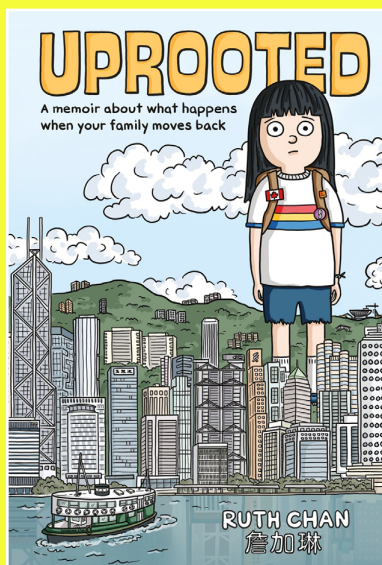
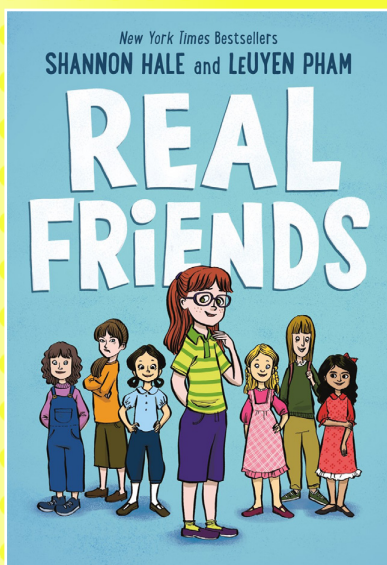
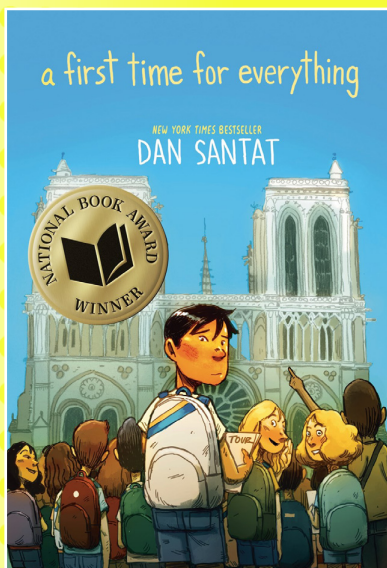


REAL LIFE, FRAME BY FRAME

A Teacher's Guide for Middle-Grade Graphic Memoirs

Look inside for discussion questions for six unique graphic memoirs, plus an activity that guides young readers to create their own graphic memoirs.



Dear Teacher or Librarian,

When was the last time you truly sat with your middle-school self?

As an educator, you might see your adolescence reflected back at you more often than most, for which I commend your bravery and hard work! Or you might be more like myself (and I imagine many others), content to leave your youth in the past along with the tornado of emotions that came with it. Usually, when I'm reminded of the awkwardness of my middle-school or high-school years, or the embarrassment, or the hurt, my first instinct is to do my best imitation of a wet dog and shake it off, thankful that those years are behind me.

Usually.

As I read through the books collected for this teacher's guide, I was surprised to see so many of my experiences on the pages in front of me. In *Extra Large*, I felt myself becoming overly emotional and hurt when friends' jokes were taken too far. Through *Be Prepared*, I remembered my first experience at summer camp and the suffocating loneliness it brought. I saw elements of my family's move to South Korea in *Uprooted*, and all the unease that came with it. I watched myself stumble over first relationships and independence in *A First Time for Everything*. *Weirdo* reflected my lifelong love for all things nerdy, and how it has both ostracized me and yet helped me find some of my closest friends. And in *Real Friends*, I witnessed myself struggling to be part of "the group," and I remembered myself as the bear whose shadow haunted my little brother.

Instead of wanting to shake these feelings off, though, I felt a comfort in being seen. It's as if each author were rubbing the back of my hurt child—the one that we all carry within us—assuring me that I was never as alone as I felt. These books were a reminder that although we each have unique stories to tell, they hold shared elements that we can all learn from.

Many of our students are experiencing these feelings right now. Because this is their lived experience in the present, they don't have the choice to simply shake off the feelings, no matter how many times they are told to do so by a well-meaning adult. Like most teens, I had grown-ups try to assure me using the experiences of their past, but I found it difficult to relate. I couldn't imagine the real places they had been, or construct the faces from their stories in my mind's eye. How comforted I would have been as a youth seeing my experiences not just described but authentically shown on the pages of a book. How validating it would have been to have role models speak directly to me, showing me that they truly do know what it's like to be me and have grown from their experiences.

When it comes to communicating lived experience and the knowledge that grows from it, images make our stories a thousand times more entertaining, relatable, and primed for learning.

In the six graphic memoirs included in this teacher's guide, you'll find stories that make your students feel seen and that make the unremarkable feel remarkable. Events and emotions that seem mundane, repressed, or forgotten—everyday battles for friendship, belonging, and identity—suddenly become remarkable in their ability to communicate with readers in a way that is honest, validating, and encouraging. These memoirs pull from a wealth of experiences and provide sage advice to our students in ways that feel like they are coming from a friend—including all the trust and comfort that comes with that—and in ways that teachers, parents, and librarians simply cannot on our own.

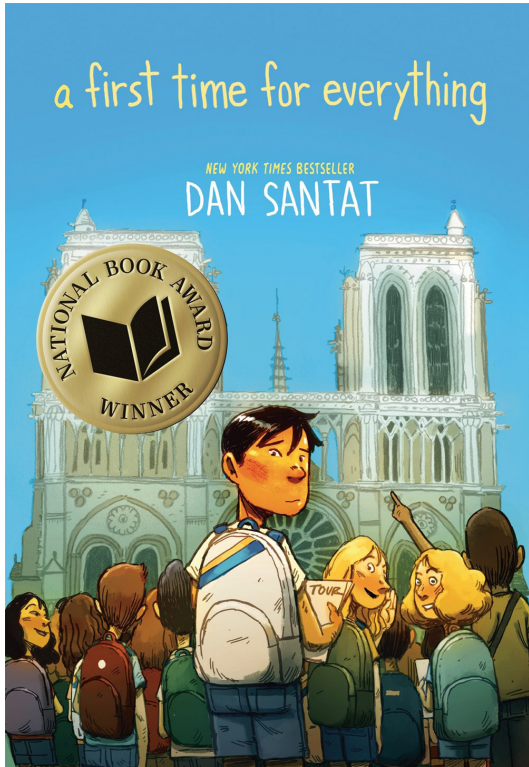
I'm excited for your students to read and discuss the memoirs featured in this teacher's guide. At the end are instructions to help your students create their own graphic memoirs, and we hope that this project will help them find their voice.

Matt Slayter

Matt Slayter is a former classroom teacher, and he most recently served as the Director of Education at Pop Culture Classroom. Matt is an educator, comics editor, curriculum writer, and public speaker with credits facilitating professional development for teachers at New York Comic Con, C2E2, FAN EXPO Denver, and more.

A FIRST TIME FOR EVERYTHING

Dan Santat



Winner of the National Book Award
for Young People's Literature
9781250851048

“Five years ago when my oldest son was thirteen he asked me about the first time I ever fell in love. After a brief moment of thinking I remembered this three-week trip to Europe that I took with a bunch of my friends and all the crazy adventures we had during that time. When I told my editor she was completely flabbergasted that I had never told her that story before and suggested I turn it into a memoir graphic novel.”

—DAN SANTAT



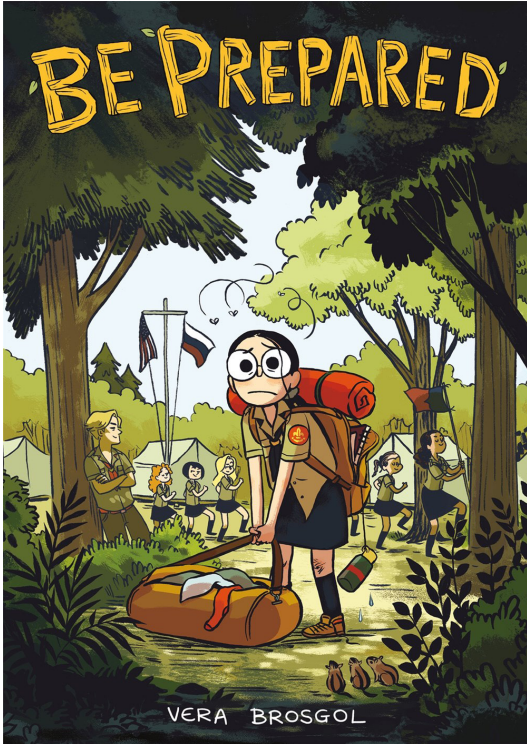
Funny, heartwarming, and poignant, *A First Time for Everything* is a feel-good coming-of-age memoir based on the *New York Times* bestselling author and Caldecott Medal winner Dan Santat's awkward middle-school years. It celebrates a time that is universally challenging for many of us, but also life-changing as well

DISCUSSION QUESTIONS

1. Throughout the book, Dan provides flashbacks to moments in his life that have personally affected him. How do these flashbacks affect the reading experience? Why are they scattered throughout the book, rather than placed at the beginning and presented in chronological order? What do you notice about the colors of these pages? How does the change in color palette affect the reading experience?
2. As Dan is leaving Europe on pages 296 to 299, the reader sees the text from A. A. Milne's poem "Spring Morning," the same poem that Dan read in front of the school at the beginning of the book. What is the meaning of this poem? What feelings is it trying to convey to the reader? Which lines of the poem hold the most meaning for you? Why?
3. There are many instances where characters speak German or French, but the text isn't translated into English for the reader. Why doesn't the author provide a translation? If you use a translation app to translate the text into your language, does it change your understanding of the characters or what is happening? Why or why not?
4. Does this book make you want to travel abroad? If so, where would you like to travel? What would you like to get out of that trip? How might your perfect trip be similar to or different from Dan's?
5. What do you think about Dan's decision to break up with Amy before the end of the trip? What was his reasoning for doing this? What do you think about Kelly's response when she says, "But you can't always worry about getting hurt or else you won't end up doing anything, right?" If you were in Dan's position, how would you handle the situation?
6. Describe Dan's relationship to the different adults in the book. What does he learn from them? What can you take away from Dan's story about relationships to adults in your own life?
7. Describe how Dan has changed. What specific moments caused each change? Cite specific text or images from the book to support your answers.

BE PREPARED

Vera Brosgol



9781626724457

“As someone who didn’t have the funnest of childhoods, I’ve always been drawn to stories where the main characters suffer. Being a kid sometimes feels hard, powerless, and lonely, but in that muck there can be found humor, strength, and connection. Summer camp was one of the muckiest mucks of my youth, and it felt like fertile ground for just the kind of story I would’ve loved to have read.”

—VERA BROSGOL



All Vera wants to do is fit in—but that’s not easy for a Russian girl in the suburbs. Her friends live in fancy houses and their parents can afford to send them to the best summer camps. Vera’s single mother can’t afford that sort of luxury, but there’s one summer camp in her price range—Russian summer camp.

Vera is sure she’s found the one place she can fit in, but camp is far from what she imagined. And nothing could prepare her for all the “cool girl” drama, endless Russian history lessons, and outhouses straight out of nightmares!

DISCUSSION QUESTIONS

1. After reading the book, what do you think is the significance of the title? When is the term “be prepared” used in the book, and why? What does Vera need to be prepared for? Is the author telling the reader to be prepared for something? If so, what?
2. How does the book’s color palette affect the reading experience? Why do you think this palette was chosen rather than a more colorful one, like the one used for the cover?
3. Why does Vera originally want to go to Camp Orra? Do you think she eventually gets what she was looking for out of the experience? Why or why not? Use evidence from the text and images to support your answers.
4. Describe the conversation between Vera and her mom on pages 135 to 139. What emotions are both of them feeling? How do their feelings change throughout the conversation? What causes Vera to change her tone and agree to stay at camp?
5. What significance does Gregor have in the story and Vera’s experience at Camp Orra?
6. Describe Vera. What kind of person is she? What are her strengths and weaknesses? How does she use her strengths to overcome her weaknesses? What events throughout the book serve as “landmarks” or “milestones” to Vera’s growth and development? How do those events illustrate her growth? Use evidence from the text and images to support your answers.
7. Vera was born in Russia, is part of a Russian community in the United States, and attends a Russian summer camp. What parts of her experience are uniquely Russian? Do you think her experience might have been different at tennis camp, “fat camp,” space camp, or art camp, like the ones her friends from home attend? Why or why not?

EXTRA LARGE

Tyler Page



9781250851567

“I wrote *Extra Large* because I wanted to share some of the struggles I had growing up, to show others they’re not alone, even if they sometimes feel that way. Sharing our experiences as stories is one of the best ways we can help each other, and comics are a great way to tell those stories in a fun and engaging way.”

—TYLER PAGE



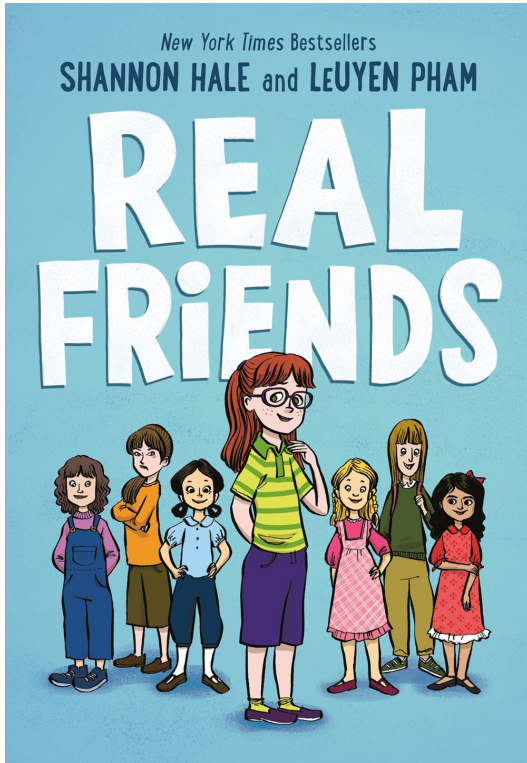
It’s the start of a new school year for Tyler, and with it comes brand-new problems. There are new bullies, new rules, and Tyler’s starting to have a new understanding of his body. In the gym locker room, he notices how his body’s soft curves contrast with the thin frames and toned muscles of the other boys. And on TV, it seems like someone who looks like Tyler never gets the girl. But is being thin the same thing as being healthy? What’s wrong with being fat, anyway? When his dad forces the Page family to start dieting, Tyler discovers the difference between building a body that conforms to society’s expectations and one that actually feels good to live in.

DISCUSSION QUESTIONS

1. Throughout the book, Tyler repeatedly says, “Glad that’s not me!” Where in the novel does he say this? Why do you think he has this thought? What do you think this response says about the experience of being different? Why does Tyler occasionally pick on others even though he feels this way?
2. What media role models does Tyler look up to? What do these role models all have in common? Why does he look up to them? Do you think his admiration for these figures is healthy? Why or why not?
3. Why does Tyler’s dad want to lose weight and how does his decision affect the rest of his family? Why do you think he wants the whole family to share his fitness goals? For each member of the family, how does fitness play a role in their ability to fit in with social groups or the activities they do?
4. What is the significance of the white XL shirt that Tyler wins early in the novel? How does his relationship with the shirt change over time?
5. How has Tyler changed by the end of the book? What caused him to change? Cite specific text or images from the book to support your answers.
6. What is the central idea of the book? What message or messages is the author trying to convey?
7. Tyler’s experiences take place in the late 1980s and early 1990s. How are his experiences similar to or different from those of today’s youth? Does this affect your understanding of the author’s message? Why or why not?

REAL FRIENDS

Shannon Hale and LeUyen Pham



9781626727854

“While I was writing *Real Friends*, the voice in my head kept yapping, ‘Shut up, Shannon, nobody cares that someone was mean to you in fourth grade!’ But I discovered that the more honest and vulnerable I was, the more readers were able to connect with my story and feel less alone in their own.”

—SHANNON HALE



Newbery Honor author Shannon Hale and *New York Times* bestselling illustrator LeUyen Pham join forces in this graphic memoir about how hard it is to find your real friends—and why it’s worth the journey.

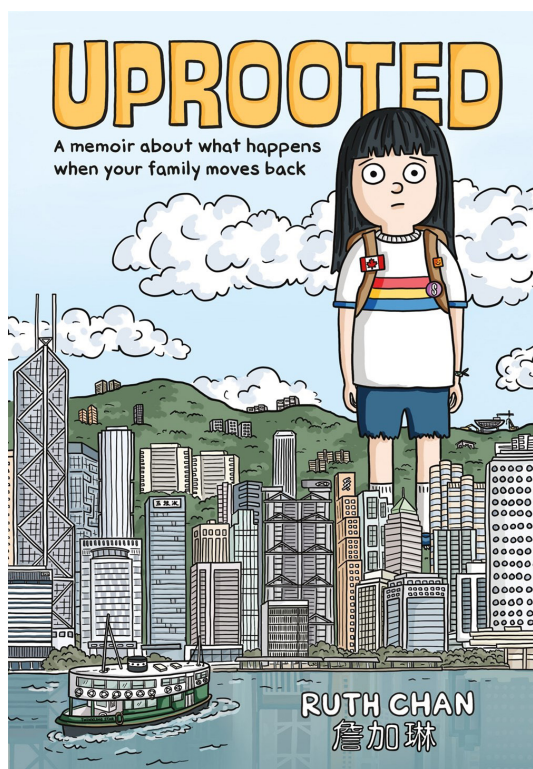
DISCUSSION QUESTIONS

1. The book is broken up into chapters, each titled with someone’s name. Why does the author do this? How does this help the reader understand Shannon’s overall journey? How does she change in each chapter, and how does that relate to the person named at the beginning of the chapter?
2. Throughout the book, Shannon and her friends are shown as members of a royal court. What does this represent? Why does Shannon represent herself as a jester?
3. In the Author’s Note at the end, Shannon writes, “I was sick a lot, and though my loving mom took me to many doctors, we never figured out what was wrong. The mysterious stomachaches and some of those sad, anxious, yucky feelings were probably symptoms of an anxiety disorder and mild obsessive-compulsive disorder.” What is anxiety? What can anxiety feel like? What do you think was causing Shannon anxiety, and how could that have resulted in stomachaches and behaviors like counting bricks or trees?
4. Describe Shannon’s relationship with Wendy. Why does Wendy act the way she does toward Shannon? Do the revelations at the end of the book excuse her hurtful behavior? Why or why not?
5. Do you think Shannon should have let Jenny into the new group when she asked on pages 200 and 201? Why or why not?
6. Can you relate with any of the characters in Shannon’s story? What lessons can you learn from Shannon and her experiences in elementary school? How do you think Shannon’s relationships might continue to change in middle and high school? How can those lessons transfer to your experiences in middle or high school?

UPROOTED

A Memoir About What Happens When Your Family Moves Back

Ruth Chan



9781250855343

“I wanted to make this graphic memoir for a few reasons:

- (1) So that anyone experiencing a big change in their life doesn't feel so alone in it;
- (2) to tell a different type of immigration story and what that can look like;
- (3) to demonstrate how powerful the sharing of family history can be; and
- (4) as a love letter to my beloved city, Hong Kong.”

—RUTH CHAN



A joyful and tearful middle-grade debut about a girl being uprooted when she moves to Hong Kong, a place where her family fits in but, for her, is nothing like home.

DISCUSSION QUESTIONS

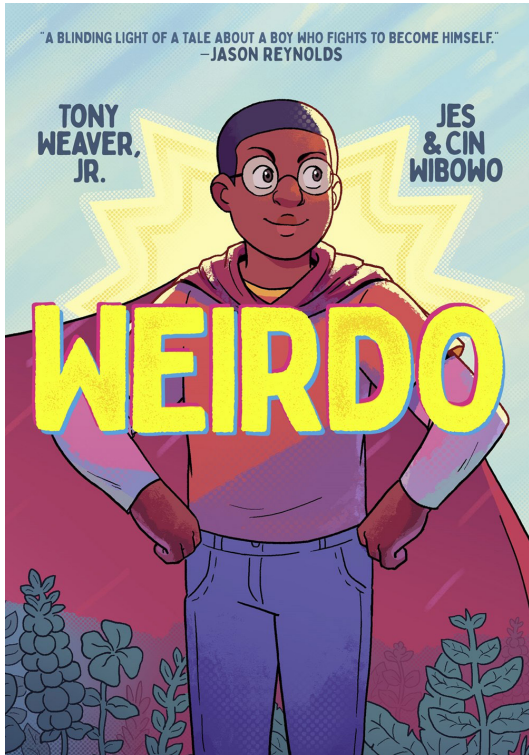
1. Have you ever moved from one residence to another? Have you ever moved to another city, or state, or country? What was it like to “pack up your entire life”? How did you feel before, during, and after the move?
2. On page 141, the caption reads, “The sky looks the same wherever you are . . . I could be in Toronto for all I know.” Is this thought coming from Ruth the teenage character or Ruth the adult author? How do you know? What is teenage Ruth feeling in this moment? What feeling or emotion does this caption express, and what meaning does it have in relation to the overall story?
3. Why does Ruth eventually fall behind in her classwork? What does she prioritize after moving to Hong Kong? What do each of her parents think she should prioritize? Use evidence from the text or images to support your answers. Do you agree with one side more than the other? Why or why not?
4. Describe the misunderstanding between Ruth and Bonnie. Why does Bonnie ignore Ruth? Did either Ruth or Bonnie do anything wrong? Have you ever felt jealous of a friend when they were hanging out with other people? How did it make you feel? What did you do about it?
5. Describe the structure of the book. How do Ruth and her father's “talk-to-talks” and the stories of her father's family affect the structure of the book? What does Ruth learn from these moments? What does the reader learn from these moments? If the story of Ruth's ancestors was told all at once, how would that change the reading experience?
6. How does Ruth's point of view shift? What causes her perspective to change? How do her parents change? Use evidence from the text and images to support your answers.
7. What did you learn about the cultures of China and Hong Kong? Do you think this is representative of all Chinese people? Why or why not?



An imprint of Macmillan Children's Publishing Group

WEIRDO

Tony Weaver, Jr. and Jes & Cin Wibowo



9781250772879

“When I was younger, thoughts always popped into my head as pictures. So I wrote a graphic novel memoir because I wanted people to see what was in my head. I figured maybe their brains were full of similar thoughts.”

—TONY WEAVER, JR.



From rising star Tony Weaver, Jr. comes a memoir about an awkward preteen who loves all things geeky but struggles with mental health issues and self-doubt

DISCUSSION QUESTIONS

1. In chapter 2, Tony uses the metaphor of a garden to explain how he views himself. He describes how there are many parts and many seeds that have been planted. What different parts exist within your metaphorical garden, and what seeds have you been planting? On page 48, Tony says, “The only responsibility you have is to guard your garden.” What do you think he means by that? Can you think of any ways you guard your garden? If you were to come up with your own metaphor to describe yourself, what would it be? Why?
2. Throughout chapter 3, moments, panels, and characters are shown with varying amounts of color. Why do you think that is? What does the shift in colors tell you about Tony’s mental state? How does it affect your reading experience?
3. Many stylistic and thematic elements are drawn from pop culture, often showing the ordinary as extraordinary. Where does this happen in the book? Does this help your understanding of characters or themes? Why or why not? What references to other media do you see in the book?
4. What positive aspects of social media does this novel show? What negative aspects? How does Tony’s relationship with social media change? What can you learn from Tony’s relationship with social media?
5. How does Tony’s perception of Courtney change? What caused this change? Are there other moments in the story where Tony thinks he knows what’s going on, but he doesn’t actually have all of the information? What does he learn from those moments?
6. How does Tony change? How does his perspective of other people change? What caused these changes? Cite specific evidence from the images or text to support your answers.
7. What roles do the various adults play in Tony’s life? Are they helpful, hurtful, or both? Do Tony’s therapy sessions look similar or different from how you imagine therapy might be? How does therapy help Tony? When do you think someone should seek help from a therapist or other trusted adult?

CREATE YOUR OWN GRAPHIC MEMOIR

After reading one or more of the books featured in this teacher's guide, you and your students will have experienced firsthand the power of graphic memoirs. So far, however, your students have only been on the receiving end of the transactions between the creator(s) and the reader. Now, using these graphic novels as model texts, students will learn to tell their own short stories in a visual format.

If this project is completed outside of an art classroom, some students may feel intimidated by the art-creation portion of this project. It is important to point out to students that no matter how they consider their artistic skills, any student can successfully tell a story using visuals. Teachers can show a variety of comic art styles, including the work of Nathan Pyle, to show how simply-drawn comics can still be effective.

This project can be easily modified to fit teacher's needs and restraints. For example, teachers with less time to spend on this project might only require students to complete the scripting process for their comic, rather than seeing the comic through to completion. Teachers can also modify the length of the comic that their students create to be as little as a single page, six-panel comic. Depending on the teacher's budget and focus on artistic outcomes, this project can be completed with materials ranging from a pencil and copy paper, to more professional art supplies or digital creation tools.

GETTING STARTED

- Before diving into the creation process, you'll want to make sure you and your students have a shared understanding of various comic elements and the tools in their visual storytelling tool kit.
- Ensure students have a shared understanding of comic vocabulary. The teacher can facilitate a vocabulary scavenger hunt using the chosen graphic novel from this guide. Students should be able to find examples of and articulate the definition for terms such as "panel," "caption box," "border," etc.
- This tool can also be useful as students are planning for and creating their comics. For example, teachers can instruct students to include five vocabulary terms in their finished comics to encourage students to use a variety of techniques such as speech and thought bubbles, sound effects, open panels, etc.

Check out
the reproducible six-panel
template on page 13 of this
guide. This may be a great
starting point for
some students.

PLANNING AND BRAINSTORMING

- Tell students that they will be creating a comic about a time in their life when they overcame a hard situation. Their proposed situations may have taken place on a single day or over a period of time. First, teachers should model brainstorming a list of ideas from their own life. Then, give students a set amount of time to generate their own lists. It may help to give students a goal of generating five or more ideas.
- Next, students will need to choose which idea they want to write about. Teachers should model reviewing their own idea lists and asking themselves the following questions to help them settle on a topic. Then allow students time to do the same.
 - Did I learn something in this situation?
 - Can I tell this story in an entertaining way?
 - Could someone else learn from this story?

Next, to turn their experience into a story, students will need to break their experience down into the six elements of plot. Teachers should model breaking down their own example situation, taking note of which parts of the experience fall into each category: exposition, inciting incident, rising action, climax, falling action, and resolution. Then allow students time to do the same.

CHECK FOR UNDERSTANDING: At this point, teachers should review each student's work ensuring that they have chosen an appropriate subject for their comic and have successfully outlined their plot structure. Teachers should correct any misunderstandings as necessary.

SCRIPTS AND THUMBNAILS

Next, students will need to create a script for their comic. Teachers should set expectations for how long final comics will need to be. At minimum, comics should have six panels, with one panel corresponding to each plot element. Comics more than four pages in length risk becoming too long to complete.

- Teachers should model using their plot diagram to create the script for the first page of their comic. For your script, you will need to plan your comic panel by panel. For each panel:
 - Describe what is happening visually in the panel.
 - Write out any text that will be included in the panel, including captions, speech or thought bubbles, etc.
- Give students time to write their own scripts. When creating their scripts, students may want to reference the following tools:
 - How to Make Comics and Manga by R. Alan Brooks. This six-page comic includes tips on layout, story creation, and more. It also covers many common pitfalls, such as “telling” instead of “showing,” including too much text, etc.
 - Wally Wood's 22 Panels that Always Work. Many students fall into the trap of creating multiple panels that feature static characters talking to one another without much action or variation. This tool gives students examples of how they can give their visuals variety and keep their comic interesting.

- Optionally, teachers may wish for their students to create thumbnail sketches to go with their scripts. Thumbnail sketches are quick, simple sketches that illustrate what the layout of each page looks like and how the various elements of each panel will fit together. The teacher can do a google image search for “comic thumbnail sketches” to see different examples. This will ensure that students have thought through the visual design of their panels and pages, and that their scripts are ready for production. To ensure students do not spend too much time trying to perfect their thumbnails, teachers may wish to give a limited amount of time to create them, or they may instruct students to do multiple thumbnail pages on a single sheet of paper.

COMIC CREATION

- At this point, students should be prepared to create their comics. If teachers are looking for high-quality finished products for display or inclusion in student portfolios, they should encourage students to draft their comics in pencil, then trace their line work using markers, colored pencils, or professional art supplies. Optionally, students can use digital art creation tools to create their comics. Teachers should check in with students frequently during this process to give tips and tricks that may enhance the comics.

SHARING

- Graphic memoirs lose their value without an audience to learn from them. It is important that students are able to share their work and receive feedback from their peers. When students are finished with their comics, teachers should find an appropriate way for students to do so in their teaching environment. For some, this may look like a “Publishing Party” where students’ comics are physically distributed, snacks are provided, and students provide “glows and grows” for each other’s stories. For other classrooms, comics may be distributed digitally, with students assigned to read them and give feedback on a moderated digital platform. Students should be encouraged to give specific feedback, which may be facilitated using prompts such as:
 - What did you like about the comic’s story, or how it was told?
 - What did you enjoy about the comic’s artwork?
 - Did you learn anything from the comic? If so, what?
 - Did you find the comic relatable?
 - Did you find anything confusing or unclear? If so, what?

With your students’ permission, we’d love to see their stories and share them with other educators.
You can tag @MacKidsBooks on social media or send students’ graphic memoirs to
kidsschoolandlibrary@macmillanusa.com

COMMON CORE STANDARDS

The reading of the graphic novels featured in this guide, in combination with a thoughtful analysis through writing, presentation, or discussion (such as the projects and discussion questions within this guide), can promote the teaching or reinforcement of the following Reading: Literature and Writing Common Core Standards, as well as other various Reading, Writing, Language, and Speaking & Listening Common Core standards. Teachers can use these standards as a guide to help them find relevant standards for their state.

Reading: Literacy Grade 5

CCSS.ELA-Literacy.RL.5.1
CCSS.ELA-Literacy.RL.5.2
CCSS.ELA-Literacy.RL.5.3
CCSS.ELA-Literacy.RL.5.4
CCSS.ELA-Literacy.RL.5.5
CCSS.ELA-Literacy.RL.5.6
CCSS.ELA-Literacy.RL.5.7
CCSS.ELA-Literacy.RL.5.9
CCSS.ELA-Literacy.RL.5.10

Writing Grade 5

CCSS.ELA-Literacy.W.5.3
CCSS.ELA-Literacy.W.5.3.a
CCSS.ELA-Literacy.W.5.3.b
CCSS.ELA-Literacy.W.5.3.c
CCSS.ELA-Literacy.W.5.3.d
CCSS.ELA-Literacy.W.5.3.e
CCSS.ELA-Literacy.W.5.4
CCSS.ELA-Literacy.W.5.5
CCSS.ELA-Literacy.W.5.6
CCSS.ELA-Literacy.W.5.10

Reading: Literacy Grade 6

CCSS.ELA-Literacy.RL.6.1
CCSS.ELA-Literacy.RL.6.2
CCSS.ELA-Literacy.RL.6.3
CCSS.ELA-Literacy.RL.6.4
CCSS.ELA-Literacy.RL.6.5
CCSS.ELA-Literacy.RL.6.6
CCSS.ELA-Literacy.RL.6.9
CCSS.ELA-Literacy.RL.6.10

Writing: Grade 6

CCSS.ELA-Literacy.W.6.3
CCSS.ELA-Literacy.W.6.3.a

CCSS.ELA-Literacy.W.6.3.b
CCSS.ELA-Literacy.W.6.3.c
CCSS.ELA-Literacy.W.6.3.d
CCSS.ELA-Literacy.W.6.3.e
CCSS.ELA-Literacy.W.6.4
CCSS.ELA-Literacy.W.6.5
CCSS.ELA-Literacy.W.6.6
CCSS.ELA-Literacy.W.6.10

Reading: Literacy Grade 7

CCSS.ELA-Literacy.RL.7.1
CCSS.ELA-Literacy.RL.7.2
CCSS.ELA-Literacy.RL.7.3
CCSS.ELA-Literacy.RL.7.4
CCSS.ELA-Literacy.RL.7.5
CCSS.ELA-Literacy.RL.7.6
CCSS.ELA-Literacy.RL.7.10

Writing: Grade 7

CCSS.ELA-Literacy.W.7.3
CCSS.ELA-Literacy.W.7.3.a
CCSS.ELA-Literacy.W.7.3.b
CCSS.ELA-Literacy.W.7.3.c
CCSS.ELA-Literacy.W.7.3.d
CCSS.ELA-Literacy.W.7.3.e

CCSS.ELA-Literacy.W.7.4
CCSS.ELA-Literacy.W.7.5
CCSS.ELA-Literacy.W.7.6
CCSS.ELA-Literacy.W.7.10

Reading: Literacy Grade 8

CCSS.ELA-Literacy.RL.8.1
CCSS.ELA-Literacy.RL.8.2
CCSS.ELA-Literacy.RL.8.3
CCSS.ELA-Literacy.RL.8.4
CCSS.ELA-Literacy.RL.8.5
CCSS.ELA-Literacy.RL.8.6
CCSS.ELA-Literacy.RL.8.10

Writing: Grade 8

CCSS.ELA-Literacy.W.8.3
CCSS.ELA-Literacy.W.8.3.a
CCSS.ELA-Literacy.W.8.3.b
CCSS.ELA-Literacy.W.8.3.c
CCSS.ELA-Literacy.W.8.3.d
CCSS.ELA-Literacy.W.8.3.e
CCSS.ELA-Literacy.W.8.4
CCSS.ELA-Literacy.W.8.5
CCSS.ELA-Literacy.W.8.6
CCSS.ELA-Literacy.W.8.10

TITLE: _____ BY: _____

DISCOVER MORE GRAPHIC NOVEL MEMOIRS AND GRAPHIC NOVELS INSPIRED BY REAL LIFE!

