



A GUIDE TO THE CENTER FOR CARTOON STUDIES PRESENTS SERIES



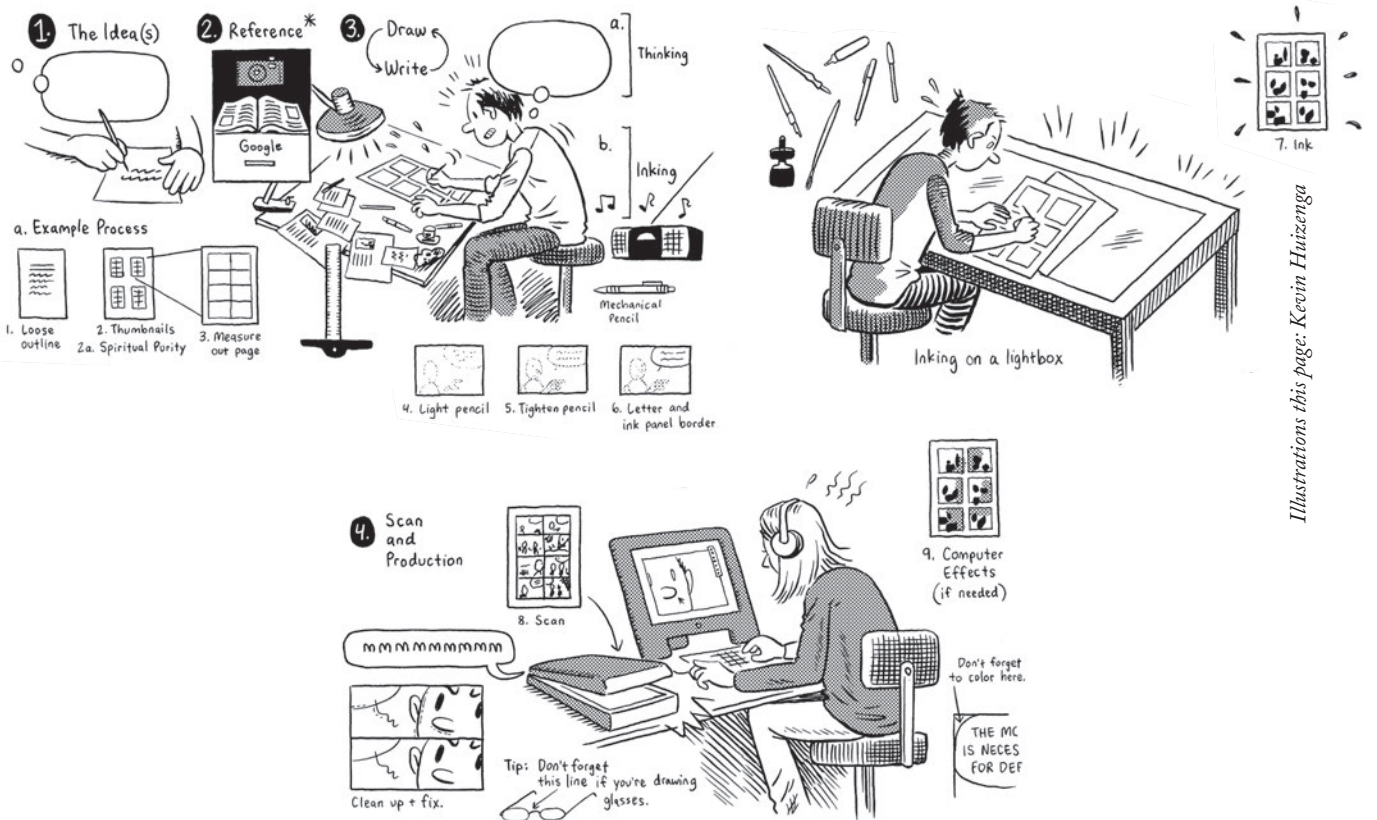
EDUCATOR'S GUIDE

Disney • HYPERION



ABOUT THE CENTER FOR CARTOON STUDIES PRESENTS

The Center for Cartoon Studies Presents series takes premier talent from the world of cartooning and pairs these writers and artists with important figures from history to create a fresh, graphic take on biography for young readers. Important moments from the lives of Harry Houdini, Satchel Paige, Henry David Thoreau, Annie Sullivan and Helen Keller, and Charlotte Brontë are carefully and accurately rendered, the stunning illustrations bringing the worlds of these historical figures to life for the reader. With a reliance on primary sources within the text, back matter that includes panel discussions offering further insight into the life of each subject, and a bibliography, these books make valuable classroom tools. Not only do the books in this series provide an accessible entry point for young readers of biography, but they can also serve as an additional resource for high school or college students studying primary sources. In the more than ten years since the first book was published, the series has received much acclaim, including two Eisner Awards, and raves from many respected sources, including *Kirkus Reviews*, *Booklist*, *Publishers Weekly*, and the *New York Times Book Review*.



Illustrations this page: Kevin Huizenga



White River Junction, Vermont

VISIT WWW.CARTOONSTUDIES.ORG

PRAISE FOR THE SERIES

Annie Sullivan and the Trials of Helen Keller

2013 Eisner Award Winner

2013 Amelia Bloomer List

- ★ “[B]rilliantly conceived and executed. Rarely is [this story] presented in such a breathtaking, original, and empathetic fashion.” —*Booklist* (starred review)

Charlotte Brontë Before Jane Eyre

“Fawkes’s intricate line work skillfully places focus on characters’ expressive faces, while Charlotte’s energized writing sessions emphasize her undeterred spirit and dedication to her craft.” —*Horn Book*

“A wonderful peek into the early life of one of the most celebrated literary figures of the Western world.” —*School Library Journal*

Houdini: The Handcuff King

- ★ “Bertozzi’s illustrations are simply spectacular.” —*Kirkus Reviews* (starred review)
- ★ “Avoiding overt, showy tricks themselves, Lutes and Bertozzi use clean, simple storytelling . . . to create not only a portrait of the man but also that sense of suspense and anticipation Houdini generated in his performances.” —*Booklist* (starred review)

Satchel Paige: Striking Out Jim Crow

2008 Eisner Award Winner

2008 Glyph Comics Award Winner

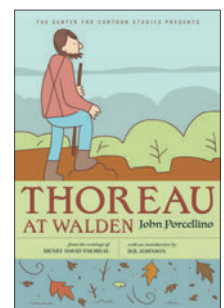
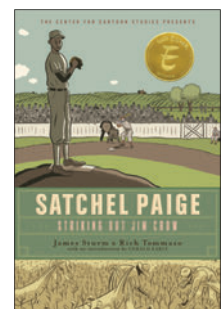
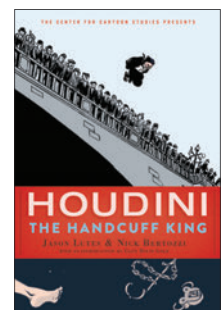
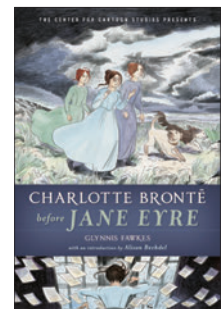
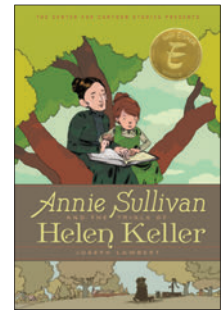
NAACP Image Award Nominee for Best Literary Work—Youth/Teens

- ★ “Sturm and Tommaso offer a powerful and unique testimony to [Paige’s] legacy.” —*Publishers Weekly* (starred review)
- ★ “This visually powerful, suspenseful, even profound story makes an excellent choice for readers interested in baseball or in the history of race relations.” —*Booklist* (starred review)
- ★ “Imparts as clear a picture of the aggressive style of black baseball as it does of the realities of life in the rural Deep South in Paige’s barnstorming heyday.” —*Kirkus Reviews* (starred review)

Thoreau at Walden

2009 ALA Best Book for Young Adults

- ★ “Porcellino creates a poetic alternation of words and silences that effectively draws the reader into Thoreau’s point of view.” —*Kirkus Reviews* (starred review)



ACTIVITIES FOR ALL CENTER FOR CARTOON STUDIES GRAPHIC NOVELS

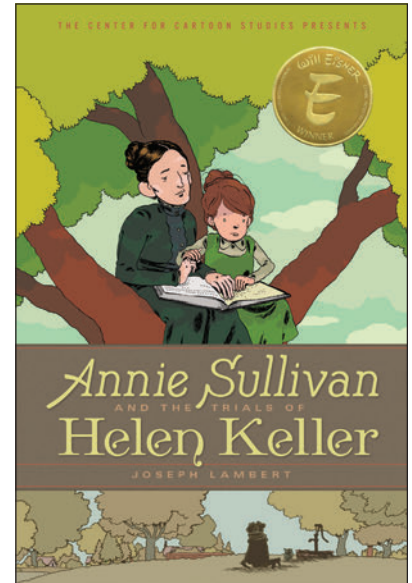
1. Have students interview a classmate (or a family member or a community leader, etc.—be creative!) and then create a mini-biography for that person. Encourage students to think beyond the written word. They can craft a collage, make a video, write a performance piece, set ideas to music, or create a graphic novel. (Social Studies, Vocabulary, Language Arts, Art, Music, [Writing, Speaking and Listening])
2. Have students choose a historic figure they have heard of but don't know much about. Have them do research on that person and then create a simple graphic novel in the style of this series on their subject. You can also have them work with other forms of media, as suggested above. (Social Studies, Vocabulary, Language Arts, Music, Art, [Writing, Speaking and Listening])
3. Have students pick a character from any of the graphic novels. Then have them dress up and act like that character. They can interact with one another or you can have a class interview with each individual character. (Social Studies, Arts, Language Arts, Vocabulary [Writing, Speaking and Listening])



ANNIE SULLIVAN AND THE TRIALS OF HELEN KELLER

ABOUT THE BOOK

Helen Keller lost her ability to see and hear before she turned two years old. But in her lifetime, she learned to ride horseback and dance the foxtrot. She graduated from Radcliffe. She became a world-famous speaker and author. She befriended Mark Twain, Charlie Chaplin, and Alexander Graham Bell. And above all, she revolutionized the public's perception and treatment of the blind and the deaf. The catalyst for this remarkable life's journey was Annie Sullivan, a young woman who was herself visually impaired. Hired as a tutor when Helen was six years old, Annie broke down the barriers between Helen and the wider world, becoming a fiercely devoted friend and lifelong companion in the process. In *Annie Sullivan and the Trials of Helen Keller*, author and illustrator Joseph Lambert examines the powerful bond between teacher and pupil, forged through the intense frustrations and revelations of Helen's early education. The result is an inspiring, emotional, and wholly original take on the story of these two great Americans.

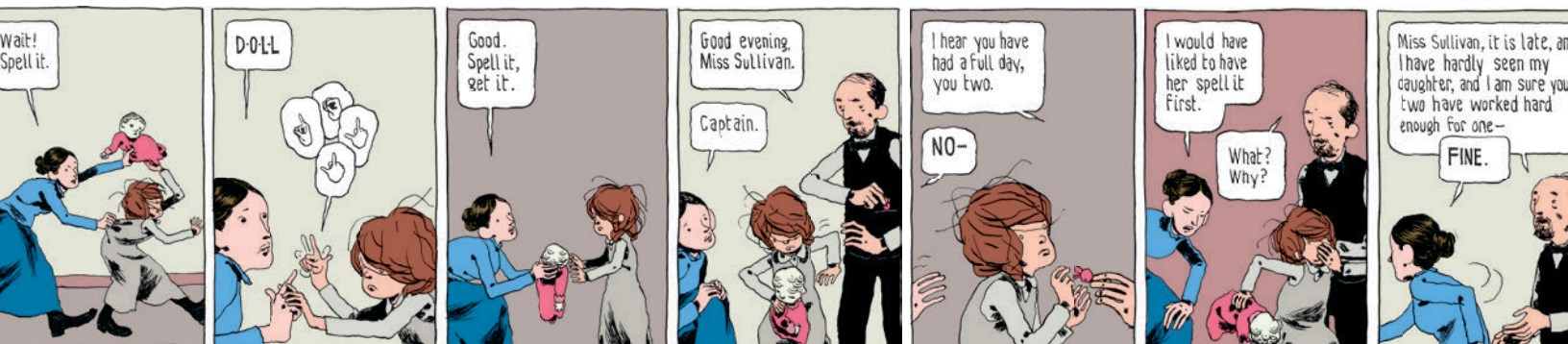


ABOUT THE AUTHOR

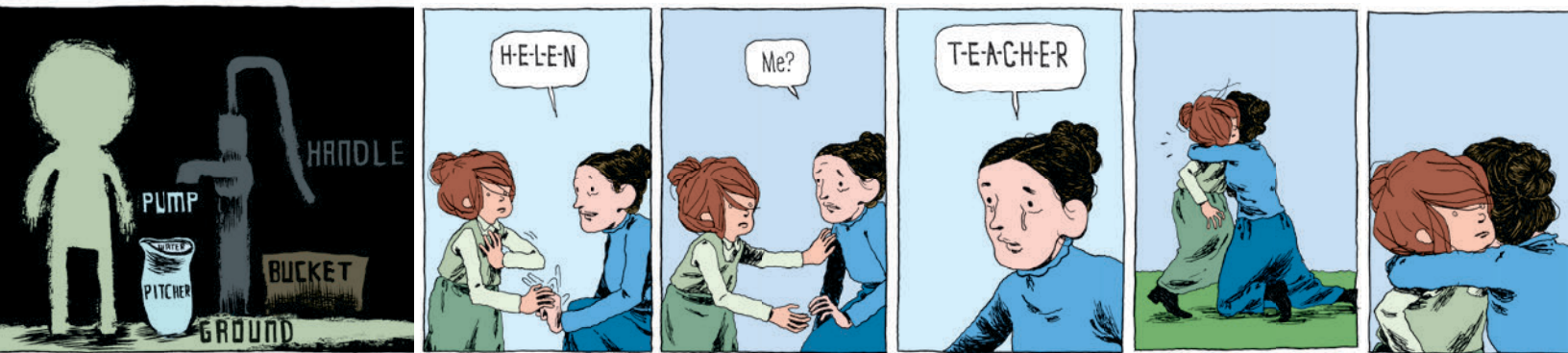
Joseph Lambert is an Eisner and Ignatz Award-winning cartoonist. A graduate of the Center for Cartoon Studies, he has drawn comics and illustrations that have appeared in *Mome*, *The Best American Comics*, *Komiksfest! Review*, and *Dark Horse Presents*, as well as in *Business Week*, *Popular Mechanics*, and *I Will Bite You!*, a collection of short stories published by Secret Acres.

DISCUSSION QUESTIONS

1. How does the author represent Helen's point of view visually? Is it an effective technique? Why or why not?
2. The author compares and contrasts Annie's childhood with Helen's by intercutting them. Why do you think he chose to do it that way instead of linearly? Does it affect how you view Annie or Helen? How?



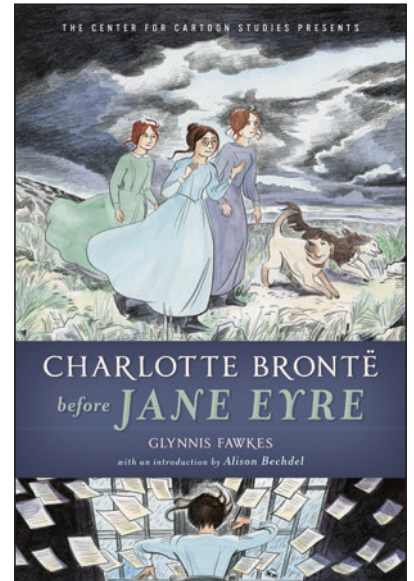
3. Annie's work with Helen was obviously very physical, requiring Annie to restrain her forcefully at times. They also lived together so Annie could have Helen's full attention. Do you think this was appropriate or not? If it were your child, would you agree to the same things?
4. Helen went from being fully illiterate to being able to communicate with the world in a very short amount of time. Given that she couldn't see or hear Annie, how do you think Helen was able to grasp the concept of language? What do you think her thoughts were like before she learned how to communicate?
5. Do you think Helen really made up the story "The Frost King"? Why or why not? Have you ever been accused of plagiarism? How did you handle the situation?
6. Annie's relationship with the Perkins Institute is tumultuous. She is often critical of their methods and they are critical of hers. Which do you agree with? Do you think that Mr. Anagnos is more critical of Annie because she's a woman?
7. From age 10–14, Annie lived in the Tewksbury Almshouse, which was a cross between a homeless shelter, a hospital, and an asylum. How do you think living in this environment affected Annie? There are still places like that today. What effect do you think they are having on the children that live in them?
8. Annie is dedicated to teaching Helen, but she clearly is unhappy with many things around her at the same time. So much so that Helen's mother has to speak to her about it. Do you think Annie's life experiences up until then helped her cope with her frustrations or made it harder for her? How do you handle extreme frustration?
9. Annie had the difficult challenge of helping Helen grasp concepts for things she couldn't see. How would you explain color to a child that was blind from birth? Alternately, how would you explain music or a sound such as laughter to someone who could not hear?
10. Annie teaches Helen not only sign language, but how to pronounce words and even how to write in block print. Why do you think she did that? (Note: It is no longer a practice to do this.)
11. Although Helen met Annie when she was only six, they remained lifelong companions. Some people accused Annie of riding on Helen's coattails and even limiting her; others felt she was the reason Helen did as well in life as she did. Based off what you've read, what do you think? If it were you, would you choose to stay a lifelong companion with a teacher or student? Why or why not?
12. One of the things that is clear in the book is that Annie had a very difficult time with the sexism and classism of nineteenth-century America. During her childhood, and even while working for the Franks, she was reprimanded for her attitude and behavior. Do you think she would have the same problems today? Why or why not? Would she have different problems? If so, would they stem from the same place?



CHARLOTTE BRONTË BEFORE JANE EYRE

ABOUT THE BOOK

Charlotte Brontë's *Jane Eyre* is a beloved classic, celebrated today by readers of all ages and revered as a literary masterwork. But what of the famous writer herself? Originally published under the pseudonym of Currer Bell, *Jane Eyre* was born out of a magnificent, vivid imagination, a deep cultivation of skill, and immense personal hardship and tragedy. Charlotte, like her sisters Emily and Anne, was passionate about her work. She sought to cast an empathetic lens on characters often ignored by popular literature of the time, questioning societal assumptions with a sharp intellect and changing forever the landscape of Western literature. With an introduction by Alison Bechdel, *Charlotte Brontë Before Jane Eyre* presents a stunning examination of a woman who battled against the odds to make her voice heard.



ABOUT THE AUTHOR

Glynnis Fawkes is an Ignatz Award–nominated cartoonist and illustrator living in Burlington, Vermont. She has worked as an illustrator for archeological excavations since 1998 on sites in Greece, Crete, Turkey, Israel, Cyprus, Syria, and Lebanon. She is currently at work on a book about her first trip to Greece, a draft of which received the MoCCA Arts Festival Award in 2016. Find out more about Glynnis and her work at glynnisfawkes.com.

DISCUSSION QUESTIONS

1. From an early age, Charlotte was inventing stories with her siblings about Great Glass Town. Do you think her childhood habits helped her achieve success as a writer? Why or why not? Can you think of any childhood habits of your own?
2. In nineteenth-century England, choices were very limited for adult women. If they weren't married, they could only generally work as nurses, teachers, or governesses. Why do you think this was the case? Are there echoes of that for adult women today?



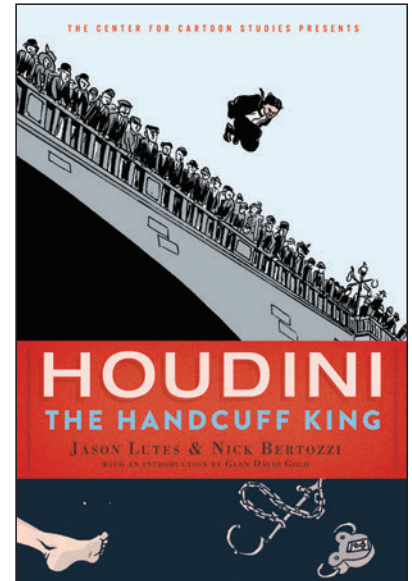
3. Charlotte's older sisters, Maria and Elizabeth, died after getting sick at their boarding school. Do you think the school was negligent in taking care of them? If so, why do you think the school was allowed to stay open?
4. Like many successful people in history, Charlotte faced overwhelming odds and multiple setbacks before every achieving success. In spite of this, she persisted. Why do you think she kept trying?
5. Charlotte's younger sisters, Anne and Emily, were published before her, even though they all submitted their work together. In spite of that, the sisters remained close confidants. Have you ever been in competition with someone close to you? Did it affect your relationship? How did you handle it?
6. Charlotte received a wedding proposal from Henry Nussey, which she turned down. Given the extremely limited choices for women at the time, it was an unusual thing to do. Have you ever been in a situation where you opted for the riskier choice rather than the expected one? Why did you make the decision you did?
7. Charlotte gets the opportunity to study in Brussels and learns French as a way to improve her ability to write expressively. Why do you think that would affect her writing in English? In what ways? If you are bilingual, how does knowing one language affect your ability to communicate in the other?
8. One of Emily Brontë's poems is shown on page 78. What do you think it's about? Do you relate to the poem? Why or why not?
9. Class position mattered a great deal in nineteenth-century England. Charlotte was part of the middle class, which meant she could live comfortably and would be aware of formal social niceties. Even so, her choices were extremely limited and dictated not only by sexism, but by the strict separation of classes of the time. Do you think she would have been more successful or achieved success sooner if that had not been the case? Are there echoes of this in life today? If so, why do you think we have been unable to change it?
10. Despite not making or having a lot of money, Charlotte's parents had six children: five girls and one boy. Given that the social and economic challenges at the time (especially for girls/women), why do you think they opted to have so many? Do you think it was irresponsible for them to do that?
11. Charlotte formed a very strong attachment to her teacher, M. Heger. He was the first teacher to take an interest in her writing and show her ways to improve. Have you ever had a mentor or teacher that recognized your abilities and encouraged your growth? How did that affect you? If you haven't, how do you think it would affect you? Do you believe, as Charlotte did, that it would change your life?
12. In a letter, poet laureate Robert Southey warns Charlotte that "Many volumes of poems are now published every year without attracting public attention. . . . Whoever therefore is ambitious of distinction in this way ought to be prepared for disappointment." While kindly meant, it is certainly discouraging information on the surface. Have you ever received advice, especially from someone you admired, that was discouraging? How did you handle it? How did Charlotte?



HOUDINI: THE HANDCUFF KING

ABOUT THE BOOK

“I have escaped out of more handcuffs, manacles, and leg shackles than any other human being living.” Harry Houdini mesmerized a generation of Americans when he was alive, and continues to astonish people over ninety years since his death. This is a snapshot of Houdini’s life, centering on one of his most famous feats. As Houdini prepares for a death-defying leap into Boston’s icy Charles River, biographer Jason Lutes and artist Nick Bertozzi reveal Houdini’s life and influence: from the anti-Semitism Houdini fought, to the adulation of the American public; from his hounding by the press, to his loving relationship with his wife Bess, from his egoism to his insecurity; from his public persona—to the secret behind his most amazing trick! And it’s all in graphic form, so it’s fresh, original, and unlike anything previously published about this most fascinating of American showmen.



ABOUT THE AUTHOR

Jason Lutes has been an admirer of Houdini for most of his adult life, and his celebrated graphic novel for adults, *Jar of Fools*, also pays homage to the Handcuff King. His most recent book is *Berlin*. Jason lives with his partner and two children in Vermont, where he teaches comics at the Center for Cartoon Studies.

ABOUT THE ILLUSTRATOR

Nick Bertozzi is an award-winning cartoonist. Some of his most notable works include *The Salon*, *Lewis & Clark*, *Persimmon Cup* (drawn by Pierce Hargan), the *New York Times* best-selling *Shackleton: Antarctic Odyssey*, and the *New York Times* best-selling *Jerusalem: A Family Portrait* (written by Boaz Yakin). He has received the Ignatz Award and multiple Harvey Awards, and has taught cartooning at the School of Visual Arts for fourteen years. Nick lives in Queens, New York, with his wife and daughters. Visit him online at nickbertozzi.com.



DISCUSSION QUESTIONS

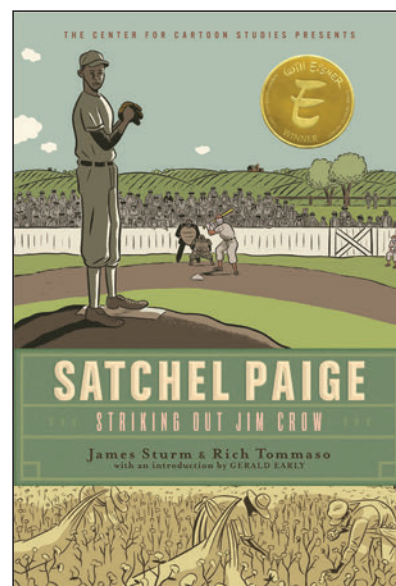
1. At the beginning of the book, Officer Hogan mentions that Houdini may have horns on his head. What do you imagine this refers to? Later on, Houdini has Mister Beatty swear a loyalty oath because Houdini is Jewish and Beatty is Catholic. How are the two situations related?
2. Houdini chose his stage name from the name of a famous former French magician, Jean Eugène Robert-Houdin, as a tribute to his idol. However, in his book about Houdin, Houdini reveals that Houdin stole most of his illusions from other magicians. Why do you think Houdini changed his feelings about Houdin? Do you think his opinion actually changed?
3. Houdini's drive to be the best made him fiercely competitive. He was also very conscious of his public persona and was an intimidating opponent. Where do you think this drive came from? Does he remind you of famous people today? In what way?
4. Houdini's wife, Bess, was the love of his life. She was also an integral part of his inner circle as a performer. Unlike many men that are public figures, Houdini was very quick to credit her as his partner. Does this strike you as unusual? Can you think of modern-day equivalents to Houdini and Bess?
5. Houdini required his staff to swear absolute loyalty to him for many reasons, but chief among them was to protect his secrets. Today, contracts often have nondisclosure clauses; even so, information is often leaked online to the public despite the best of precautions. If you were in the position, what steps would you take to insure secrecy?
6. Houdini was one of the biggest performers of his day. Audiences of 10,000 or more would come to see him perform a free public trick. Who is the equivalent of a modern-day Houdini? What makes them appealing?
7. In an age where information was circulated by newspaper, handbill, and word of mouth, marketing and publicity were very challenging. Houdini was famous for constantly innovating marketing events (public tricks, his name written on bald men's heads, elephants, movie reels, etc.). Thinking over the last decade, what have been some of the most successful publicity events? Were they reliant on technology like the internet? If you were going to advertise for Houdini today, how would you go about it?
8. Bess slipping Houdini the handcuff key while kissing him is a conjecture created by the author. There are no good theories on how Houdini did some of his other tricks. Do you believe Houdini had a contingency plan in case Bess didn't make it in time? If so, how do you think he would have escaped?
9. Most of Houdini's tricks depended on his natural agility and athleticism alongside his encyclopedic knowledge of locks. However, he also had to train himself in other ways, such as holding his breath for an unusually long time. What other seemingly minor abilities would Houdini need in order to perform his feats?
10. In the later part of his life, Houdini spent time debunking fake spiritualists and showing how the tricks were done during séances. Have you ever seen a spiritualist perform or been to a séance? Did it seem real?
11. Public magic feats are still done today. Magicians like Criss Angel have performed widely publicized events for the general public. Would you consider any contemporary magicians to be as famous as Houdini? Do you think a modern magician could replicate the career that Houdini had?
12. Based on the portrait of Houdini in the book, do you think he was an admirable person? If you met him, do you think you would have gotten along? Why or why not?



SACHEL PAIGE: STRIKING OUT JIM CROW

ABOUT THE BOOK

Baseball Hall of Famer Leroy “Satchel” Paige (1906–1982) changed the face of the game in a career that spanned five decades. Much has been written about this larger-than-life pitcher, but when it comes to Paige, fact does not easily separate from fiction. He made a point of writing his own history . . . and then rewriting it. A tall, lanky fireballer, he was arguably the Negro Leagues’ hardest thrower, most entertaining storyteller, and greatest gate attraction. Now the Center for Cartoon Studies turns a graphic novelist’s eye to Paige’s story. Told from the point of view of a sharecropper, this compelling narrative follows Paige from game to game as he travels throughout the segregated South. In stark prose and powerful graphics, author and artist share the story of a sports hero, role model, consummate showman, and era-defining American.



ABOUT THE AUTHOR

James Sturm is a cartoonist and the cofounder of the Center for Cartoon Studies.

His graphic novels include *The Golem’s Mighty Swing*, *Market Day*, and *Off Season*. His picture books for children include *Ape and Armadillo Take Over the World*, *Birdsong*, and the *Adventures in Cartooning* series (with Andrew Arnold and Alexis Frederick-Frost).

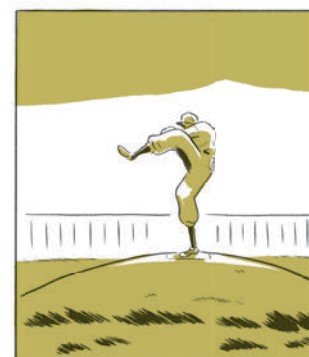
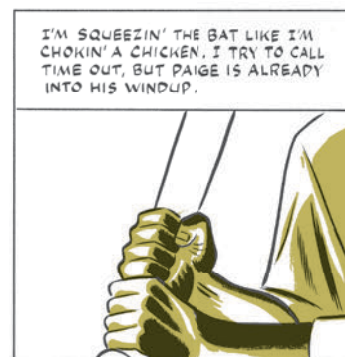
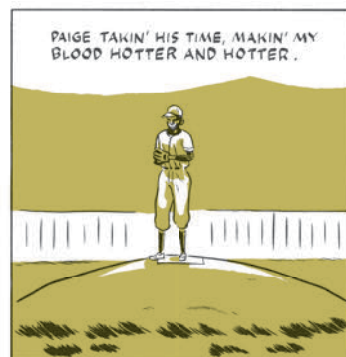
ABOUT THE ILLUSTRATOR

Rich Tommaso started writing and drawing original comics and graphic novels in 1993. He is mostly known for his series of crime novels, the first of which was *Clover Honey*. Since then, he has penned a few more crime books, including *Sam Hill: The Cavalier Mr. Thompson*, *Dark Corridor*, and *Dry County*. At the moment he is drawing a new, but classically-styled, Dick Tracy comic series with Mike, Lee, and Laura Allred. He’s also made a dozen other comics and graphic novels in various genres, including *Spy Seal*, *She Wolf*, *Vikings’ End*, *Don’t Look Back*, *8 1/2 Ghosts*, *Perverso!*, *The Horror of Collier County*, and a humorous travel book called *Let’s Hit the Road*. He lives in Atlanta, Georgia, with his girlfriend, Amy, and their two cats.



DISCUSSION QUESTIONS

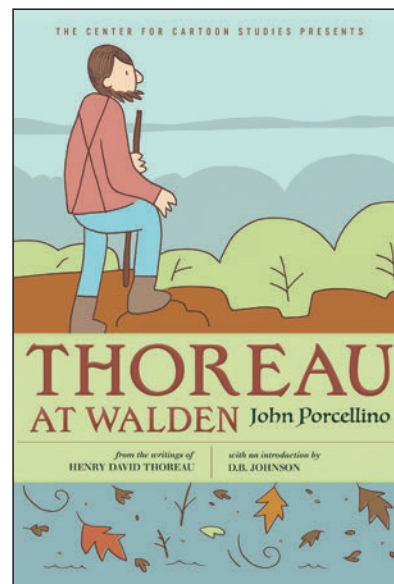
1. Satchel Paige is considered to be one of the best pitchers that ever played professional baseball. Had you ever heard of him before reading this book? If you had not, do you think his race is one of the reasons you hadn't?
2. The protagonist, Emmet, has a specific voice, with a rural dialect as opposed to "proper" formal English. Does the voice used to tell the story affect how you read it? How or how not?
3. Emmet keeps his history with baseball (including getting a hit off Satchel Paige!) a secret from his son until the very end of the story. Why do you think he's kept the secret for so long? And what makes him change his mind?
4. Satchel Paige spends time on the field clowning around. According to the book, this is to psych out the batters facing him. Do you think there may be another reason (or reasons) for him to do it?
5. Emmet mentions that Satchel always makes a late entrance into the game. For example, in the game in Tuckwilla, he doesn't enter until the eighth inning. Why do you think he does this? Can you think of modern-day examples?
6. The graphic novel references Jim Crow laws of the South, both written and unwritten. The written laws are fairly evident. What are examples of the unwritten Jim Crow laws in the book? Is there evidence of them still in existence today?
7. During the game in Tuckwilla, Satchel calls the outfield in to sit behind second plate after being insulted by the Tuckwilla team and proceeds to strike out the next three batters in nine pitches. It's a meaningful and impressive feat. Do you think it was a dangerous thing for him to do?
8. Baseball players in the Negro Leagues had to deal with active discrimination on the road (they couldn't stay in many hotels, eat in many restaurants, etc.). Have you ever been singled out and discriminated against? If not, do you know anyone who has? What happened?
9. Satchel's attitude in the face of extreme prejudice is to smile and clown until he has no other options. Why do you think he chooses to handle things that way? Have you ever used humor to defuse tension?
10. The Jennings twins clearly are unhappy that Emmet Jr. is going to school instead of working in the fields with his father. Why do you think they dislike it so much?
11. After Emmet Jr. is found with the cotton sack over his head, his father does not opt to go to the police. Why do you think he doesn't? Are things different today? How are things different, and how are they the same?
12. A lot of people find comfort in religion when dealing with the stresses of the world. Emmet mentions that what the preacher says in church doesn't touch him "on the inside." Why do you think he cannot find solace in the church? At the end of the story, after he's given the baseball to Emmet Jr., he mentions that he feels something inside, that he remembers who he is. Do you think he found his solace finally? If so, what is it as opposed to religion?



THOREAU AT WALDEN

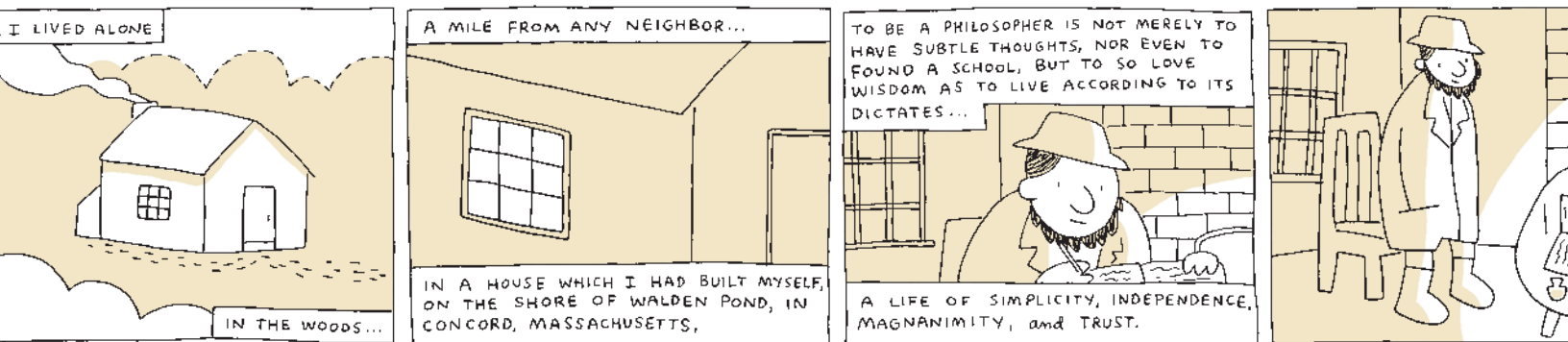
ABOUT THE BOOK

“I am convinced, both by faith and experience, that to maintain one’s self on this earth is not a hardship, but a pastime, if we will live simply and wisely.” So said Henry David Thoreau in 1845 when he began his famous experiment of living by Walden Pond. In this graphic masterpiece, John Porcellino uses only the words of Thoreau himself to tell the story of those two years off the beaten track. The pared-down text focuses on Thoreau’s most profound ideas, and Porcellino’s fresh, simple pictures bring the philosopher’s sojourn at Walden to cinematic life. For readers who know Walden intimately, this graphic treatment will provide a vivid new interpretation of Thoreau’s story. For those who have never read (or never completed!) the original, it presents a contemporary look at a few brave words to live by.



ABOUT THE AUTHOR

John Porcellino has been writing, drawing, and publishing minicomics, comics, and graphic novels for the last thirty-five years. His celebrated series King-Cat Comics, begun in 1989, has inspired a generation of cartoonists. *Diary of a Mosquito Abatement Man*, a collection of King-Cat stories about Porcellino’s experiences as a pest control worker, won an Ignatz Award in 2005. *Perfect Example*, first published in 2000, chronicles his struggles with depression as a teenager. Other publications include *King-Cat Classix*, *Map of My Heart*, and *The Hospital Suite*. According to cartoonist Chris Ware, “John Porcellino’s comics distill, in just a few lines and words, the feeling of simply being alive.” Porcellino’s work has been translated into French, German, Spanish, Swedish, Italian, and Korean. He currently lives in Beloit, Wisconsin. Find out more at king-cat.net.



DISCUSSION QUESTIONS

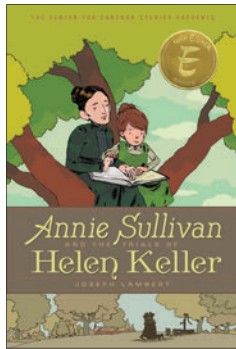
1. Most of this graphic novel is imagery without text. Why do you think the author decided to do that? How did it affect your reading of the book?
2. Thoreau says he moved to Walden “to live deliberately.” What do you think that means? What would cause you to make such an extreme choice in your own life?
3. Thoreau moved to Walden, built his own home, grew his own food, and sold the extra to buy any provisions he couldn't supply himself. Do you think his experiment is possible today? Would you undertake it? Do you know anyone who would? What would be the biggest challenges facing you?
4. Thoreau was an abolitionist, and spent a night in jail for intentionally not paying his taxes in protest over Massachusetts's complicity in American slavery. From the experience, he wrote “Civil Disobedience,” which has inspired generations. Do you believe civil disobedience is effective? Have you ever been civilly disobedient?
5. Thoreau was a Transcendentalist. This philosophy celebrates the individual and believes that everyone has their own inner truth that transcends physical and mental limitations. What do you think of this philosophy? Which parts of it appeal to you and which don't? Why?
6. The graphic novel is broken into four sections. Why do you think the author chose to do this? What significance (if any) does it have in relation to Thoreau's time at Walden?
7. What do you think is the significance of the encounter with the owl in the woods? Likewise, what do you think is the significance of the encounter with the mouse in Thoreau's cabin? (Note: Both actually happened).
8. Thoreau was admittedly a social person. He even visited the local town and his family regularly while he was living at Walden. Given that, why do you think he felt the overwhelming urge to go and live alone? What would prompt you to make such a large change?
9. Thoreau writes about the acquisition of things: “Shall we always study to obtain more of these things and not sometimes to be content with less?” How do you think the world would be affected if more people tried to live by that principle?
10. Clearly, Thoreau liked nature prior to moving to Walden. Do you think his time at Walden changed his views? In what ways?
11. Based off the graphic novel, how do you think Thoreau viewed his neighbors and the local townspeople? Historically, he was seen as something of an odd duck. Do you think that affected his view of others? What do you think you'd think of him, if you were his neighbor?
12. The style of the book is simple and basic. Do you think that makes it easier or harder to relate to the material? How does the style of the book match up to the subject matter?



THE CENTER FOR CARTOON STUDIES, located in downtown White River Junction, Vermont, is America's premier cartooning school and offers master of fine arts degrees, summer workshops, and more. Visit www.cartoonstudies.org.

Kelly Johnston created this guide. He taught high school and college English for over ten years in addition to being the founding artistic director for the Arizona Shakespeare Festival. He currently lives and works in New York City as a freelance theater director and screenwriter.

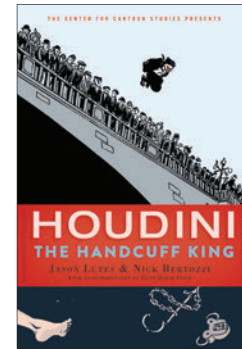
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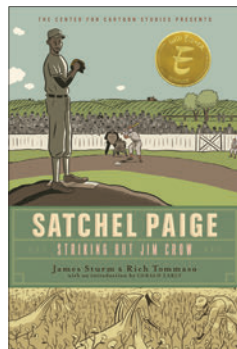
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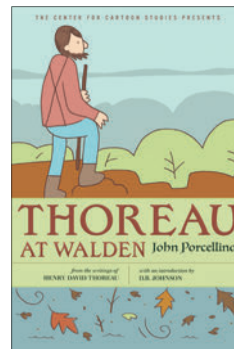
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