GET STUDENTS ENGAGED!
✓ Learn how to incorporate graphic novels into your daily curriculum
✓ Get creative and have students write and draw their own panels and comics
✓ Inspire students to share their creations and knowledge with others
✓ AND MORE!!!

BUILD YOUR GRAPHIC NOVEL COLLECTION TODAY

Many educators have reported great success when they have integrated graphic novels into their curriculum. Teachers are discovering that graphic novels—just like traditional forms of literature—can be useful tools for helping students critically examine aspects of history, science, literature, and art.

Find a graphic novel for every reader at scholastic.com/teachgraphix with downloadable resources and activities!

Owly #1: The Way Home
Andy Runton

Baby-Sitters Little Sister #1: Karen’s Witch
Ann M. Martin / Katy Farina

Geronimo Stilton #1: The Sewer Rat Stink
Elisabetta Dami and Tom Angleberger

Cat Kid Comic Club
Dav Pilkey

Bunbun & Bonbon #1: Fancy Friends
Jess Keating

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Graphic novels do not and aren’t intended to replace other kinds of reading—it’s not an either-or choice. Engaging in multiple book formats encourages readers to think critically about how stories work across different types of storytelling.

Graphic novels can be any genre and tell any kind of story, just like their prose counterparts. The format is what makes the story a graphic novel, and usually includes text, images, word balloons, sound effects, and panels. The benefits of including these texts in your classroom go far beyond getting kids excited—using graphic novels can increase and support reading comprehension, fluency, confidence, vocabulary building, and critical thinking.

With graphic novels, your students can compare how they receive and comprehend information through written narrative versus wordless visuals. They can analyze how information about character is derived from facial and bodily expressions and about meaning and foreshadowing from the pictures’ composition and viewpoint.

These books require readers to be actively engaged in the process of decoding and comprehending a range of literary devices, including narrative structures, metaphor and symbolism, point of view, the use of puns and alliteration, intertextuality, and inference. Reading graphic novels can help students develop the critical skills necessary to read more challenging works, including the classics.

Use the following questions, prompts, and activities with your students to get them involved in learning more about graphic novels!

**HOW TO DRAW STACEY FROM **

**THE BABY-SITTERS CLUB®**

BY GALE GALLIGAN

Twins Art © 2020 by Shannon Wright.

DOG MAN © and TM/® Dav Pilkey. The Baby-Sitters Club Art © 2019 by Gale Galligan. SCHOLASTIC and associated logos are trademarks and/or registered trademarks of Scholastic Inc.
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• How do you read a graphic novel? Panel by panel? Pictures first and then text? Text first and then pictures? There is no single “right” way. Compare your approach with a classmate’s.

• Find examples in the story of an exciting moment, a tense moment, and/or a funny moment. How does the artist encourage the reader to turn the page? What’s different visually when the page is turned? How does the dramatic pause before the page turn and the visual shift once you’ve turned the page affect your sense of what’s happening in the story?

• Find a page in your graphic novel where not all of the panels are the same size. What effect do various sizes and numbers of panels per page have on the pacing of the story in this scene? How would the story feel different if it were told in a different number of panels? Why do you think an artist would choose to use different sizes, shapes, and numbers of panels?

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• Every element of a graphic novel adds to the story—the amount of white space on the page, the size of the panels, the perspective of the images, even the size and placement of the speech bubbles. In the graphic novel you chose, are some words in bold type? Are some phrases broken into multiple bubbles? How can you tell if voices are coming from outside the panel? What else do you notice about the art and text and how they work together on the page? How do these elements add to your understanding of this scene?

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GREAT GRAPHIX BOOK CLUB

Start a graphic novel club with fellow students who especially enjoy this literary form. At monthly meetings, encourage members to book talk graphic novels they’ve read since the last meeting. Create “Great Graphics!” forms for students in the club to fill out to recommend individual titles. Post them in the school library for other students to see.
Write and draw your own Dog Man graphic novel! We’ve started the story for you by filling in the first panel, but what happens next? Brainstorm ideas, then write and draw your story in the empty panels below.

Use these additional titles to inspire you to create even more great artwork and stories!

Compare your story with the original in *Dog Man: Lord of the Fleas*, pages 132–133.
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**TEACH graphix WEEK**

**BENEFITS OF GRAPHIC NOVELS**

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**DRAW FROM YOUR OWN LIFE!**

Writing stories inspired by your own experiences can be a lot of fun. Here are some tips from Jennifer L. Holm and Matthew Holm, the cocreators of *Sunny Side Up*, on how to craft your own story.

**SETTING**

In *Sunny Side Up*, Sunny goes to visit Gramps in Florida at Pine Palms on pages 12–13 and finds the retirement community very different from Pennsylvania. Where would you want your setting to be? How would you describe it so that readers would get a sense of place?

**PERSONALITY**

Buzz’s passion for comics helps to define his personality. What are some elements that would help define your personality? Is there an activity you love? A book? A television series?

**CHARACTERS**

The scene on page 33 with Sunny’s grandpa and his friends was inspired by our grandfather and the people he knew in his retirement community. Are there people in your life who would inspire characters in your own writing?

**CONFLICT**

In this book, Sunny is having a hard time dealing with her older brother. Do you have conflicts in your life that leave you wondering about what to do? Sometimes writing it on the page can help you to sort it out.

**DETAILS**

On page 93, Sunny is dazzled by all the food choices at the restaurant. This was inspired by a cafeteria-restaurant from our childhood. What are some details in your life that would give color to the story? Favorite foods? Music? Clothes?

Have fun sharing your own story!
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RAINAI STORY STARTER
Raina started this story. Now you get to finish it by drawing in the empty boxes! What do you think should happen next?

I CANNOT BELIEVE THIS IS HAPPENING.

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The Adventures of John Blake: Mystery of the Ghost Ship
Philip Pullman/Fred Fordham

Hey, Kiddo
Jarrett J. Krosoczka

Heartstopper: Volume 1
Alice Oseman

Five Nights at Freddy’s #1: The Silver Eyes
Scott Cawthon
Claudia Schroder
Kira Breed-Wrisley

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Some adults may feel that graphic novels are not the type of reading material that will help readers grow. They may cling to the belief that graphic novels are somehow a “bad influence” that undermines “real reading”—or they may dismiss graphic novels as inferior literature, or as “not real books.” At best, they may regard them as something to be tolerated as a means of motivating the most reluctant readers, who, they hope, will eventually move on to “more quality literature.”

There’s a long history and legacy of adults banning comic books and graphic novels in an attempt to control what people—especially young people—are reading. Research the history of banned comic books, starting with the Comic Book Legal Defense Fund website (http://cbldf.org/banned-comic/) and make notes about what you have learned. Then, take what you now know and write an article or a speech, or create a multimedia presentation (video, slides, website, or something else) sharing information about that history. Conclude by making the case for graphic novels and comic books to be included in school curricula, on book lists, in awards, and on shelves.
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HEY, KIDDO STORY STARTER

Jarrett started this story—now you get to finish it! Feel free to draw any number of panels either free-form or in boxes, or use the full page to create one image or series of images. What do you think should happen next?

“There is no such thing as a mistake, only a correction.” Do you know who said that quote, class?

I did.

Now, class, your next assignment will be to draw an editorial cartoon for the Telegram & Gazette’s student contest. Perhaps one of yours will be published?