

# WOODSTOCK

## MASTER OF DISGUISE



A PEANUTS<sup>™</sup> Collection  
*by SCHULZ*

### TEACHER'S GUIDE

Curriculum Connections and Activity/Discussion Guide

The activities in this guide align with the English Language Arts Common Core State Standards in Grades 3-5.



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



Andrews McMeel  
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KIDS



## Woodstock: Master of Disguise

Charles M. Schulz

AMP! Comics for Kids

Andrews McMeel Publishing

ISBN: 9781449458270

**GRADE LEVEL:** 3–5

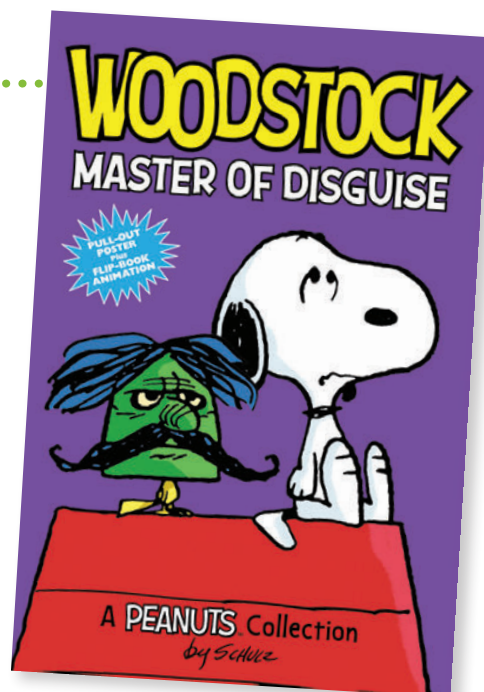
### Subject:

Language Arts—Narrative Writing,  
Transition Words and Phrases

### Content Standards:

English Language Arts

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



### Overview:

Students learn about transition words and phrases using comics from *Woodstock: Master of Disguise*. Students then brainstorm and categorize transition words and phrases and work in groups to practice using transitions. Finally, students write a narrative paragraph describing a comic from the book using strong, creative transition words and phrases.



## 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]

### 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]
- ✱ Use temporal words and phrases to signal event order. [CCSS.ELA-LITERACY.W.3.3.C]
- ✱ With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. [CCSS.ELA-LITERACY.W.3.4]
- ✱ Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. [CCSS.ELA-LITERACY.W.3.10]

## Speaking and Listening

- ✱ Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly. [CCSS.ELA-LITERACY.SL.3.1]

## 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]

### 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]
- ✱ Use a variety of transitional words and phrases to manage the sequence of events. [CCSS.ELA-LITERACY.W.4.3.C]
- ✱ Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. [CCSS.ELA-LITERACY.W.4.4]
- ✱ Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. [CCSS.ELA-LITERACY.W.4.10]

## Speaking and Listening

- ✱ Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly. [CCSS.ELA-LITERACY.SL.4.1]

## 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]
- ✱ Use a variety of transitional words, phrases, and clauses to manage the sequence of events. [CCSS.ELA-LITERACY.W.5.3.C]
- ✱ Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. [CCSS.ELA-LITERACY.W.5.4]
- ✱ Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. [CCSS.ELA-LITERACY.W.5.10]

## Speaking and Listening

- \* Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly. [ CCSS.ELA-LITERACY.SL.5.1 ]

## Objectives

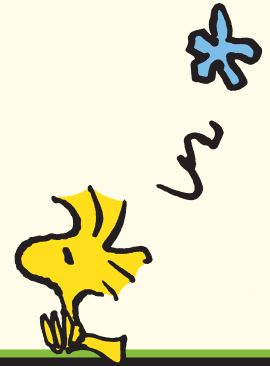
- \* Students will use transition words and phrases in a narrative paragraph describing a comic.

## Time Frame

- \* 3-5 class periods

## Materials

- \* Copies of *Woodstock: Master of Disguise*
- \* *Comic Transitions* worksheet
- \* *Comic Transitions Examples* (optional)
- \* Pencils and writing paper



## Procedure

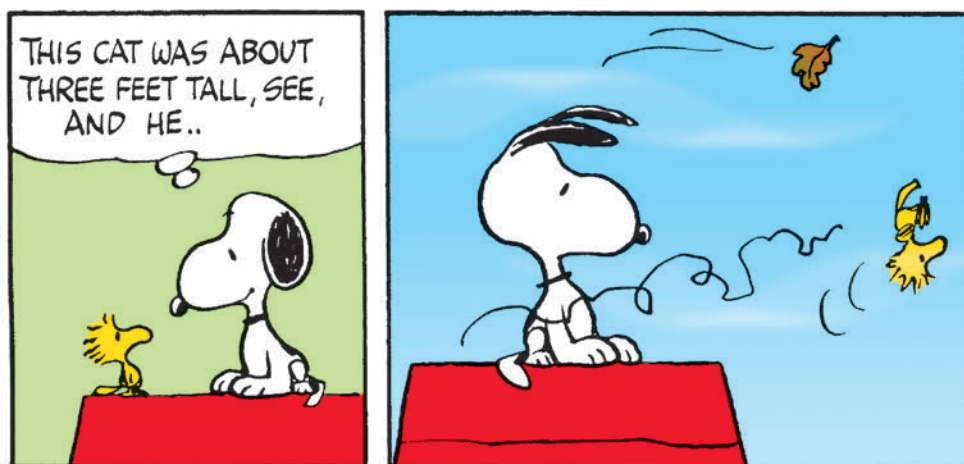
### Before Reading

1. Take students on a quick book walk through *Woodstock: Master of Disguise* without reading the dialogue. Ask students to describe the characters and share anything they already know about Peanuts.
2. Tell students that these comics will help them practice using transition words and phrases in their narrative writing. Explain that transition words take the reader from one event to the next by telling when, where, why, or how things are happening. Since each panel in a comic shows a separate action, students can build a narrative about a comic by describing each panel and then adding transition words and phrases between the panels.
3. Have students turn to page 29 and read the comic silently to themselves. Then, read aloud this straightforward narrative that describes what happens in each panel of the comic.

*Snoopy told Woodstock a story. The wind blew Woodstock off the doghouse. Woodstock flew back to the doghouse. Snoopy told Woodstock a story. The wind blew Woodstock off the doghouse. Woodstock flew back to the doghouse. Snoopy told Woodstock a story. The wind blew Woodstock off the doghouse. Woodstock flew back to the doghouse. Snoopy stopped telling his story and Woodstock blew away.*

Ask students: How interesting did you find the narrative? Was it easy to follow?

## Procedure Continued



4. Read aloud the following narrative describing what happens in the same comic. This time, transition words and phrases have been used to make the narrative more interesting and easier to understand.

*As they sat on the doghouse on a particularly windy day, Snoopy told Woodstock a story. Suddenly, the wind blew Woodstock off the doghouse! As the wind died down, Woodstock flew back to the doghouse, and Snoopy again tried to tell his story. A few seconds later, another gust of wind blew Woodstock off the doghouse! When the wind had subsided once more, Woodstock flew back to the doghouse and Snoopy tried one more time to tell his story. Then, for the third time, the wind blew Woodstock off the doghouse. Frustrated, Snoopy stopped telling his story as Woodstock blew away.*

Ask students again to tell how interesting they found the narrative and if it was easier to follow the action.

5. Read the narrative again, line by line, and have students identify and list the transition words and phrases. You could also project the paragraph or hand out copies to students and have students highlight the transitions. Answer key:

*As they sat on the doghouse on a particularly windy day, Snoopy told Woodstock a story. Suddenly, the wind blew Woodstock off of the doghouse! As the wind died down, Woodstock flew back to the doghouse, and Snoopy again tried to tell his story. A few seconds later, another gust of wind blew Woodstock off of the doghouse! When the wind had subsided once more, Woodstock flew back to the doghouse and Snoopy tried one more time to tell his story. Then, for the third time, the wind blew Woodstock off the doghouse. Frustrated, Snoopy stopped telling his story as Woodstock blew away.*



## Procedure Continued

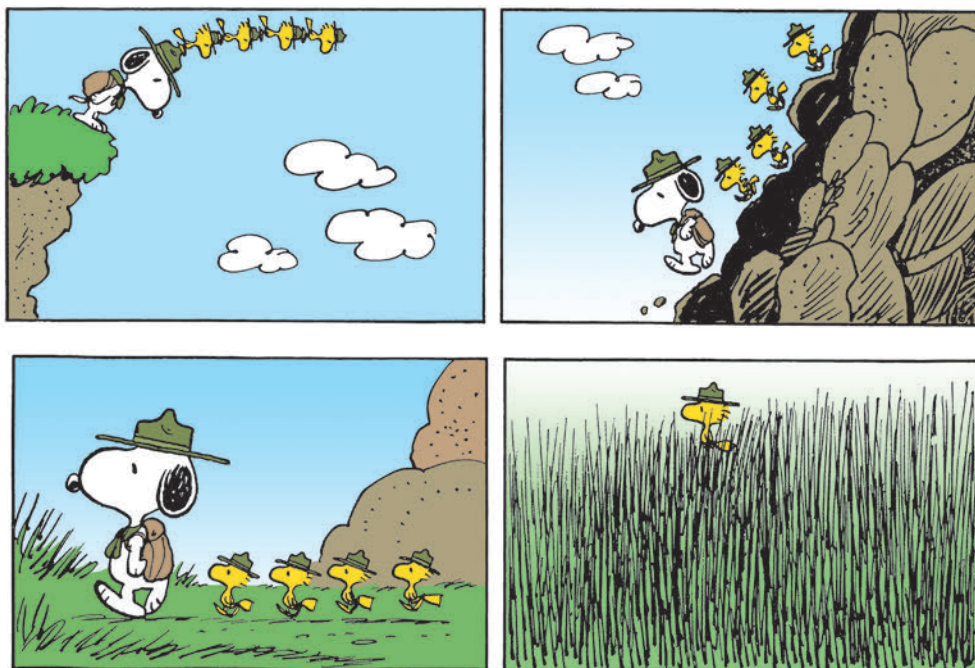
### During Reading

6. Provide time for students to read *Woodstock: Master of Disguise*. Tell students that as they read the book they should pay specific attention to what happens between the panels and think about how they would describe the transitions from one action to the next.

### After Reading

7. Tell students that they will now practice writing narratives with transitions. With students, brainstorm and record a list of transition words and phrases for the following categories:

- \* **TIME:** These transitions tell you when something happens, or in what sequence. Examples: *First, next, today, after, when, for the third time, later that night, meanwhile, as soon as, finally*
- \* **PLACE:** These transitions tell you where the action happens. Examples: *On the doghouse, in his nest, at the park, on Schroeder's piano, up a mountain, through the tall grass*
- \* **IDEA:** These transitions tell you how or why an action happens, or they allow you to compare or contrast things. Examples: *Suddenly, not surprisingly, especially, with a great flourish, in the same way, because, otherwise, however, as expected*

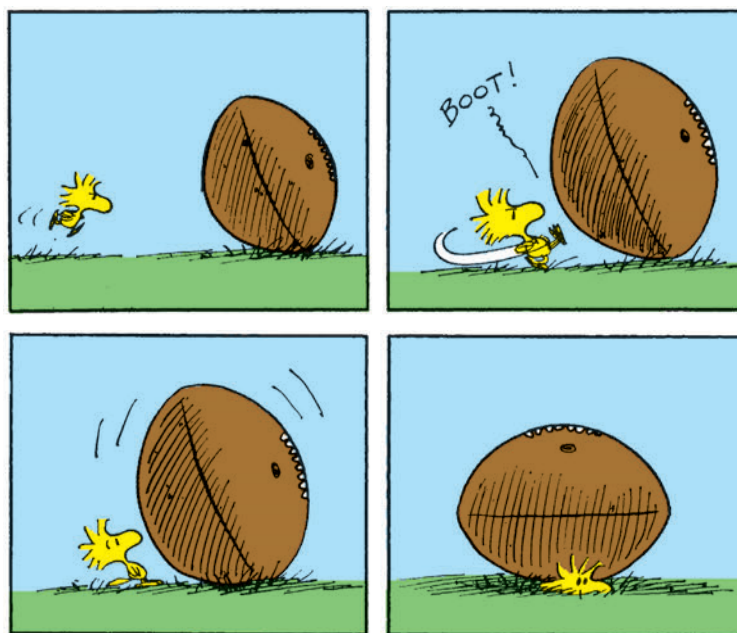


Display students' brainstormed list of transitions in the classroom so they can refer to it throughout the rest of the lesson.

## Procedure Continued

8. Have students turn to page 94 and read the second comic on the page. Then, read aloud the following narrative, which describes the action.

*Woodstock ran up to the football. Woodstock kicked the football. The football wobbled. The football fell on Woodstock.*



Distribute copies of *Comic Transition Examples*. Have students work in small groups or with partners to rewrite the narrative and make it more interesting using transition words and phrases. Students will use the graphic organizer to write a description of what is happening in each panel, add transition words and phrases before and between the panels, and then write a complete narrative paragraph on a separate sheet of paper. Let students know that as they write their paragraph they can move words and phrases around as they like to make it sound better.

If students are having difficulty, share with them the examples on *Example Page*.

9. Let students from each group read their narrative aloud to the class. As each group reads, have the listening students raise their hands when they hear a transition word or phrase. Add any new transitions to the class list.
10. Tell students that now they will use what they have learned to write their own narrative paragraphs. Have students work individually to write a narrative paragraph describing the action in a comic from *Woodstock: Master of Disguise*. Remind students to use what they have learned to add strong transitions to their narratives. Encourage students to get creative in their transitions, rather than just sticking to the conventional “first, next, last.” If you will be using the scoring rubric (see Assessment), share it with students so they will know what is expected.

## Procedure Continued

This exercise works best with comics that show distinct action panel-to-panel and have little to no dialogue. Below are some good choices that will set students up for success. You may want to assign particular comics based on students' skill levels or offer a range of choices.

### Simpler, four-panel action comics:

- \* Page 10, upper
- \* Page 46, upper
- \* Page 75, lower
- \* Page 89, lower (Used in examples)
- \* Page 92, upper
- \* Page 93, lower
- \* Page 146, upper

### Challenging comics:

- \* Pages 37, 68, 95, 106, 136-137, 138, 145, 158-159, 162-163, 178

### Super-challenging comics:

- \* Pages 19, 59, 139-140, 190

11. Place students in small groups. Have each student share his or her narrative with the group as the other students record the transitions they hear. Encourage each group to share their transitions with the class and add any new transition words and phrases to the class list.

## Assessment

Assess students' individual narrative paragraphs using this rubric in addition to your established writing assessments.

### Comic Transitions Narrative Paragraph Rubric

**EXCEPTIONAL** - Transitions are creative and interesting and help the reader understand the narrative.

**PROFICIENT** - Transitions are meaningful and appropriate and help the reader understand the narrative.

**DEVELOPING** - Transitions are not meaningful and do not help the reader understand the narrative.

**BEGINNING** - Transitions are not included in the narrative.





## Differentiation and Extended Learning Activities

### \* PUNCH UP THE LANGUAGE

Have students search their narratives for nouns, verbs, and adjectives that they can replace with more exciting or descriptive words. As an example, read students the passage from step 4 of the lesson procedure. Then, read them this version with more descriptive language. See if they can find all of the changes.

*As they sat on the doghouse on a particularly windy day, Snoopy began to tell Woodstock a story. Suddenly, a huge gust of wind tossed Woodstock off of the doghouse! As the wind died down, Woodstock struggled back to the doghouse, and Snoopy, patiently, began his story again. A few seconds later, another massive gust of wind knocked Woodstock right off of the doghouse! Once the wind had subsided again, Woodstock wobbled back and Snoopy again attempted to tell his tale. Then, for the third time, Woodstock was swept right off the doghouse. Frustrated, Snoopy decided to give up on his story as Woodstock tossed and fluttered in the wind.*

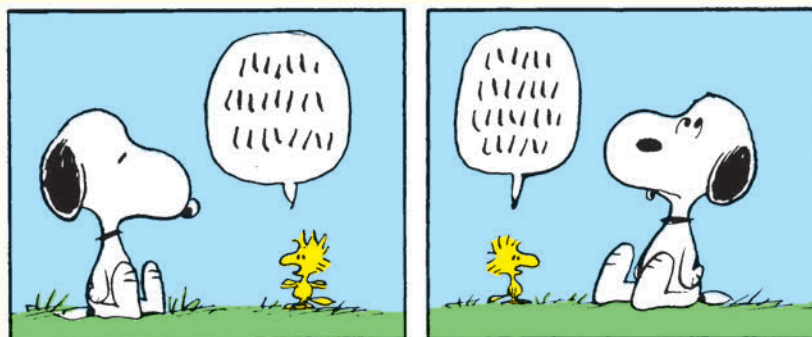
Have students rewrite their narrative paragraphs with more colorful and interesting language.

### \* MAKE IT FLOW

Have students trade papers with a partner and read each other's narrative paragraphs aloud. Ask students to listen carefully to their own writing for fluency. Does it flow nicely? Does it have a good rhythm? They should have varied sentence lengths so it doesn't sound robotic or repetitive. Tell students to revise their writing for fluency and have another friend read it aloud. Repeat as necessary.

### \* TRANSLATE FOR WOODSTOCK

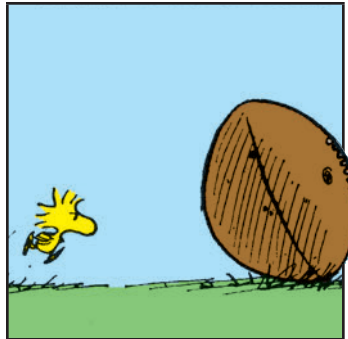
Have students read the comics in which Snoopy reads aloud letters from Woodstock (pages 86-87 and 70-72). Then, using Woodstock's letters as a model for his voice and tone, have students write dialogue to replace the "bird scratch" in the word balloons in which Woodstock speaks (Examples: pages 78, 81, 165).



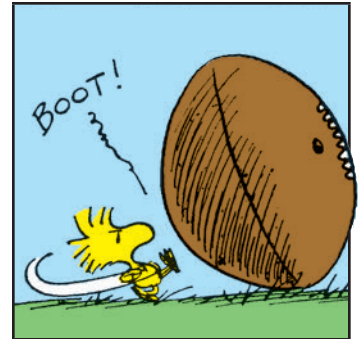
# COMIC TRANSITIONS

Directions: Read the comic at the bottom of page 94 of *Woodstock: Master of Disguise*. Then, in the graphic organizer below, write a description of what is happening in each panel. Next, add transition words and phrases before and between the panels. Finally, write your complete narrative paragraph on a separate sheet of paper. You can move words and phrases around as you like to make it sound better.

**WHEN,  
WHERE,  
HOW, OR  
WHY?**



**WHEN,  
WHERE,  
HOW, OR  
WHY?**



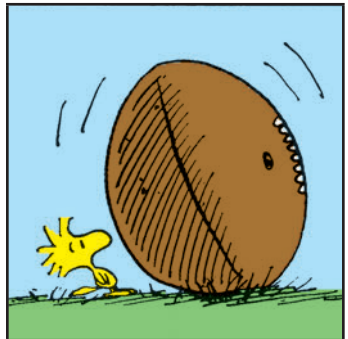
1.

2.

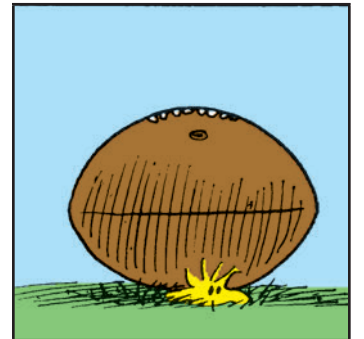
3.

4.

**WHEN,  
WHERE,  
HOW, OR  
WHY?**



**WHEN,  
WHERE,  
HOW, OR  
WHY?**



5.

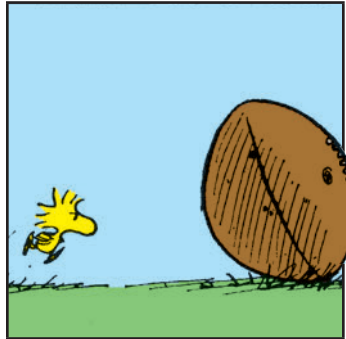
6.

7.

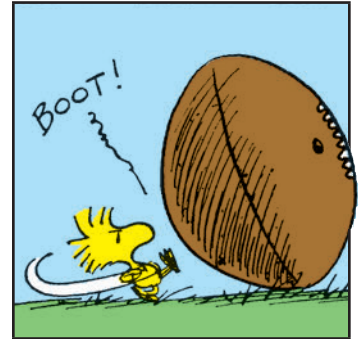
8.

## COMIC TRANSITION EXAMPLES

**WHEN,  
WHERE,  
HOW, OR  
WHY?**



**WHEN,  
WHERE,  
HOW, OR  
WHY?**



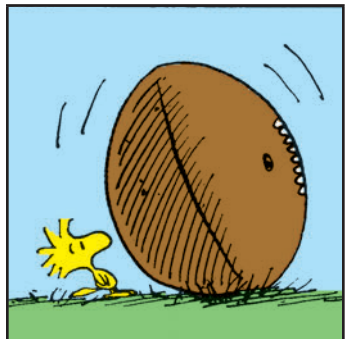
1. Determined to kick  
the ball hard enough to  
move it this time,  
\_\_\_\_\_  
\_\_\_\_\_

2. Woodstock ran  
toward the football.  
\_\_\_\_\_  
\_\_\_\_\_

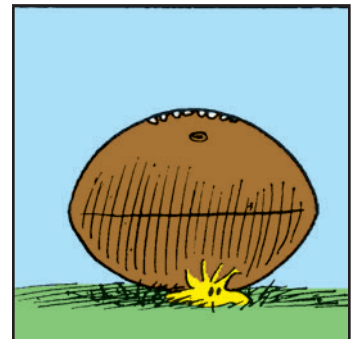
3. When he was close  
enough,  
\_\_\_\_\_  
\_\_\_\_\_

4. he kicked the football  
as hard as he could.  
\_\_\_\_\_  
\_\_\_\_\_

**WHEN,  
WHERE,  
HOW, OR  
WHY?**



**WHEN,  
WHERE,  
HOW, OR  
WHY?**



5. All of a sudden,  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

6. the football began  
to wobble.  
\_\_\_\_\_  
\_\_\_\_\_

7. Not unexpectedly,  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

8. the football fell  
on Woodstock.  
\_\_\_\_\_  
\_\_\_\_\_

## COMIC TRANSITION EXAMPLES

**WHEN,  
WHERE,  
HOW, OR  
WHY?**



**WHEN,  
WHERE,  
HOW, OR  
WHY?**



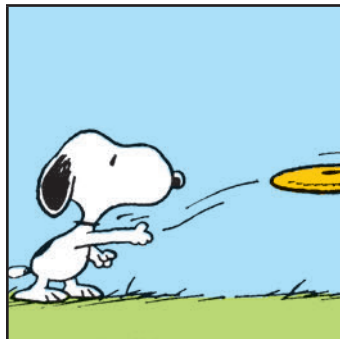
1. On a lovely summer  
day at the park,

2. Linus threw the  
Frisbee to Snoopy.

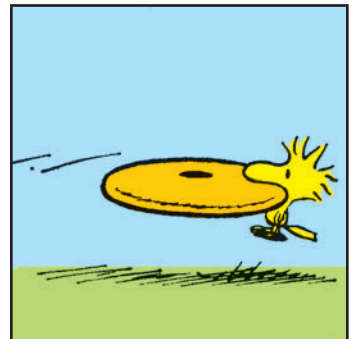
3. As many dogs do,

4. Snoopy caught the  
Frisbee in his mouth.

**WHEN,  
WHERE,  
HOW, OR  
WHY?**



**WHEN,  
WHERE,  
HOW, OR  
WHY?**



5. Then, surprisingly,

6. Snoopy threw the  
Frisbee to Woodstock.

7. Because he is not  
your ordinary bird,

8. Woodstock caught  
the Frisbee in his mouth!