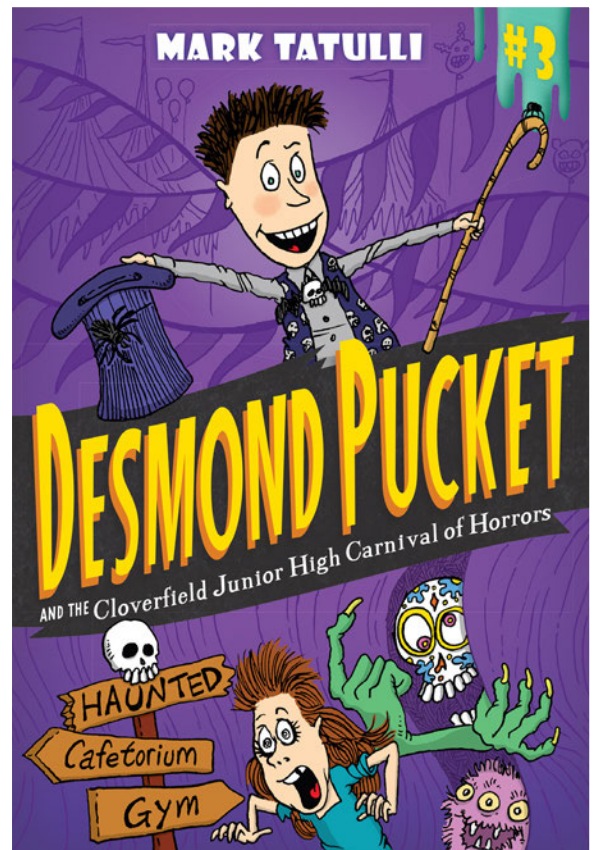




**Andrews McMeel**  
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# TEACHER'S GUIDE



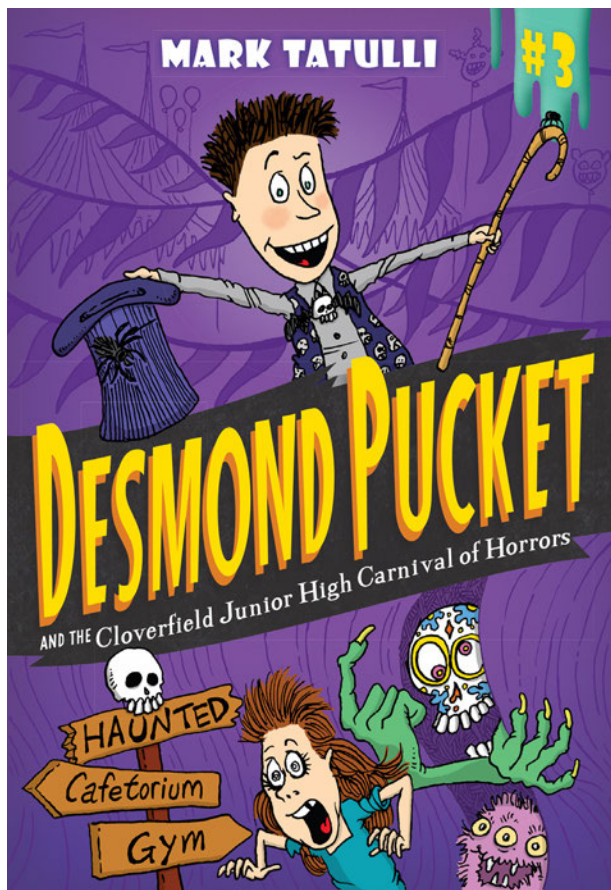
## *Desmond Pucket and the Cloverfield Junior High Carnival of Horrors*

### Curriculum Connections and Activity/Discussion Guide

The activities in this guide align with Next Generation English Language Arts Standards for grades 3–5.

By Tracy Edmunds, M.A. Ed.  
Reading With Pictures





## *Desmond Pucket and the Cloverfield Junior High Carnival of Horrors*

**Mark Tatulli**

AMP! Comics for Kids

Andrews McMeel Publishing

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**GRADE LEVEL: 3–5**

### **CURRICULUM CONNECTIONS**

Language Arts—Text Features

### **CONTENT STANDARDS**

Language Arts

Common Core State Standards: [www.corestandards.org](http://www.corestandards.org)

### **OVERVIEW**

Students will read *Desmond Pucket and the Cloverfield Junior High Carnival of Horrors* and identify and analyze visual text features such as maps, lists, and diagrams. Using what they have learned, students will write short narratives containing visual text features.

## **Grade 3**

### **READING**

- \* Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers. [CCSS.ELA-Literacy.RL.3.1]
- \* 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). [CCSS.ELA-Literacy.RL.3.7]
- \* Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur). [CCSS.ELA-Literacy.RI.3.7]

### **WRITING**

- \* Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. [CCSS.ELA-Literacy.W.3.3]

## **Grade 4**

### **READING**

- \* Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text. [CCSS.ELA-Literacy.RL.4.1]
- \* Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears. [CCSS.ELA-Literacy.RI.4.7]

### **WRITING**

- \* Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. [CCSS.ELA-Literacy.W.4.3]



# Procedure

## OBJECTIVES

- \* Students will identify and analyze visual text features, such as lists, maps, and diagrams, in *Desmond Pucket and the Cloverfield Junior High Carnival of Horrors*.
- \* Students will write short narratives containing visual text features.

## TIME FRAME

- \* 3–5 class periods

## MATERIALS

- \* Copies of *Desmond Pucket and the Cloverfield Junior High Carnival of Horrors*
- \* A copy of the Visual Text Features worksheet for each student
- \* Pencils or pens

## Grade 5

### READING

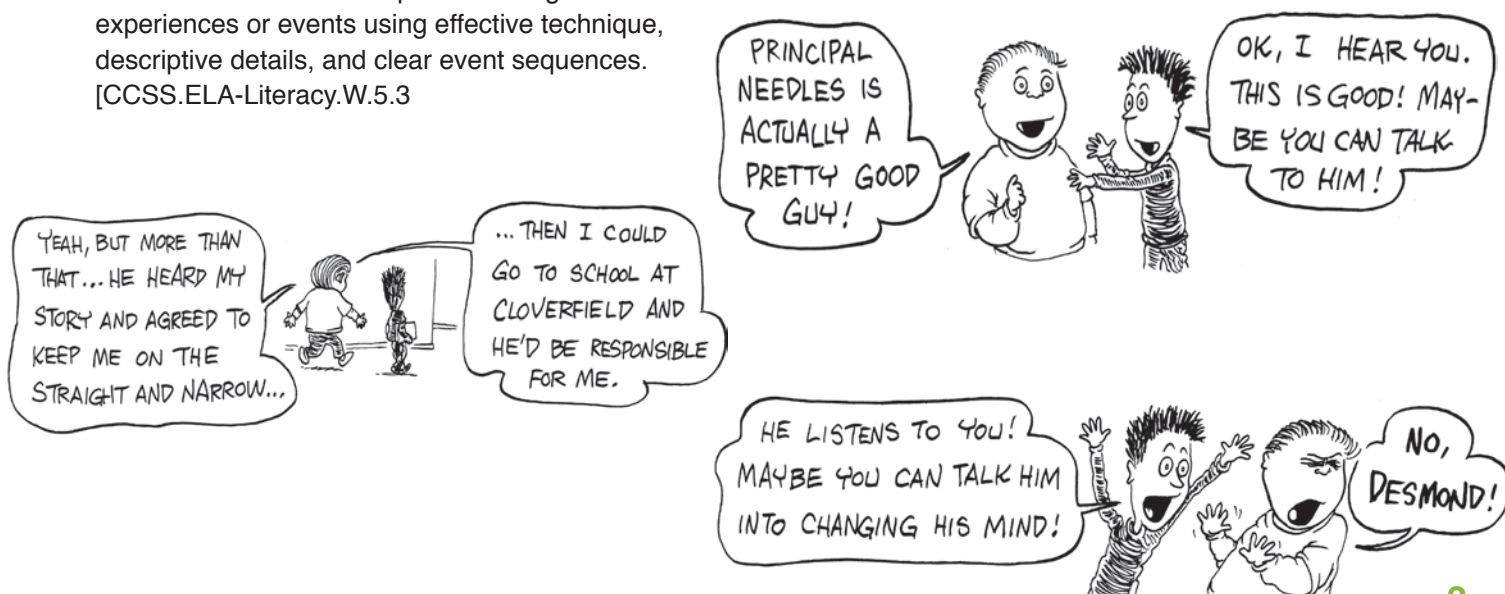
- \* Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.  
[CCSS.ELA-Literacy.RL.5.1]
- \* Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).  
[CCSS.ELA-Literacy.RL.5.7]

### WRITING

- \* Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.  
[CCSS.ELA-Literacy.W.5.3]

### BEFORE READING

1. Take students on a quick book walk through *Desmond Pucket and the Cloverfield Junior High Carnival of Horrors* without reading the dialogue. Ask students what they think the book is about. If students have read other Desmond Pucket titles, ask them to share what they know about the characters and settings.
2. Tell students that, in this book, author Mark Tatulli includes drawings as part of his storytelling. On many pages, he illustrates dialogue by drawing the characters and putting their words in word balloons. Show students the dialogue drawings on page 51.



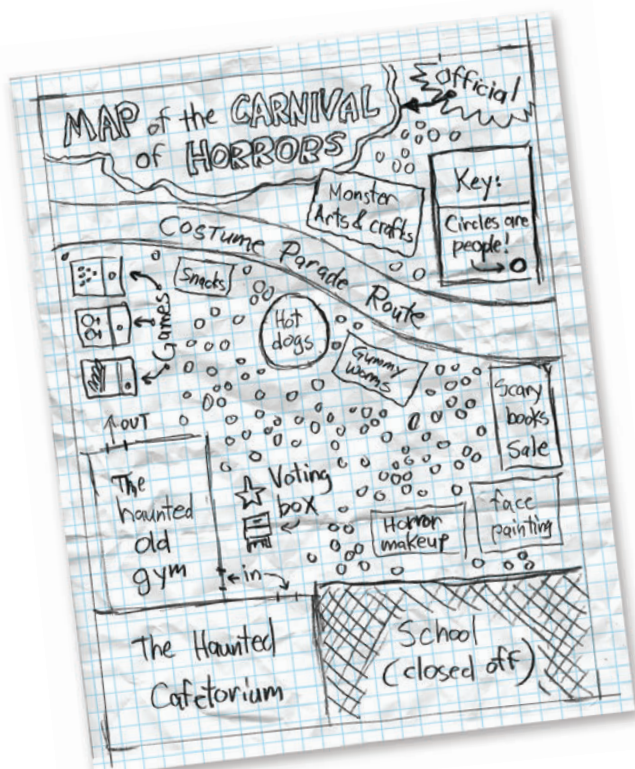




Explain that the author sometimes draws scenes to give the reader a feel for the setting and action. Show students the illustrations on page 61 and 95 and ask them to describe the settings.



Finally, tell students that, once in a while, the author includes text features that are normally found in nonfiction or informational text, such as lists, diagrams, and maps. These are the drawings that you will focus on for this lesson.



3. Distribute copies of the *Visual Text Features* worksheet to students. Review the types of visual text features described, and look up each example in the book as a class.
4. Tell students that their purpose for reading this book will be to find different types of visual text features that author Mark Tatulli uses to tell this story. Tell students that as they read, they are each to look for at least one more example of each type of visual text feature, give each feature a title, and record the page numbers on which the features appear in their charts. If they find more than one example, they are welcome to record as many as they like on the backs of their papers.

### DURING READING

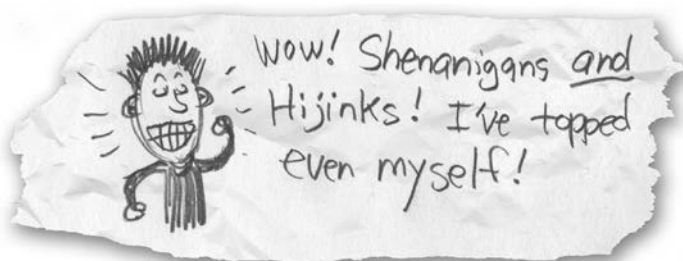
5. Provide plenty of time for students to read the book and record the visual text features that they find.

### AFTER READING

6. Have students gather in small groups and share the visual text features that they found in the book. They should look up each text feature in the book and talk about what information it gives the reader and how it fits in to the story.
7. Ask each group to decide on three favorite visual text features from the book. Have each group record the names and page numbers of their three favorites on a new sheet of paper.
8. Have each group share its favorite visual text features from the book. On chart paper, a whiteboard, or other display, list the names and page numbers of each group's favorites. If more than one group names a particular item, start a tally to record the number of groups that chose that visual text feature. When all of the favorite items have been recorded, see if there is a class favorite (or favorites). Discuss why students liked these particular visual text features.



9. Have students look closely at the class's favorite visual text feature(s) and analyze what makes it so interesting. What information does each text feature provide for the reader? How is the message conveyed visually? How is it conveyed in text (words)? What visual symbols (arrows, numbers, speech bubbles) did Mark Tatulli use to organize the information so that it is easy to read?



10. Tell students that Mark Tatulli used an unusual visual feature in this book—the Big Visual Reveal. Have students turn to page 139. Ask students what happens on this page. Is this an important event in the story? Point out that this important part of the story is shown only in pictures, not written in words. Have students look for and discuss other Big Visual Reveals that happen in pictures instead of text (they are usually at the end of a chapter). Good examples can be found on pages 148, 168, 175, 201, and 217–218.
11. Tell students that they will now create their own stories using visual text features. Depending on the age and level of proficiency of your students, choose or modify one of the following assignment options:
- \* Write a narrative at least \_\_\_\_ pages long. It can be nonfiction (something that really happened) or fiction (something you make up). You must include at least two visual text features, but you may include more if you like. Be sure to end with a Big Visual Reveal!

- \* Write a story about something that happened to you. Include at least one visual text feature in your story.
- \* Create a visual text feature that tells about something that happened to you.

If necessary, review the elements of narrative writing (i.e., introduction, organized order of events, dialogue and description, transition words and phrases, conclusion). If students are struggling with ideas for their narratives, ask them to think of funny or scary things that happened to them or to people they know.

12. Provide plenty of time for students to work on their narratives and visual text features. Let them know they can go back and look at the text features in *Desmond Pucket and the Cloverfield Junior High Carnival of Horrors* to get ideas for their visual text features.
13. Have each student trade his or her completed narrative with a partner. Each student should read his or her partner's narrative and name the types of text features used.
14. Allow students to read their narratives aloud for the class and show their visual text features. Afterward, collect their papers for assessment.

## ASSESSMENT

Assess students' individual narratives and visual text features for understanding of the concepts:

- \* Does the student include the required number of visual text features?
- \* Do the visual text features fit into the flow of the narrative?
- \* Do the visual text features communicate clearly?

You may wish to have students explain their choices orally.

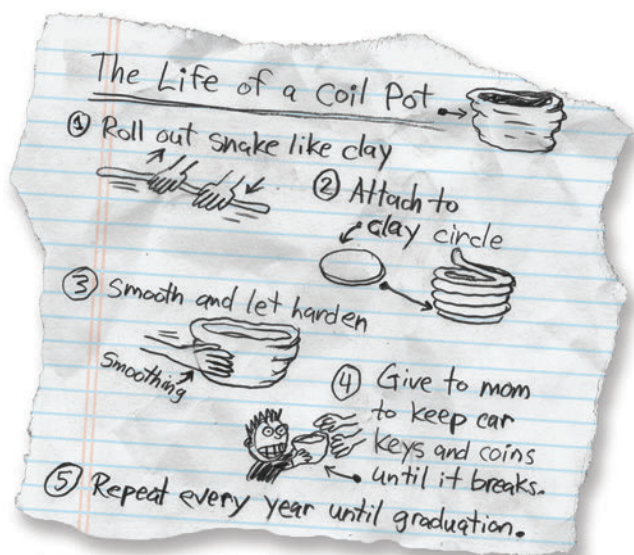


# Differentiation and Extended Learning Activities

## DRAWING DIRECTIONS

Have students read and analyze Desmond's illustrated directions for making things:

- \* "The Life of a Coil Pot" (page 156)



- \* The last section of the book, "Make Your Own Monster Magic With Desmond's Notes."



Ask students how the drawings help them know what to do. How do the words and drawings work together?

In most of Desmond's directions for making things, the steps are numbered. But, in the directions for making the Cloverfield ghost, there are no numbers. How does the reader know what to read or do next? List the transition words used in the directions (e.g., first, next, then, after, etc.)

Have each student think of something he or she knows how to do or make and use Desmond's directions as a model for writing and drawing his or her own illustrated directions. It can be anything from baking cookies to making a paper airplane!

## RADICAL REFERENCES

In the Desmond Pucket books, author Mark Tatulli makes a lot of references to other books, movies, and pop culture. Challenge students to identify as many references as they can in *Desmond Pucket and the Cloverfield Junior High Carnival of Horrors* and explain what Tatulli is referring to and why it is funny. Examples:

"It's like hearing the Creature from the Black Lagoon sing a lullaby." (page 169)

"Mr. Needles, by the way, is especially festive today in his pink striped suit, yellow-and-green-diamond vest, and bright orange bow tie. He looks like a big bowl of Lucky Charms." (page 189)

"Cinderella's coach is about to turn back into a big, fat, ugly pumpkin." (page 204)



NAME(S) \_\_\_\_\_

DATE \_\_\_\_\_

# VISUAL TEXT FEATURES

In *Desmond Pucket and the Cloverfield Junior High Carnival of Horrors*, author Mark Tatulli sometimes uses text features that are normally found in nonfiction or informational text, such as lists, diagrams, and maps. Here are some examples of the types of visual text features in the book:

## LIST

A series of items in a particular order. Lists are sometimes numbered.  
Example: “The End of scares as we know it?” (page 54)

## MAP

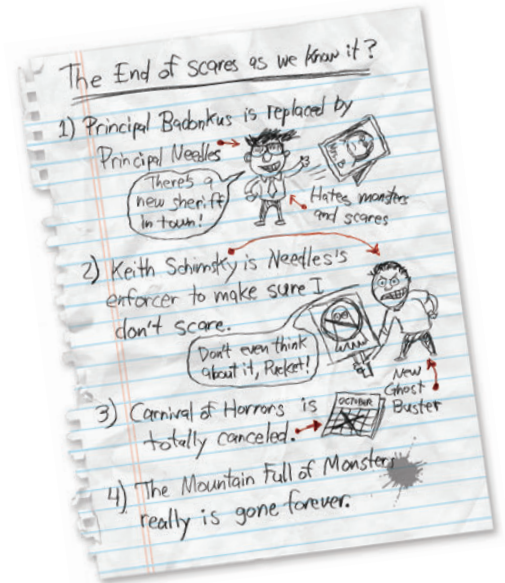
A graphic representation of an overhead view of a place.  
Example: Desmond’s map of the school (page 104)

## LABELED DIAGRAM

A drawing that explains something by showing all of its parts. Labels are words that tell about each part. Example: Séance table diagram (page 172)

## COMPARISON

A diagram that shows the ways two things are the same or different.  
Example: Comparison of the Fright Fellows (page 85)



Directions: As you read *Desmond Pucket and the Cloverfield Junior High Carnival of Horrors*, look for at least one more example of each type of visual text feature. Write the page number of each example you find. Make up a title for each text feature (e.g., “Desmond’s map of the school” or “Séance table diagram”).

TYPE OF VISUAL TEXT FEATURE	PAGE NUMBER	TITLE (YOU MAKE IT UP!)
LIST		
MAP		
LABELED DIAGRAM		
COMPARISON		