

## 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!!!

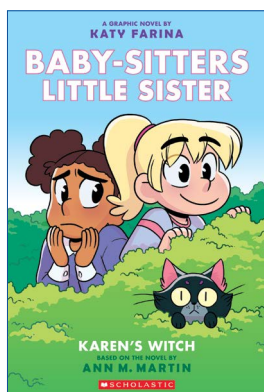


## BUILD YOUR GRAPHIC NOVEL COLLECTION TODAY

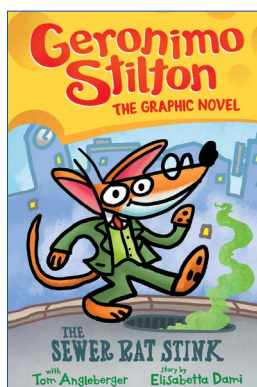
Many educators have reported great success when they have integrated graphic novels into their curriculum. Teachers are discovering that graphic novels—just like traditional forms of literature—can be useful tools for helping students critically examine aspects of history, science, literature, and art.



**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

Find a graphic novel for every reader at [scholastic.com/teachgraphix](https://www.scholastic.com/teachgraphix) with downloadable resources and activities!



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# TEACH WEEK

## BENEFITS OF GRAPHIC NOVELS

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.

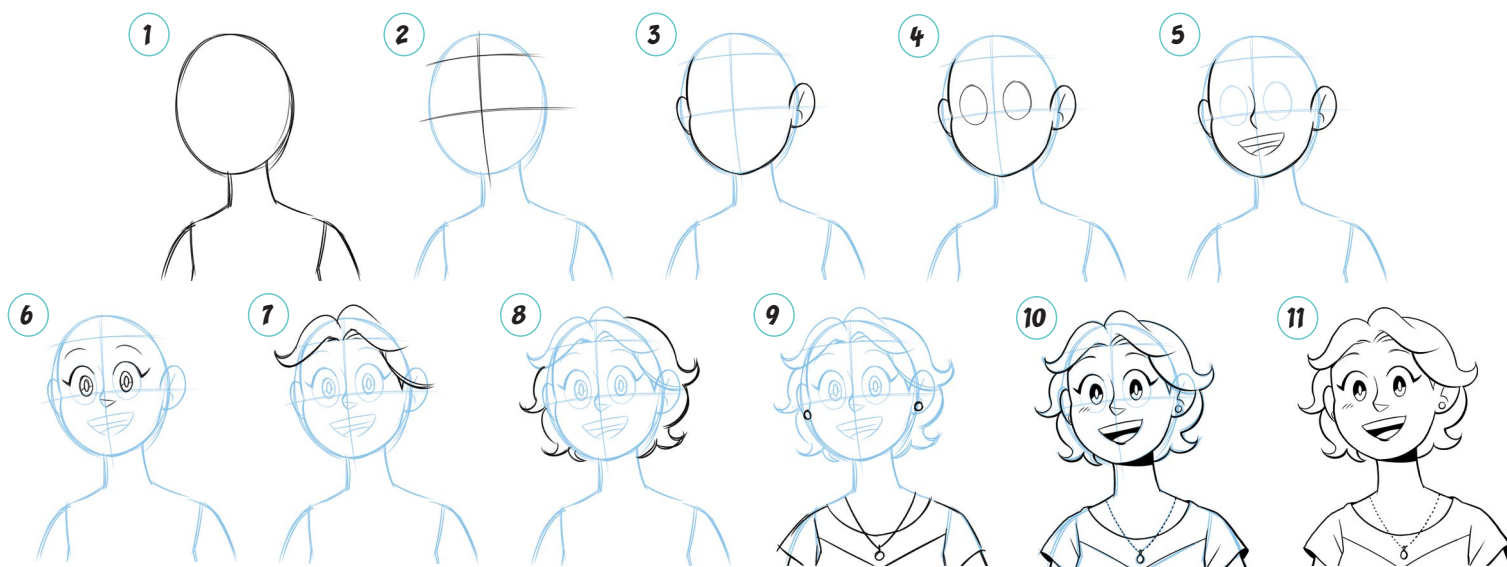
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These books require readers to be **actively engaged in the process of decoding** and comprehending a range of literary devices, including narrative structures, metaphor and symbolism, point of view, the use of puns and alliteration, intertextuality,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



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## HOW TO DRAW STACEY FROM BY GALE GALLIGAN





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## SHARE AND CELEBRATE

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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.





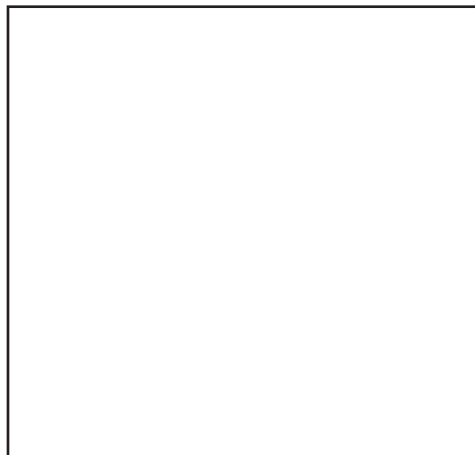
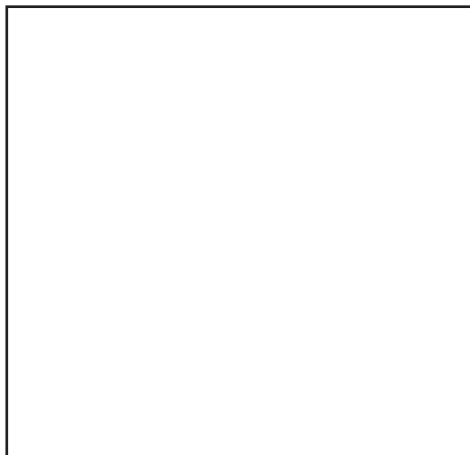
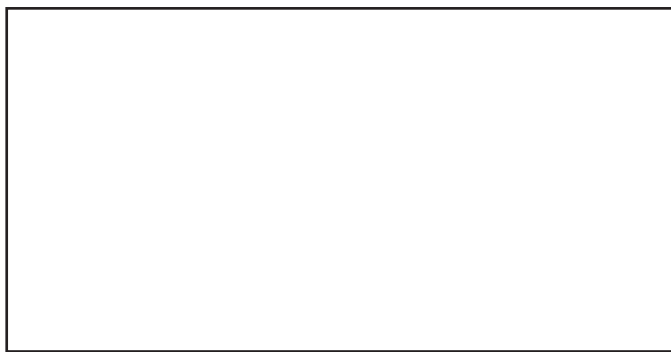
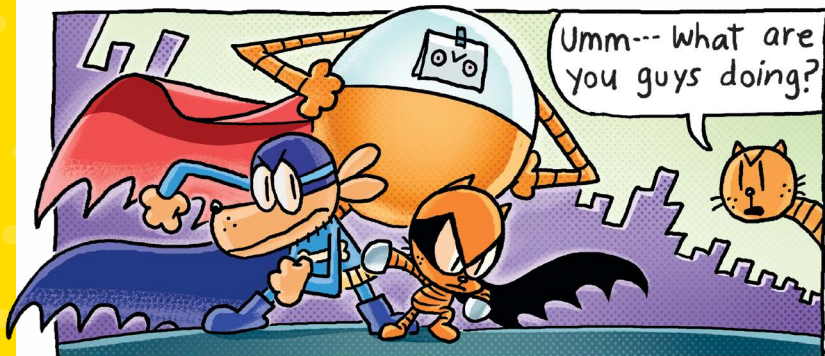


# TEACH WEEK

## DOG MAN STORY STARTER

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.

### ORIGINAL DOG MAN GRAPHIC NOVEL BY:



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



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

[www.scholastic.com/teachgraphix](http://www.scholastic.com/teachgraphix)

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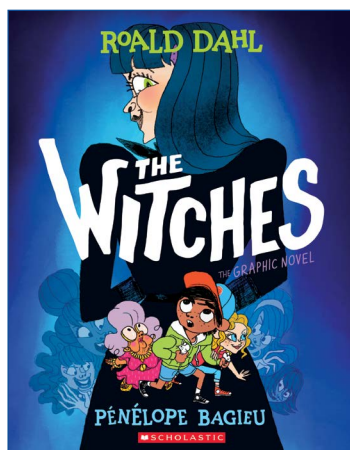
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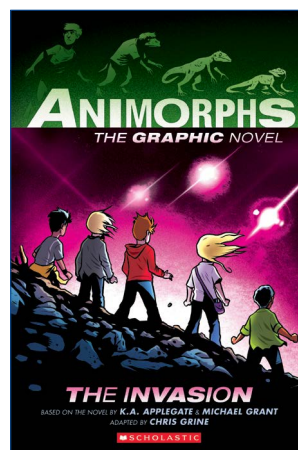
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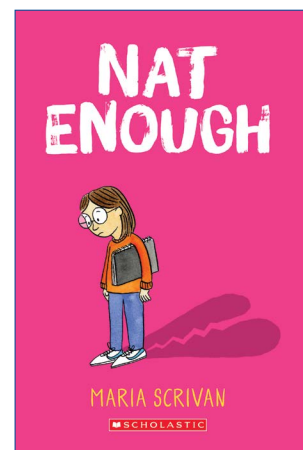
**The Witches**  
Roald Dahl /  
Pénélope Bagieu



**Twins**  
Varian Johnson and  
Shannon Wright



**Animorphs #1: The Invasion**  
K.A. Applegate and  
Michael Grant  
Adapted by Chris Grine



**Nat Enough**  
Maria Scrivan

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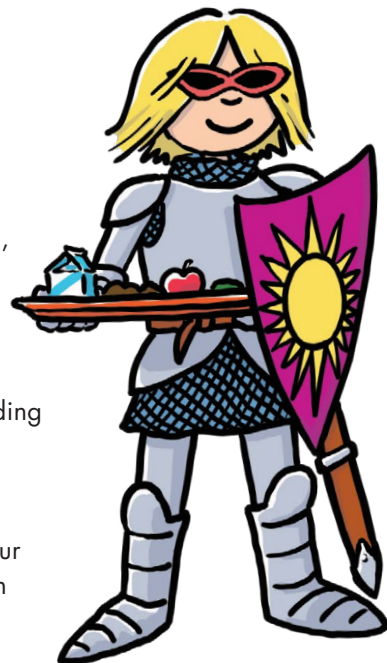
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## DRAW FROM YOUR OWN LIFE!

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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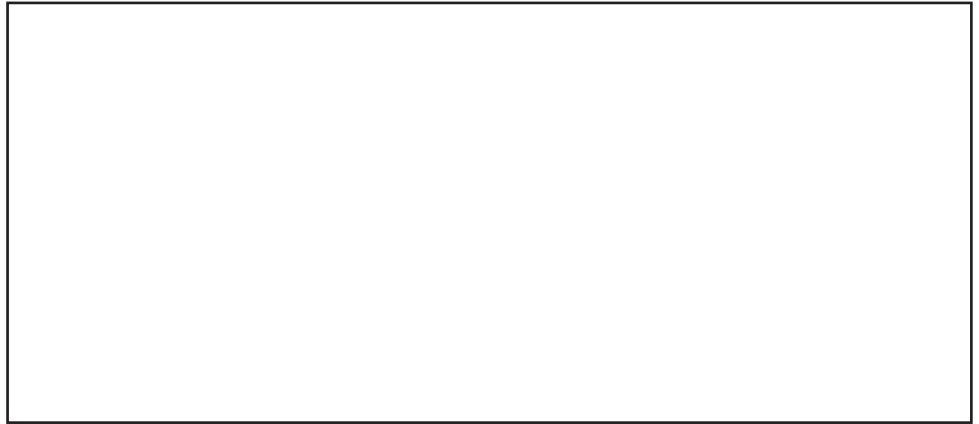
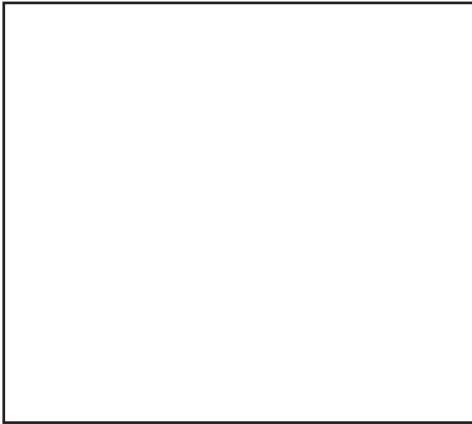
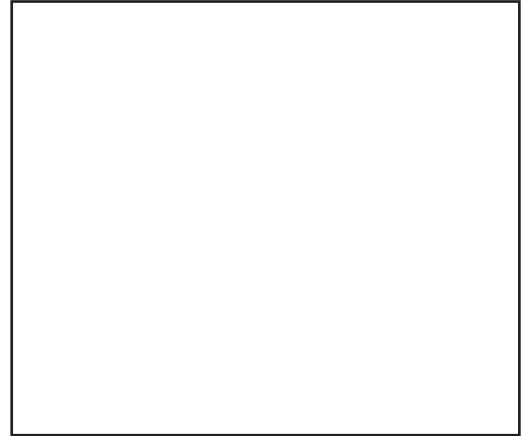
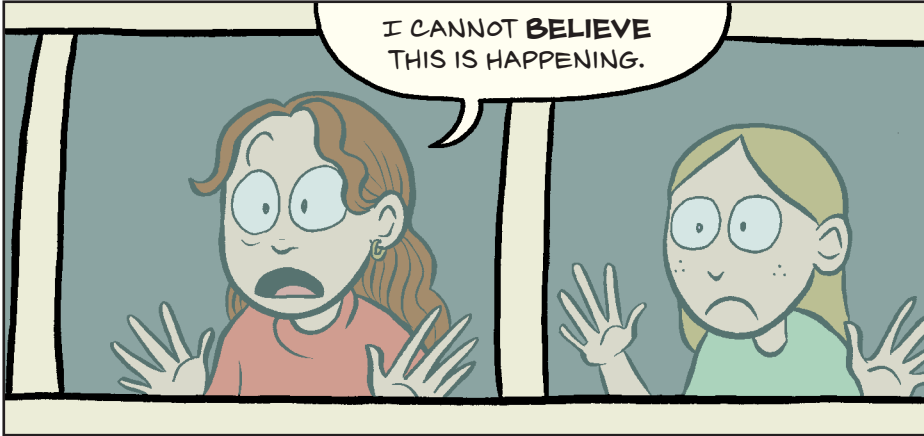
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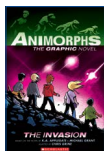
# WEEK

## RAINA 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?



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Compare your story with the original in *Sisters*, pages 169–191.

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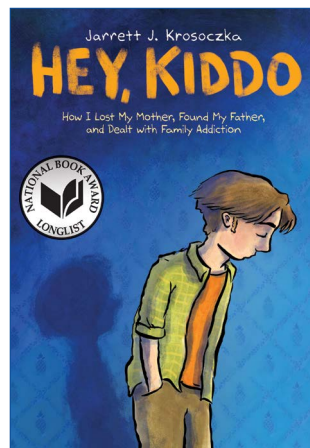


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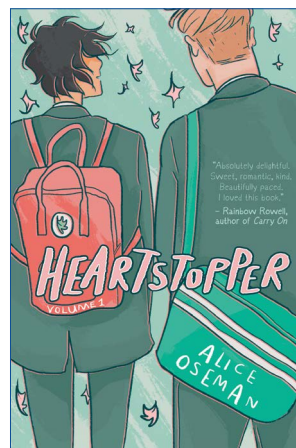
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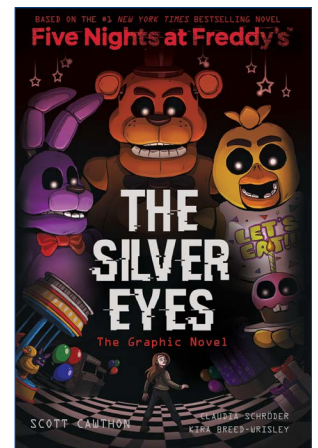
**The Adventures of John Blake:  
Mystery of the Ghost Ship**  
Philip Pullman/Fred Fordham



**Hey, Kiddo**  
Jarrett J. Krosoczka



**Heartstopper: Volume 1**  
Alice Oseman



**Five Nights at Freddy's #1:  
The Silver Eyes**  
Scott Cawthon  
Claudia Schröder  
Kira Breed-Wrisley

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## DISARM THE DETRACTORS!

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://cblddf.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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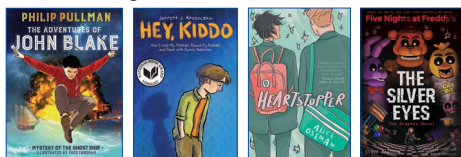
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