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EDUCATOR'S GUIDE

HYPERION

ABOUT THE BOOK

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Shakespeare's *Twelfth Night, or What You Will* gets an update in this modern-day retelling, with the familiar love quadrangle and mistaken assumptions about identity taking place at Arden High, where fairies and magic coexist with a diverse group of human teens.

After years of despised plaid skirt uniforms, Vi Messaline is heading to public school—and high school—for the first time. She was supposed to share this fresh start with her twin brother, Sebastian, who, at the last minute, decided he'd rather continue at St. Anne's, a boarding school for high school students.

Missing him, and sad and confused by his decision, Vi starts at Arden High, where she's greeted by her tour guide, Tanya, who is not just a fairy, but Queen of the Fairies. Tanya, who also runs the social committee, takes Vi under her wing and insists that Vi help with the Twelfth Grade Night dance planning. At the meeting, Vi is quickly folded into a new friend group and discovers a way to pursue her creative interests by joining the AHS online magazine at the invitation of the coeditor, Maria.



Also on the magazine staff is the poet-slash-influencer Orsino, who Vi soon finds herself daydreaming about. But Orsino, who assumes Vi's gender-nonconforming personal style means she likes girls and is dating Maria, has his own crush—on Olivia. Olivia is part of Vi's new circle of LARP friends and the object of a few other crushes, including Vi's friend Andrew and the annoying Melvin. Maria, Andrew, and Olivia's cousin Toby decide to humiliate Melvin by tricking him into believing that Olivia wants to go to the dance with him. Meanwhile, Orsino recruits Vi to help woo Olivia, neither of them realizing that Olivia has her own crush—on Vi.





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Vi gets to know Olivia better and finds out that she recently lost her father, as did Vi. She also develops a creative songwriting partnership with Orsino, who she still hopes will become more than a friend even though he is desperate to take Olivia to the Twelfth Grade Night dance but can't seem to ask her. Olivia decides to ask Vi to the dance but mistakes Sebastian's Instagram account for Vi's and messages him her invitation instead. Sebastian accepts, and Olivia, thinking that her date is Vi, spreads her good news on social media—totally crushing Orsino.

At the dance, confusion reigns. Olivia is there with Sebastian, thinking he is Vi. Vi is hiding from Orsino, and Melvin creates a spectacle to clear his name. When Vi finds Sebastian at the dance, they finally talk, and Vi can see how she and Sebastian can still grow together even though they are apart.

Once it becomes clear to everyone that there are two Messalines at the dance and that Vi's interest is in Orsino, Olivia steps back, only to make a connection with Maria (and offering Melvin a dance in friendship). Sebastian finds a new dance partner in Puck, and Orsino and Vi share an onstage kiss before performing the song they wrote together.

APPROACHES FOR USING *TWELFTH GRADE NIGHT* IN THE CLASSROOM OR LIBRARY

TEXT PAIRING

Help students understand the timeless and universal nature of Shakespeare's themes by offering *Twelfth Grade Night* as pre-reading or post-reading for *Twelfth Night, or What You Will*. Pairing these two titles provides opportunities for students to make connections between texts, discover similar themes at work in different genres and contexts, and extend their analysis of each text by:

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- comparing and contrasting the plot lines and characters
- analyzing and discussing the similar motifs, symbols, plot events, and characters
- analyzing similarities between protagonists and discussing the differences in the perspectives of the characters in each of the texts
- discussing the roles that identity, gender, and sexual orientation play in the texts
- discussing how the authors' viewpoints are played out in the texts
- identifying and analyzing use of literary devices
- making text-to-text, text-to-self, and text-to-world connections

OTHER TEXTS TO PAIR WITH TWELFTH GRADE NIGHT COULD INCLUDE:



Stage Productions: *Twelfth Night* (Texas Shakespeare Festival) *Twelfth Night* by William Shakespeare as performed at Penn State (PBS LearningMedia)

- **Books:** The Last True Poets of the Sea by Julia Drake Manga Shakespeare: Twelfth Night adapted by Richard Appignanesi; illustrated by Nana Li
- **Music:** *Twelfth Night* by Shaina Taub (original score from the Public Theater's Public Works production of Twelfth Night)
- Articles: "Adolescence and the Teenage Crush" by Dr. Carl Pickhardt (CommonLit) "Should We Scoff at the Idea of Love at First Sight?" by James Kuzner (CommonLit)



TEXT SETS

Twelfth Grade Night can be either a starting point or welcome addition to a **text set**. Text sets are collections of resources in a variety of formats—articles, essays, histories, short stories, novels, picture books, poems, music, photographs, maps, video, film, art, artifacts, etc.—and complexity levels. By contemplating resources that offer them many different perspectives, students gain a deeper understanding of topics, concepts, and themes.

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Consider including *Twelfth Grade Night* in themed text sets that focus on love, sexual orientation, and/or gender identity, expression, and attribution. *Twelfth Grade Night* would also fit well into an "Introduction to Shakespeare" or "Based on Shakespeare" text set.

Text sets can also be student generated. As students read and identify themes and ideas of the graphic novel, they can work alone or in small groups to build their own text sets that focus on exploring what interests them. As they build their text sets, they should note why they included each resource and what specific connections it helped them to make. They should also come up with questions about their theme or issue for future users of their set to wonder about and research. Have students make their text sets available to the entire class via Padlet or another curation platform to help broaden knowledge and perspectives on a variety of topics.

RESOURCES:

- AdLit.org: Text Sets: Maximizing Students' Voice and Choice
- Journal of Adolescent & Adult Literacy: Building Background Knowledge Through Reading: Rethinking Text Sets
- Choice Literacy: Student-Created Text Sets

BOOK CLUB

A book club or literature circle approach to reading *Twelfth Grade Night* is an excellent way to promote productive student conversation as students read, then share their personal responses and their thoughts on topics and themes addressed in the book, such as identity, love, family, friendship, bullying, and music. Book clubs or literature circles can also go hand in hand with paired texts or text sets, giving students opportunity to discuss ideas across multiple texts.

Because book clubs are reader-response centered, having students keep a response journal will help support student responsibility and ownership of the book club. Students can use their journal notes, drawings, observations and questions as a jumping-off point for discussions. **Discussion questions** in this guide can help spark and support big-picture discussion. Also ask students to come up with at least three items—a comment about something in the book that excites them, an inference, question, or quote to unpack—to possibly discuss each time their group meets. During discussions, ask them to keep track of their conversation by taking notes.

After finishing the book, have students compile the best of their own discussion questions and favorite resources and organize them as a discussion guide to share with future book clubs.

RESOURCES:

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- Collaborative Classroom: Effective Literacy Circles and Book Clubs
- Edutopia: Making the Most of In-Class Book Clubs

DISCUSSION QUESTIONS

These questions can be used for class or smallgroup discussion or offered to students as reflective writing prompts. For even more meaningful discussions, encourage readers to develop their own questions by noting themes and ideas they find interesting or connections they make from the book to their own lives and the world around them.

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- Twelfth Night, or What You Will by William Shakespeare is usually categorized as a comedy or romantic comedy and, like most of Shakespeare's plays, uses humor. What would you categorize Twelfth Grade Night as and why?
- 2. How is *What You Will*, Shakespeare's alternate title for *Twelfth Night*, relevant to *Twelfth Grade Night*, particularly to the ending?
- 3. Why do you think the creators of this book chose to tell the story in a graphic format? How do the images and text work together to communicate the story and support the plot? In what ways does the graphic novel format help develop the overall themes of the book?
- 4. How is *Twelfth Grade Night* similar to or different from other graphic novels you've encountered? How did the graphic format affect the pacing of the book? How does color play an active role in the storytelling? What about this story did you feel was particularly well-suited to the graphic format?
- 5. If you were in Vi's shoes on the first day of school at Arden High, would you have done anything differently? Why or why not?



6. Disguise is a significant element of Shakespeare's *Twelfth Night*. In *Twelfth Grade Night*, how does Vi express or hide her identity? How does Vi's outward appearance shape others' perceptions of her and with what results? How do you feel about the perceptions or expectations people have about you based on your expression of your identity?



- 7. Orsino says to Vi, "I think you're amazing . . . but because you dress kind of guy-ish . . . I kind of thought that meant you only liked girls?" What were your own preconceived notions of what Vi's gender identity, sexual orientation, and personality might be based on how she was drawn? And for Orsino, Olivia, Maria, Toby, Andrew, and Melvin?
- 8. Orsino puts a lot of energy into professing his love for Olivia. How smitten do you think he really is? How much love do you see in the volatile relationship between Tanya and Ron? What is love, and how does one know they are really in love? What other types of love does the book explore?

9. Several characters in the book are coping with loss yet seem to deal with it in different ways. What is Vi grieving? How does she handle her grief? What does the story have to say about grief and healing?

- 10. What theme of the story is emphasized or supported by the motif of social media, especially the use of social media to facilitate mistaken identities? How does this relate to other ways messages are used to communicate or to miscommunicate throughout the book?
- 11. How does social media impact the lives of the characters in *Twelfth Grade Night*? What are some of the benefits and problems of how social media is used at Arden High? How is the social media experience in the book similar to or different from your own social media experiences?
- 12. What kind of character is Melvin? What's his purpose in the story? Why do Maria, Toby, and Andrew trick Melvin? Do you sympathize with him? Why or why not? Do you think it is ever acceptable to deceive someone? Why or why not?
- 13. What are the origins of the name for Arden High School? What purpose does having fairies at Arden High serve in the book? What do you make of the school's faculty? What other references to Shakespeare and his works did you discover in *Twelfth Grade Night*?

ACTIVITIES

If music be the food of love, play on

Have students **create their own music playlists** for *Twelfth Grade Night*. Start by discussing the role of music in the book and let students talk in small groups about current favorite playlists and their own experiences making and listening to playlists.

Next, have students consider the playlist they are going to create for *Twelfth Grade Night*. If you want students to further explore the theme of love and how they relate to it, ask them to choose songs that embody their own reactions to at least five different scenes in the book. Have them title each scene and pair it with a song that evokes emotions and ideas about love similar



to those they felt when reading. Students should write a paragraph for each song that explains their choices and offers details about what the lyrics, music, rhythm, or melodies express in relation to the theme.

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If you want students to further focus on character analysis, ask them to choose a character and make at least five song choices based on that character's traits and the kinds of relationships they have with other characters. For each song in the character's playlist, students should explain how the song and song genres they've selected relate to the character's motivations, actions, and words.

Have students develop their music collection on SoundCloud, Spotify, or YouTube and provide a link in their annotated playlists so they can be shared with the class.

If this were played upon a stage now

Improve student engagement and help strengthen comprehension and communication skills with a **Reader's Theater production** of *Twelfth Grade Night*. Often an underutilized strategy in secondary classrooms, Reader's Theater has students reading aloud a script adapted from literature, without props, costumes, or sets. While there's no memorization of lines and readers can perform by reading from their script from their desks or the front of the classroom, readers should read with plenty of expression.

Reader's Theater also offers students the opportunity to adapt their own scripts. Assign acts and/or scenes from *Twelfth Grade Night* to small groups of students and have them create a script. To describe the setting and action and provide transitions between scenes, students will need to script a narrator in addition to identifying and adapting all other speaking parts. Ask students to all use the same script format to make the entire script easy for all readers to follow. When student groups have their draft scripts, have them exchange with each other to read the script over, editing it as necessary.

Once the script is finalized, ask for volunteers or assign roles. Switch up readers for different acts to ensure everyone gets a chance to participate. Make sure every student has a copy of the script to follow along during the performance. Consider having students perform for other classes or record performed scenes to use as book trailers.

Let there be gall enough in thy ink

Write for the AHS online magazine. Ask students to write, as Maria, her editorial confession,
 "What I Learned from Bullying a Bully." Or have students create a poem, editorial, article, or story written from the perspective of another character from the book as their magazine submission.

- Pair students to write a song together. Vi and Orsino decide to write lyrics together for Vi's music, capturing how they each feel about someone they love. Have your students pairs complete at least two verses and a chorus that focus on a theme or topic from the book. Encourage them to share ideas and imagery that are personal and specific, bring their ideas together, and create an interesting song with a unified message.
- Have students write to continue a story line of the book. Students can choose which characters
 to follow and create a new scene for, but they have to write it in the style and language of
 Shakespeare! Ask them to try their hand at iambic pentameter, Shakespearean insults, using thou/
 thy/thine and appropriate Shakespearean verb endings, as well as include some of the vocabulary
 of Shakespeare's day.
- Ask students to **write a short poem** and create an image for the poem for Orsino's poetry Instagram. Get them to first take a look at the work of other Instapoets and talk about what poetry on Instagram is like. Then, writing as Orsino, have them focus on a theme from the book and incorporate figurative language into a poem that would fit in well with other Instapoetry. Their poem should be highly visual with attention clearly paid to colors, font, and image choices.



ABOUT THE BOOK

Shakespeare's tragedy *King Lear* inspires the second book in the Arden High series, which is, at its heart, a found-family LGBTQ+ dramedy about growing up, self-discovery, friendship, and responsibility. With a little faerie action on the side.

Cheer captain Leah has shocked the pom squad with her plans to step down months before graduation. She's been waitlisted by her dream college, is questioning her sexual identity, and suffering from senioritis. Though Leah believes she needs to hand the captain's poms off and focus on her future, she still expresses some uncertainty about all the decisions she needs to make, which is revealed in conversation with a manifestation of her younger self.

Unable to decide on a new captain, Leah holds a competition for the role—asking the candidates for their best cheers of praise—for her. This goes awry when Cora refuses to offer a hollow tribute and the power-hungry twins Rae and Gabe win the competition and take command of the squad. This new dynamic pits the cheerleaders



against the basketball team, sends Cora to seek sanctuary in the French Club, and has Leah questioning who she is and where she belongs.

ARDEN HIGH

While Leah's friends Kendall, Edie, and Gladys rally to help Leah, Edie and Gladys—the unstoppable Gloucester sisters on the basketball team—are dealing with their own family issues, most of which are stemming from the antics of their new stepbrother, Munroe. When the Gloucester sisters hold a St. Valentine's Day party, Munroe shows just how far he will go to pit the sisters against each other.

But Gabe's boyfriend, Albany, can't stand what Munroe is doing, fills the Gloucester sisters in, and challenges Munroe to a basketball duel when he tries to tear apart the pom squad. Munroe's defeat by



Edie in a falcon costume leads to more confrontation and resolution: Albany dumps Gabe, the cheer team dumps Gabe and Rae—and elects Albany new cheer captain, Cora returns and connects with Edie, and Leah remembers who she is and decides what it is she needs to do for herself.

APPROACHES FOR USING *KING CHEER* IN THE CLASSROOM OR LIBRARY

READER'S THEATER

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With its dialogue and pacing, a graphic novel is already very close to a script or play. Have students develop *King Cheer* into a script, put it together with a visual presentation of the book, and create a unique interactive Reader's Theater experience.

ARDEN HIGH

Assign acts from *King Cheer* to small groups of students and have them create a script and determine how the images from the book will be projected. In developing their script, students may need to script a narrator in addition to identifying and adapting all other speaking parts. In developing their visual presentation, they may, for example, scan and edit the pages into single panels that can be projected one at a time or pan certain panels to match the timing of their script. Ask students to all use the same script format to make the entire script easy for all readers to follow. When student groups have their draft scripts, have them exchange with each other to read the script over, editing it as necessary and working together to develop a cohesive presentation.

Once the script and presentation are finalized, ask for volunteers or assign roles. Switch up readers for different acts to ensure everyone gets a chance to participate. Consider having students perform for other classes or record performed scenes, releasing acts as a student podcast.

Following their Reader's Theater performance, ask students to reflect on how the experience affected them. What does it mean to read and embody an author's words? How was the emotional impact different from reading silently? What skills did they hone? How was their understanding of the book different from other books they've read on their own?



GRAPHIC NOVEL STUDY

Like other books, graphic novels are an opportunity to teach elements of story. Graphic novels also provide an excellent opportunity to teach visual literacy, teaching students to read and analyze not only text, but color, shape, frames, layout, and more. This transferrable skill is increasingly important in our digital world, where images are a large part of how we communicate. Students need to recognize the importance of visual elements and understand why it is critical to take time to explore pictures together with the text for full meaning and a rich reading experience

ARDEN HIGH

Provide students with the word bank below and a copy of a double-page spread from *King Cheer* (leaving a wide margin for notes). Have students identify, discuss, and label elements and attributes of the graphic novel they find within the spread. Have them include some general analysis and explanation of the significance and purpose of these visual elements.

Use this activity to also get students to start thinking about what form various elements of literature and literary devices take in the graphic novel, such as characterization, setting, narrative structure, imagery, point of view, the use of puns and alliteration, intertextuality, and inference. Then, as they read *King Cheer*, students are primed to question and annotate key ideas, literary elements, and other techniques they discover in the visual elements.

- panels
- panel borders (or frames)
- panel arrangements
- gutters (space between panels)
- dialog balloons (or bubbles)
- thought balloons (or bubbles)
- bleeds
- captions
- close-up (zoom-in angle)
- motion lines (movement)
- sound effects (visual sound cues)
- sequence
- page layout
- text
- font
- art style
- color
- patterns
- light
- contrast
- shape

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- symbols
- graphic weight (heaviness of a line or intensity of a block of shading)



TEXT PAIRING

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Help students understand the timeless and universal nature of Shakespeare's themes by offering *King Cheer* as pre-reading or post-reading for reading or viewing *King Lear*. Pairing these two titles provides opportunities for students to make connections between texts, compare and contrast themes and motifs in different genres and contexts, and extend their analysis of each text.



DISCUSSION QUESTIONS

These questions can be used for class or small group discussion or offered to students as reflective writing prompts. For even more meaningful discussions, encourage readers to develop their own questions by noting themes and ideas they find interesting or connections they make from the book to their own lives and the world around them.

- 1. The title King Cheer plays on the title of what's often touted as Shakespeare's best tragedy—King Lear. What would you categorize King Cheer as and why? How did the title of King Cheer influence your mindset as you read? What elements of Shakespeare's style and tone did you find throughout the book? What references to Shakespeare and his works did you discover in King Cheer? To what extent does the story rely on your understanding or knowledge of King Lear or other texts?
- 2. In King Lear, Lear decides to divide his kingdom by staging a love test between his daughters, disowning his youngest, Cordelia, when she refuses to participate. In King Cheer, Leah uses a similar strategy to determine her choice of new cheer captain, kicking Cora off the pom squad when she is unwilling to chant Leah's praises. Why does Leah use the Spirit Send-Off to make her decision? Why does she banish Cora? Is she justified? What do you think is keeping Leah from seeing the difference between truth and empty flattery?
- 3. Between going through the college-acceptance process, questioning her sexuality, and choosing a new cheer captain, Leah is dealing with a lot of stress in her life. Think of a time when you faced a stressful situation. How did you handle it? How does the process of making decisions in a leadership role differ from the process of making personal decisions?
- **4.** Throughout the book, Leah has conversations with her past self. What does this past self character represent? What do these conversations reveal about Leah's character? How do they help Leah make decisions and better understand herself? What else helps Leah to gain new perspective?
- 5. How do the images and text work together to communicate the story and the emotions of the characters? In what ways does the graphic novel format help develop the overall themes of the book? How are frames, lines, and color or other graphic novel elements used? How does this use affect your reading experience?
- 6. Different groups at Arden High such as the basketball team, pom squad, and drama club struggle to find balance in a shared space. What approaches do students at AHS use to try to achieve balance? What influences the pom squad's efforts to be inclusive of everyone? What does it mean to you to be a part of a group? How do you find balance as a member of different groups that are each important to you?
- 7. *King Cheer* features a variety of romantic relationships, from the on-and-off relationship between Ron and Tanya to the loving connection between Kendall and Gladys. What does each one say about relationships in general? Did you find how the relationships were portrayed to be realistic? Why or why not? Why do you think so many different types of romantic relationships were depicted? What role does friendship play?

 Leah describes her connection with the term demisexual saying, "When I finally found out about being demi, it felt like a puzzle piece sliding into place. But then coming out just made me more confused" (p. 110). How do Leah's struggles with her sexuality compare to those of the other characters? What does it mean that her perception of her sexuality is influenced by the perceptions of others?



9. At Gladys and Edie's St. Valentine's Day party, guests come in costume, but Leah arrives wearing her cheerleading uniform. What is the significance of this choice? What does being a cheerleader mean to Leah now? What aspects of her personality are tied to being a cheerleader?

- **10.** For much of the book, Albany appears as a supporting character, his role contributing little to moving the plot forward. At the end, however, he becomes the new cheer captain. What role does the character of Albany serve in the book? Why is it significant that he becomes cheer captain rather than Cora?
- **11.** Both *King Cheer* and *Twelfth Grade Night* take place at Arden High. Discuss Arden High as a setting in *King Cheer* or in both books. Could these stories take place somewhere else? How do the supernatural elements in the book(s) impact your interpretation of their themes and topics? How does setting the book(s) at Arden High rather than a typical high school influence overall meaning? How does Arden High compare to your school?
- **12.** What motivates Munroe's actions with his classmates and with his stepsiblings? In what direction do you imagine his storyline continuing after the book ends? Do you think he regrets his actions or grows from his experiences?
- 13. Edie describes Gladys's captain-of-the-year trophy as "the most important thing in the world to you" (p. 123). What does it mean that the trophy is broken, and how might this affect Gladys's confidence as a captain? How do Gladys's struggles as captain compare to Leah's?
- 14. Parents have a small roles in *King Cheer*. How aware do you think the characters' parents are of what their kids are dealing with at school and in life? What role do they play in creating a support system for their kids? What role does found family play?

ACTIVITIES

That good effects may spring from words of love

When Gabe and Rae perform their cheers of praise for Leah in the hopes of winning the captaincy, they adopt a tone reminiscent of Shakespearean language. Discuss with students what they know about cheers and what worked and didn't work in Gabe and Rae's cheers.

ARDEN HIGH

As a class, have students contribute to a list of the characteristics that describe Leah and her growth over the course of the book. Then have students come up with their own Spirit Send-Off for Leah, taking inspiration from Shakespeare, the list of characteristics, and their thoughts about Leah's true personality rather than the shallow flattery of Rae and Gabe.

Students can perform their cheers in front of their classmates or on video, with or without tumbles, jumps, or any other choreography.

Were all thy letters suns

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Everyone has experiences from their past that can help them grow. In *King Cheer*, Leah's reflections on her past manifest as conversations with her younger self. In this writing activity, have students draft a letter to their younger selves, reflecting on a time of change in their lives or a particularly formative experience.

The letter should recall important memories and include advice on how to approach the experience and a reflection on how it affected the student's attitude and ability to deal with future challenges.

Students should not have to read their letters to their classmates unless they want to but do ask everyone to share how talking to a younger version of themselves felt and to offer thoughts on how this reflection may have helped changed their perspectives on their past, present, or future.





All's cheerless, dark, and deadly

Where thou shalt meet both welcome and protection

In a graphic novel, much information is communicated visually. Have students develop their own presentations of visual information by drawing or using digital tools to make a promotional flyer for a club or team they would want to be part of or one they would form at Arden High.

Students should use details from the book and feel free to add magical touches to make their flyers authentic to the setting of *King Cheer* and show how clubs and teams can play an important part in the high school experience. Post finished flyers and ask students to talk about how their own experiences with clubs or teams influenced their work.

Talk with students about the dramatic, comedic, and tragic elements of *King Cheer*. Get their thoughts on the balance of drama, comedy, and tragedy in the book. Where does the drama come from? The comedy? The tragedy? How does having this balance reflect reality and build connection to the human experience?

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Next, get students thinking about elements of Shakespearean tragedies. Have them share their ideas about what *King Cheer* would be like written as a Shakespearean tragedy, then do some writing of their own to continue a storyline of the book as a tragedy. Students can choose which characters to follow and create a new scene for, but they have to write their new scene as a tragedy.

Have students put their Reader's Theater skills to use and perform these new scenes in front of the class.

The images of revolt and flying off

Discuss elements of graphic novels and the impact of a graphic medium on the telling of the story. Have students create a four-panel sequence, or a plan for one, that would immediately follow the final panel of *King Cheer*. Each panel should advance the story and provide new information to the reader. Panels can be word, image, or word-and-image panels and should make use of gutters to progress the storyline.

Students can share their vision for the continuation of the story in small groups or as a class.



ABOUT THE AUTHORS

Molly Booth is the author of *Saving Hamlet* and *Nothing Happened* a total Shakespeare nerd. In high school, she was a stage manager for three different community theatres, which almost killed her. She graduated from Marlboro College and went on to study more Shakespeare (twist!) at University of Massachusetts Boston. Molly is a freelance writer and editor and has been published on TheMarySue.com, McSweeneys.net, HelloGiggles.com, and various other websites. She cohosts a Bard-centric podcast, *Party Bard*, and directs a lovely, hilarious, and fierce group of homeschooled teen Shakespearean actors. Molly lives in Massachusetts, where she spends a lot of time with family and friends, and the rest attending to her queenly cat and loaf-of-bread-shaped dog. You can visit her online (please do!) at www.MollyHortonBooth.com.

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Stephanie Kate Strohm is the author of *Twelfth Grade Night* (Arden High #1); *Once Upon a Tide: A Mermaid's Tale; Prince in Disguise; Love à la Mode; It's Not Me, It's You; The Date to Save;* and *That's Not What I Heard.* She lives and writes in Los Angeles. You can find her online at www.StephanieKateStrohm.com and on Twitter and Instagram @StephKateStrohm.

ABOUT THE ILLUSTRATOR

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Jamie Green (they/them) is a book illustrator, content creator, and alum of Ringling College of Art and Design '20. In high school, they were all about fandom culture, LGBTQIA topics, and anime/manga, which was perfect training to illustrate a rom-com love triangle graphic novel (art school probably helped, too). When they aren't doing illustration for books, they can be found tattooing, lifting weights, or exploring outdoors. You can find Jamie on Instagram and Twitter @JamieMGreenArt or just Jamie Green on YouTube.



Photo Credit: Jason Poulin

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RACHAEL WALKER (BelleoftheBook.com) created this guide with insights from teen reader Karina Lazorchak. Rachael consults on a wide variety of educational programs and multimedia projects, and develops educational materials and reading resources for children, parents, and teachers.

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