CCSS.ELA-Literacy.RL.3.6 Distinguish their own point of view from that of the narrator or those of the characters.</p> | <p>CCSS.ELA-Literacy.RL.3.7 Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).</p> |
| 4 | <p>CCSS.ELA-Literacy.RL.4.1 Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>CCSS.ELA-Literacy.RL.4.2 Determine a theme of a story, drama, or poem from details in the text; summarize the text.</p> <p>CCSS.ELA-Literacy.RL.4.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).</p> | <p>CCSS.ELA-Literacy.RL.4.6 Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.</p> | <p>CCSS.ELA-Literacy.RL.4.7 Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.</p> |
| 5 | <p>CCSS.ELA-Literacy.RL.5.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>CCSS.ELA-Literacy.RL.5.2 Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</p> <p>CCSS.ELA-Literacy.RL.5.3 Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how the characters interact).</p> | <p>CCSS.ELA-Literacy.RL.5.6 Describe how a narrator's or speaker's point of view influences how events are described.</p> | <p>CCSS.ELA-Literacy.RL.5.7 Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).</p> <p>CCSS.ELA-Literacy.RL.5.9 Compare and contrast stories in the same genre (e.g., mysteries and adventures stories) on their approaches to similar themes and topics.</p> |

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

| WRITING | | | |
|----------------|--|---|---|
| | Text Types and Purposes | Production and Distribution of Writing | Research to Build and Present Knowledge |
| 3 | <p>CCSS.ELA-Literacy.W.3.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</p> | <p>CCSS.ELA-Literacy.W.3.4 With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.</p> <p>CCSS.ELA-Literacy.W.3.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.</p> | <p>CCSS.ELA-Literacy.W.3.7 Conduct short research projects that build knowledge about a topic.</p> <p>CCSS.ELA-Literacy.W.3.8 Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.</p> |
| 4 | <p>CCSS.ELA-Literacy.W.4.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</p> | <p>CCSS.ELA-Literacy.W.4.4 Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.</p> <p>CCSS.ELA-Literacy.W.4.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.</p> | <p>CCSS.ELA-Literacy.W.4.7 Conduct short research projects that build knowledge through investigation of different aspects of a topic.</p> <p>CCSS.ELA-Literacy.W.4.8 Recall relevant information from experiences or gather relevant information from print and digital sources; takes notes and categorize information, and provide a list of sources.</p> |
| 5 | <p>CCSS.ELA-Literacy.W.5.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</p> | <p>CCSS.ELA-Literacy.W.5.4 Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.</p> <p>CCSS.ELA-Literacy.W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.</p> | <p>CCSS.ELA-Literacy.W.5.7 Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.</p> <p>CCSS.ELA-Literacy.W.5.8 Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.</p> |