

Problem and Resolution Organizer

Name _____

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.

<p>Problem</p> <p>Mo and Jo fight over the costume and rip it</p> <p>Page <u>12</u></p>	<p>Solution</p> <p>Their mother decides to fix it</p> <p>Page <u>13</u></p>	<p>New Problem?</p> <p>Page ____</p>
<p>Problem</p> <p>Page ____</p>	<p>Solution</p> <p>Page ____</p>	<p>New Problem?</p> <p>Page ____</p>
<p>Problem</p> <p>Page ____</p>	<p>Solution</p> <p>Page ____</p>	<p>New Problem?</p> <p>Page ____</p>

MO and JO:
Fighting Together Forever

(RAW Junior/TOON Books,
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FOR VISUAL READERS
TOON BOOKS®

Lesson Plan for *Mo and Jo Fighting Together Forever*
 by Dean Haspiel & Jay Lynch

CONCEIVED BY PETER GUTIERREZ

Overview	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.
Subject	English Language Arts
Grade Level	3-4
Suggested Time	45 minutes
Materials	Pens, pencils, notebook paper.
Objectives	Students will identify conflicts and problems in a plot and explain how the solutions in turn create new problems that move a plot forward.
Before Reading:	<p>Review what students already know about plot. Reinforce, or introduce, the concept of problems and conflict-driven dramatic structure with a simple question: “What makes you want to keep reading your favorite books or other works of fiction? What are some events in plots that made you want to find out ‘what happened next?’” Clarify for students that the pleasurable anticipation of plot development is the result of authors intentionally setting up conflicts that intrigue readers.</p> <p>Explain that usually there is a problem or a conflict that the main character(s) must resolve, and that the reader wants to learn how this will be done. In well-structured plots, the solution itself often leads to new problems. If you are using this lesson as a quick-teach review of these concepts, pre-assign reading Mo and Jo and use class time to help students work through the activity sheet and then share results.</p> <p>For an in-class reading of Mo and Jo, be sure first to activate prior knowledge. One approach is to discuss superheroes or the action-adventure genre more broadly. Have students provide examples of heroes and villains (i.e., protagonists and antagonists) and to 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, either duos (Batman and Robin) or larger teams (the X-Men). What kind of conflicts do they have internally? You can supplement such a genre-study approach with thematic and character development elements: why might being siblings be a good, or bad, basis for a crime-fighting team?; what are some things that siblings commonly fight about? Guide students to understand that the choice of main characters in Mo and Jo already contains the ingredients for an effective problem-solution (or conflict-resolution) plot.</p>

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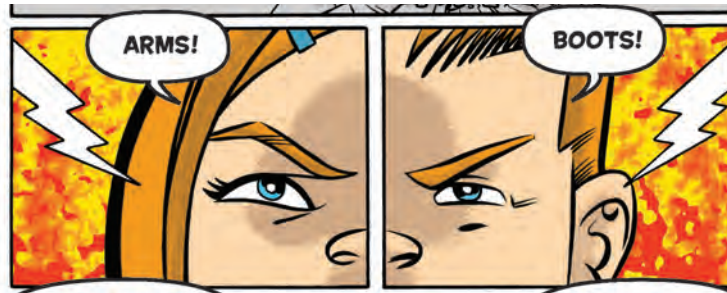


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 Guided Reading Level = J
 Lexile Level = 170



MO AND JO LESSON PLAN (PAGE 2)



<p>Reading:</p>	<p>Divide students into small groups and provide each group with a copy of <i>Mo and Jo Fighting Together Forever</i>. Explain to students that they will be reading aloud to their groups one at a time (ideally one student per chapter), and that as they read they should be paying attention specifically to conflicts and their resolutions.</p> <p>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. Have students stop and jot the problems, solutions, and new problems as they notice them, to be used in classroom discussion later.</p>
<p>Reading (continued):</p>	<p>Examples include small lettering (for the swamp creatures on p. 6), sniffing (p.8), whispering (p. 9 and throughout), whistling (p. 12), and exclamations such as “Oh no!” (p. 13). And since fluency develops with each exposure to text, you may want to invite students to engage in re-reading any given page after you’ve coached them, or have other students revisit the same passage to provide their “take” on it.</p> <p>Chapter 2: Continue to teach graphic text features explicitly and to model expressive reading as necessary. In this chapter, readers will encounter sound effects and balloon shapes that signal: grumbling anger (p. 15); physical effort (p. 16, final panel); exclamations of surprise or anger (pp. 18-19); Wartbelly’s croak (p. 25 and throughout); “sliminess,” possibly the most challenging—and fun—to read (p. 24, panel 1); eating (the same panel); and the frightful/spectral (p. 25, panel 3).</p> <p>Chapter 3: Model expressive reading yourself less frequently, relying on peer modeling instead in order to provide a “gradual release” of the skill. Enhanced fluency should be demonstrated by how readers handle this section’s emotional extremes: sadness and distress (pp. 30-31); panic (p. 33); excitement (p. 34, 38); remorse (p. 35); and gratitude (pp. 34-35).</p>



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