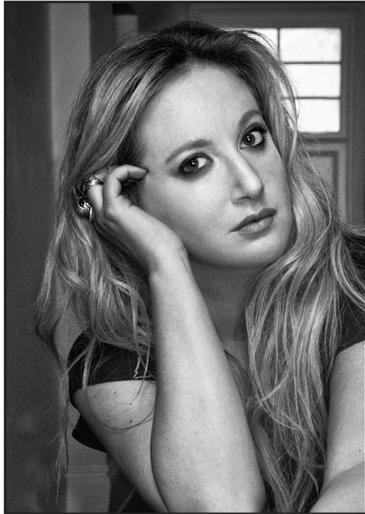




THE SHADOW AND BONE TRILOGY

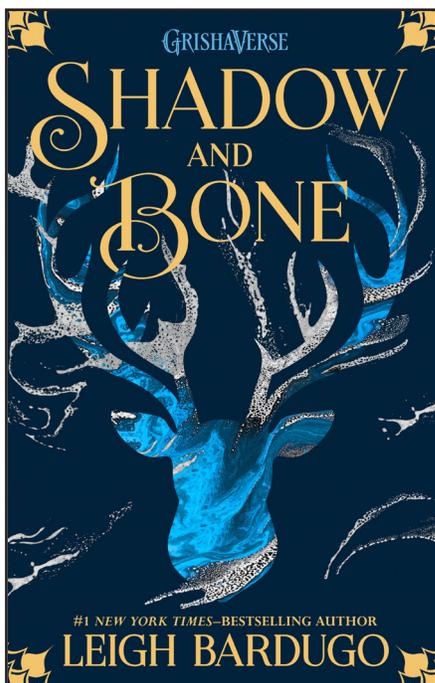
FOR
USE WITH
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STANDARDS



ABOUT THE AUTHOR:

LEIGH BARDUGO is a #1 New York Times–bestselling author of fantasy novels and the creator of the Grishaverse. With over one million copies sold, her Grishaverse spans the Shadow and Bone Trilogy, the Six of Crows Duology, and *The Language of Thorns*—with more to come. Her short stories can be found in multiple anthologies, including *Some of the Best from Tor.com* and *The Best American Science Fiction & Fantasy*. Her other works include *Wonder Woman: Warbringer* and the forthcoming *Ninth House*. Leigh was born in Jerusalem, grew up in Los Angeles, graduated from Yale University, and has worked in advertising, journalism, and even makeup and special effects. These days, she lives and writes in Hollywood, where she can occasionally be heard singing with her band.

ABOUT THE BOOKS:



SHADOW AND BONE

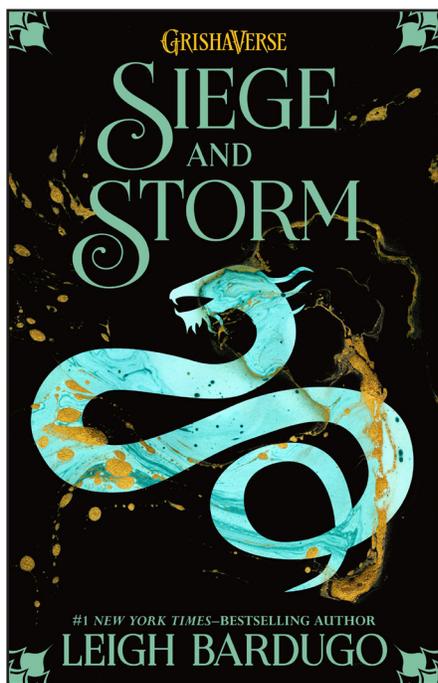
Surrounded by enemies, the once-great nation of Ravka has been torn in two by the Shadow Fold, a swath of near impenetrable darkness crawling with monsters who feast on human flesh. Now its fate may rest on the shoulders of one lonely refugee. Alina Starkov has never been good at anything. But when her regiment is attacked on the Fold and her best friend is brutally injured, Alina reveals a dormant power that saves his life—a power that could be the key to setting her war-ravaged country free. Wrenched from everything she knows, Alina is whisked away to the royal court to be trained as a member of the Grisha, the magical elite led by the mysterious Darkling. Yet nothing in this lavish world is what it seems. With darkness looming and an entire kingdom depending on her untamed power, Alina will have to confront the secrets of the Grisha . . . and the secrets of her heart.

Grades 7 and up • Ages 12 and up
PB: 9781250027436 • HC: 9780805094596



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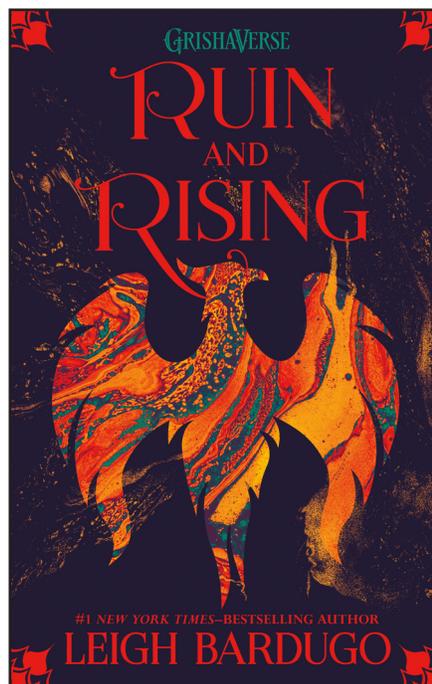
Grades 7 and up • Ages 12 and up
PB: 9781250044433 • HC: 9780805094602

SIEGE AND STORM

Darkness never dies. Hunted across the True Sea, haunted by the lives she took on the Fold, Alina must try to make a life with Mal in an unfamiliar land, all while keeping her identity as the Sun Summoner a secret. But she can't outrun her past or her destiny for long. The Darkling has emerged from the Shadow Fold with a terrifying new power and a dangerous plan that will test the very boundaries of the natural world. With the help of a notorious privateer, Alina returns to the country she abandoned, determined to fight the forces gathering against Ravka. But as her power grows, Alina slips deeper into the Darkling's game of forbidden magic and farther away from Mal. Somehow, she will have to choose between her country, her power, and the love she always thought would guide her—or risk losing everything to the oncoming storm.

RUIN AND RISING

The capital has fallen. The Darkling rules Ravka from his shadow throne. Now the nation's fate rests with a broken Sun Summoner, a disgraced tracker, and the shattered remnants of a once-great magical army. Deep in an ancient network of tunnels and caverns, a weakened Alina must submit to the dubious protection of the Apparat and the zealots who worship her as a Saint. Yet her plans lie elsewhere, with the hunt for the elusive firebird and the hope that an outlaw prince still survives. Alina will have to forge new alliances and put aside old rivalries as she and Mal race to find the last of Morozova's amplifiers. But as she begins to unravel the Darkling's secrets, she reveals a past that will forever alter her understanding of the bond they share and the power she wields. The firebird is the one thing that stands between Ravka and destruction—and claiming it could cost Alina the very future she's fighting for.



Grades 7 and up • Ages 12 and up
PB: 9781250063168 • HC: 9780805094619 •

To attain specific Common Core grade-level standards for their classrooms and students, teachers are encouraged to adapt the activities listed in this guide to their classes' needs. You know your kids best!



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CURRICULUM CONNECTIONS: READING, WRITING, AND RESEARCHING

PRE-READING ACTIVITY

As a pre-reading activity, have students complete an anticipation guide structured in the following manner:

| BEFORE READING | AFTER READING | STATEMENTS |
|----------------|---------------|---|
| | | When in danger, it is best to play it safe rather than take a risk. |
| | | In a survival situation, one must make decisions that are best for themselves and those they love, even if harm may come to others as a result. |
| | | If you disagree with the policy of those in power, it is better to remain silent than to speak out and risk punishment. |
| | | Commitment to duty and honor should outweigh individual misgivings in times of moral crisis. |

- Instruct students to place a plus sign (+) in the box next to the statements about which they agree, and a zero (0) next to those about which they disagree. They must commit to agreement or disagreement—there are no conditional responses. Students should be assured that there are no correct or incorrect positions.
- Once students have had the opportunity to complete the guide, the teacher reads each statement aloud and has students who agree show it by standing or raising their hands. Students should be permitted to provide their rationale for agreeing if they wish.
- The process is repeated after reading the text(s), with students being given the opportunity to provide their rationales for keeping or changing their positions.



EXPLORING THE SHADOW AND BONE TRILOGY THROUGH WRITING AND RESEARCH

The following questions may be used throughout the study of the Shadow and Bone Trilogy novels as reflective writing prompts or alternatively they can be used as targeted questions for class discussion and reflection.

- As *Shadow and Bone* opens, readers learn that “The servants called them *malenchki*, little ghosts, because they were the smallest and the youngest, and because they haunted the house like giggling phantoms.” In what ways does this description and introduction to Alina and Mal and their humble origins as orphaned children juxtapose the epic events to come?
- Consider the novels’ covers. In what ways are the images portrayed symbolic of the events that transpire throughout the course of the books?
- The Darkling states, “I’ve been waiting for you a long time, Alina. You and I are going to change the world.” Consider the course of events throughout the Shadow and Bone Trilogy. How do these ominous words ring true?
- Consider Alina’s gift as Sun Summoner; in what ways does it prove to be a blessing or a curse? If you had an opportunity to be gifted with similar abilities, would you embrace them? Why or why not?
- What is your earliest impression of Genya? Do you find her to be a trustworthy friend to Alina? Using examples from the texts, support your position.
- After Alina expresses her unhappiness at being kept and trained at the Little Palace at Os Alta so she can play her part, Baghra tells her, “There’s nothing wrong with being a lizard either. Unless you were born to be a hawk.” What is the significance of Baghra’s words? What do these animals symbolize? Do you believe it’s Alina’s right to be “lizard-like”? Why or why not?
- Examine the role the Shadow Fold plays in the novels; in your opinion, what does it symbolize for the people of Ravka?
- In *Siege and Storm*, Mal tells Nikolai, “Watch yourself, Nikolai. Princes bleed just like other men.” Nikolai counters with “Yes. They just do it in better clothes.” From this exchange, what can be inferred about the relationship between these two?
- Consider the variety of settings in the Shadow and Bone Trilogy; name the three places you believe to be most important to the story. Using textual evidence from the books, explain why you find them to be significant to the overall story structure.



- As the Darkling speaks of Grisha power, he tells Alina, “Using our power makes us stronger. It feeds us instead of consuming us. Most Grisha live long lives. The greater the power, the longer the life. And when that power is amplified . . .” To what extent does the Darkling being a living amplifier connect him to Alina and her role as Sun Summoner? How does his quest to find the rest of Morozova’s amplifiers become all consuming?
- Consider the unusual cast of secondary characters. Who are your favorite or least favorite characters and why?
- What role do Mal, the Darkling, and Nikolai play in Alina’s life? What does each of these men offer her that is unique and desirable?
- Throughout the Shadow and Bone Trilogy, readers witness the complexities of the various relationships among the characters. Consider whose relationship seemed most similar to one of your own personal relationships. What about it reminded you of your experiences?
- While doling out advice for her as a leader of the Second Army, Nikolai tells Alina, “The less you say, the more weight your words will carry.” What does he mean by that statement? Do you find this to be sage advice? Why or why not?
- In what ways does the Apparat’s desire for control and power ultimately serve Alina well in her mission to destroy the Darkling and the Fold?
- As Alina shares her experiences at meeting her followers as their appointed “saint,” she offers, “People wept. Mothers brought me their babies to kiss, and old men bowed over my hand, their cheeks damp with tears. Sankta Alina, Alina the Just, Alina the Bright, Alina the Merciful, Daughter of Keramzin, Daughter of Ravka, Daughter of the Fold, Rebe Dva Stolba.” What are the challenges of this level of expectation from her followers? Why is this role so overwhelming to her?
- In what ways has the absence/loss of parents and siblings affected how Alina and Mal function? Though they are technically orphans, Alina and Mal discover and create a different type of family for themselves. From what you learn throughout the course of their story, who do you believe is part of their created clan?
- *Shadow and Bone*, *Siege and Storm*, and *Ruin and Rising* are told in first person; how would the story be different if someone other than Alina were telling it? Do you think changing the point of view would make the story better or worse? Why?
- When the Darkling tries to convince Alina that she might turn him into a “better man,” she retorts by telling him, “and you might make me a monster.” In what ways does Alina recognize that the influence the Darkling has over her mentally, emotionally, and physically? For what reasons do you think Alina feels connected to the Darkling? In what ways are the two of them similar? How would you characterize the relationship between the two of them, and how does it change over the course of the novels?

- Throughout the series, many characters exhibit acts of bravery. Consider the individual actions of these characters. Who do you believe to be the most courageous? Use textual evidence to support your opinion.
- Mal tells Alina, “I need to keep you safe, Alina, to stay focused on what matters. I can’t do that if . . . You were meant for more than me, and I’ll die fighting to give it to you. But please don’t ask me to pretend it’s easy.” How does Mal’s sacrifice for Alina ultimately provide them salvation?
- Using the descriptions found on author Leigh Bardugo’s website www.leighbardugo.com, study the various roles of the Grisha. If you could select one particular “gift,” what would it be? What is it about these masters of the small science that has the most appeal to you?
- At the end of *Ruin and Rising*, the Darkling is placed on a funeral pyre. As she watches the flames take his body, Alina whispers, “Aleksander.” What does this final gesture by Alina signify?
- Using the phrase “This is a story about . . .” supply five words to describe the Shadow and Bone Trilogy. Explain your choices.

CCSS: R.L. 7.1, R.L. 8.1, RL.9-10.1, W. 7.1, W. 7.2, W. 7.3, W. 8.1, W. 8.2, W. 8.3, W. 9-10.1, W. 9-10.2, W. 9-10.3

CLASSROOM CONNECTIONS: READING, WRITING, AND RESEARCHING

Use the following activities to allow students to show their understanding of various literary elements in the novel.

CONSIDERING CHARACTER: HOST A MOCK TRIAL

After reading the Shadow and Bone Trilogy, students will brainstorm “crimes” committed by the characters in the novels. Have groups of students work together to act as the prosecution or defense for the selected characters, while also acting as the jury for other groups. Students will use several sources to research for their case, including the novel and Internet resources on judicial proceedings and roles of the members of a trial. All the while, students will be writing a persuasive piece to complement their trial work. Additional teaching resources for literary mock trials can be found at www.readwritethink.org.

CCSS: R.L. 7.1, R.L. 7.5, R.L.7.6, R.L. 8.1, R.L. 8.5, R.L. 8.6, R.L. 9-10.1, R.L. 9-10.5, R.L. 9-10.6



CONSIDERING CHARACTER: CREATE AN "I AM" POEM OR A BIOPOEM

The purpose of this strategy is to help students demonstrate knowledge of a character in the Shadow and Bone Trilogy by following written prompts to complete a poem about the individual. Students can be given the prompts to follow on a worksheet or alternatively students may create an original slideshow using PowerPoint or Movie Maker.

"I AM" POEM

FIRST STANZA:

- I am (name the character)
- I wonder (something the character is actually curious about)
- I hear (an imaginary sound the character might hear)
- I see (an imaginary sight the character might see)
- I want (something the character truly desires)

SECOND STANZA:

- I pretend (something the character actually pretends to do)
- I feel (a feeling about something imaginary)
- I touch (an imaginary touch)
- I worry (something that really bothers the character)
- I cry (something that makes the character very sad)
- I am (the first line of the poem repeated)

THIRD STANZA:

- I understand (something the character knows is true)
- I say (something that the character believes in)
- I dream (something the character might actually dream about)
- I try (something the character really makes an effort about)
- I hope (something the character actually hopes for)
- I am (the first line of the poem repeated)

BIOPOEM:

Line 1: First name

Line 2: Three traits that describe the character

Line 3: Relative of _____

Line 4: Lover of _____ (three things)

Line 5: Who feels _____ (three things)

Line 6: Who needs _____ (three things)

Line 7: Who fears _____ (three things)

Line 8: Who gives _____ (three things)

Line 9: Who would like to see _____ (three things)

Line 10: Resident of _____

Line 11: Last name

CCSS: R.L. 7.1, R. L. 7.5, R.L.7.6, R.L.8.1, R.L. 8.5, R.L. 8.6, R.L. 9-10.1, R.L. 9-10.5, R.L. 9-10.6

ESSENTIAL QUOTES ANALYSIS

The language an author uses is essential to getting across the intended meaning. Select four quotes from each book of the Shadow and Bone Trilogy that signify key ideas the author hopes that readers take from the text. These might be quotes spoken by characters or might be from the narration. Page numbers should be included with the quotes. Have students develop a chart with the following four columns:

- Quote
- Page Number
- Relevance to the Novel
- Intended Meaning for Readers

The intended meaning should have relevance not only to the characters in the text but to anyone who reads the books.

CCSS: R.L. 7.1, R. L. 7.5, R.L.7.6, R.L.8.1, R.L. 8.5, R.L. 8.6, R.L. 9-10.1 R.L. 9-10.5, R.L. 9-10.6



EXPLORING THE SHADOW AND BONE TRILOGY THROUGH WRITING

In the Shadow and Bone Trilogy, the complexities of the characters, their relationships, and the situations in which they find themselves provide students the opportunity to dig deep in the text as they examine and answer one of the following prompts:

- Compose an essay which analyzes the dynamics of loyalty and examines the consequences of unquestioned loyalty or betrayal using examples from the text.
- *Shadow and Bone*, *Siege and Storm*, and *Ruin and Rising* are rife with villainous characters and creatures. Select the one you find most terrifying and craft a short essay explaining what it is about this individual that strikes a chord of fear in you. Be sure to consider and offer specific details from the novel about past indiscretions/behaviors that make this character so vile.

CSSS: R.L. 7.1, R.L. 8.1, R.L. 9-10.1, W. 7.1, W. 7.2, W. 7.3, W. 8.1, W. 8.2, W. 8.3, W. 9-10.1, W. 9-10.2, W. 9-10.3

INTERDISCIPLINARY INVESTIGATIONS

In the world of Ravka, the Fold serves as both a political and geographic barrier that the powers that be in the Trilogy work to overcome. Indeed, the decision-making processes of the characters are shaped by this dynamic in numerous instances. While the Fold has mystical origins in the Shadow and Bone Trilogy, it is indicative of the challenges that can face those of power and ambition who seek to overcome great barriers to unity:

✦ **In language arts and language acquisition classes**, encourage students to investigate the role that language can play as both a source of division and of unity in development of civilization. Explorations may include very ancient events like the comparative development of writing systems, but could easily reach into more modern issues of the establishment of national languages. Some examples for investigation include the following:

- Comparisons of how ideographic writing systems in East Asia overcame barriers of social unity as compared to phonetic systems in the Mediterranean world.
- The role of Arabic in establishing elements of social, economic, or cultural cohesion (or division) across Southwest and Central Asia, North Africa, and parts of sub-Saharan Africa.
- The expansion of Spanish, English, and French in colonial areas of the world, and the development of patois and syncretic languages within that process.
- The use of legal and educational structures to systematize national languages, particularly in Europe and North America since the early 19th century.
- The effect of the Communications Revolution of the late 20th/early 21st century, and in particular how new modes of language are creating or deconstructing aspects of social unity.

✂ **In social studies classes**, explorations may extend to a myriad of ways in which physical, political, and human geography have been involved in processes of both unification and division.

- The role of significant landforms as both barriers to unification and to intrusion. Mountains, seas or oceans, vast forests, and deserts are clearly targets, but teachers might also encourage students to look at what might be considered less imposing geographic barriers such as gorges, cave systems, marshes, or areas of dangerous infestation (disease, insects, etc.). The emphasis should not only be on how these items exist as barriers, but what compels societies to either attempt to overcome them or allow them to remain divisive.
- Investigations may also be pursued into barriers of a less concrete and rational nature. Societies great and small throughout history have observed areas or zones that were considered forbidden: places that were sacred, were cursed, were haunted, were mysterious, were dark, or where “we just don’t go.” Encourage students to investigate the sociological and psychological roles these kinds of barriers can play on a sense of social cohesion or division.

✂ **In mathematics classes**, a number of explorations can be taken into the world of the Shadow and Bone Trilogy in regard to area, distance, topography, and the like. Author Leigh Bardugo’s website (<http://www.leighbardugo.com/ravkemap/>) presents a few maps of the world of the Shadow and Bone Trilogy that can be used as a springboard for students to quantify relative distances, area, and how changes in the trilogy’s plotline affect these calculations.

✂ **In science classes**, explorations can be made into the flora and fauna of the trilogy, and in particular into the mystical creatures that inhabit Ravka and beyond. Encourage students in life science classes to consider the process of scientific classification of these “species,” of how they might be profiled in a scientific encyclopedia, of how their anatomical systems might be best understood (particularly for creatures that seem to have cross-species features).

✂ **In science classes**, students may take a scientific approach to some of the mystical characteristics of the Grisha. Alina’s status as the Sun Summoner, for example, is a clear touchstone to mankind’s own efforts to utilize the great power of solar energy, and to protect ourselves from its potential dangers. Encourage students to investigate the various categorizations of the Grisha, and to personify them with profiles of the “Grishas” in our own world: what is the current work of our Tailors, Tidemakers, Heartrenders, Alkemi, Durasts, and Healers?



THEMATIC INVESTIGATIONS

The Shadow and Bone Trilogy adds to the great sagas of power, ambition, justice, mysticism, prestige, innovation, the struggles between light and darkness, and of course, love! Explore the richness of these themes to enhance the experience of the trilogy.

✦ The Grisha are distinguished from others in Ravkan society and from each other by their distinctive *kefta*. We are fully aware of the role that dress plays in our own expressions of both conformity and individualism, but clothing has been used throughout history to distinguish members of societies in terms of status, social roles, occupation, wealth, and power:

- **In language arts and social studies classes**, assign students to research modes of dress that have been utilized as forms of distinction at certain points in history. Robes and headdress are well-known examples, but for many societies shoes, hairstyles, and other forms of cosmetic design have been just as important. Encourage students to focus on why societies seek these outward forms of distinction, what advantages and disadvantages they create, and the factors that either help the distinctions to form or allow them to be overcome.

✦ Stormhond represents a unique element in the world of the trilogy: an outsider with a claim to power, an individualist who seeks to take a place of tradition and order, an innovator who seeks to find a place in a world behind him in that regard.

- **In math and science classes**, investigate some of the applied science and engineering principles of Stormhond's inventions. Consider extending these into research on other great innovators in the fields of transportation technology and flight, physics, metallurgy, architecture, and engineering.
- **In social studies classes**, have students investigate the role of influences from outside a society on innovation and the existing conditions that allow for such technology to flourish. Stormhond has the advantage of experiences beyond Ravka. How did that help to position him to innovate as he did?
- **In social studies and language arts classes**, extend from the trilogy's theme of usurpers or pretenders to the throne. This is a repeated theme in the Russian history that inspired much of the Shadow and Bone Trilogy's world, but is hardly isolated to that realm. Questions to consider are how claims to power are established in a society, why alternative approaches are a threat to the system, and the implications of having a false or illegitimate ruler take control.
- **In language arts classes and social studies classes**, investigations may also be made into the cultural dynamics of the succession to power. Have students investigate the rituals, traditions, practices, and responsibilities involved with succession to power, and the hold those things have on the minds, emotions, and psyche of the societies in which they take place. Tsarist Russia may once again serve as an obvious point of departure, but encourage students to look into such practices both ancient and modern: bloodline and religious contexts in monarchies; public opinion in electoral systems; feudal authority structures; etc. The same could apply to ritual and ceremony, as students consider how a coronation compares to an inauguration or a coup d'état in how the people to follow that authority perceive it.

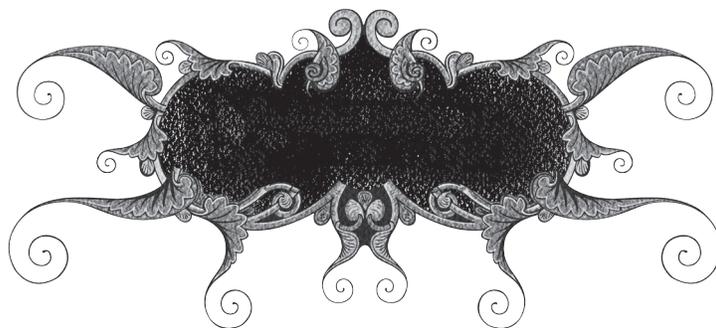


✂ For much of the middle of the trilogy, the Apparat presents a very intriguing perspective on the course of events. On one hand he has Alina, likely the only power strong enough to defeat the Darkling, at his disposal, and on the other hand there are ways in which she may be a greater asset to him dead rather than alive. The role of the martyr in political power plays is a recurring theme in literature and history, and one that can be explored for the Shadow and Bone Trilogy:

- **In social studies classes**, ask students to investigate the role of martyr as an inspiration to political movements or events. Once again, historical examples abound. Encourage students to focus not only on how the political authority establishes and makes use of a martyr, but how this concept has an allure in popular culture: what relationship does the martyr have to the devotee committed to them? Of course, the justification for this status is subjective. Prominent historical examples include the following:

- Julius Caesar
- Joan of Arc
- Anabheri Rao
- Jan Hus
- Thomas Becket
- Thomas More
- Nathan Hale
- Georges-Jacques Danton
- John Brown
- Francis Ferdinand

- **In language arts classes**, the Apparat also works to turn Alina into a sanctified figure, one whose seemingly common origins provide a stark contrast to her great power and make her transcendent to the rest of her society (in this case, to the point that whole armies can be formed in her name). Assign students to research the cultural importance of figures who achieve this sort of transcendence, and how they come to embody the cultural identity. While Alina's sanctity is presented in a religious context, this can easily be extended to political figures, intellectuals, heroes, and even to some degree with our concept of celebrity. As an extension, students may be challenged to consider this cultural phenomenon in terms of "legend vs. reality," and how our concepts of great people and their accomplishments are affected when the two are contradictory.



✦ **In language arts and art classes**, have students pursue the themes of light and darkness in a literary, musical, visual, or dramatic analysis. This may be done as a general theme across the trilogy, within a specific book, or within particular events or scenes. Explorations should take into account how these elements are not only part of the thematic nature of the works, but also of the characterizations that they provide the reader. For example:

- How may the amplifiers be understood as both rays of hope and tools of destruction?
- May a creature of light or darkness in the story or stories be reinterpreted as having the opposite quality?
- To what extent could the Volcra be understood as personifications of the Darkling? Of Alina or Mal? Of the Tsar and Tsaritsa?

✦ Mystical elements are a vital component of the Shadow and Bone Trilogy, and the interplay between the natural and the supernatural in the story are very much a reflection of how most people throughout history understood the world around them before the rise of modern science (and for many, even beyond that).

- **In science classes**, have students investigate the conceptual and practical discrepancies between pre-modern and modern science through research into practices such as alchemy, divining, hermeticism, astrology, numerology, occultism, sorcery, and even natural philosophy. Encourage students to recognize the factors that distinguish these practices from modern physical, natural, mathematical, and applied sciences, and the factors that led to the transition. As an extension, students may want to debate a “what was lost/what was gained” approach to the problem. They also might be challenged to consider how the role of the Grisha in Ravkan society might be altered by more modern approaches.
- Extreme natural environments often lend themselves to sharper mystical understandings of the correlations between the natural and the supernatural. **In social studies and language arts classes**, students may investigate how environmental conditions were often associated with mystical or supernatural forces: spiritual forces associated with great landforms, dangerous conditions, fertility or sustenance, or simply the land beyond the settled territory. Encourage students not only to consider how these mystical explanations might have helped common people in particular to better understand the world around them, but to also feel some measure of control over their circumstances.

CCSS: R.L. 7., R.L. 8.1, R.L. 9-10.1, W. 7.1, W. 7.2, W. 7.3, W. 8.1, W. 8.2, W. 8.3, W. 9-10.1, W. 9-10.2, W. 9-10.3



CREATE ORIGINAL INSPIRED ART FROM THE SHADOW AND BONE NOVELS

- ✦ Previews of coming attractions in the movie industry are known as trailers. Design an original book trailer for one of the novels in the Shadow and Bone Trilogy. Begin by creating a storyboard, detailing which scenes you intend to incorporate in your trailer. Use a moviemaker program of choice such as www.animoto.com. Post your finished trailers to www.youtube.com.
- ✦ The Shadow and Bone novels move at a rapid pace, with the flow and intensity of an action movie or a video game. Assign students to imagine the books as games or a movie and create an original playlist for several scenes in the novels. The music they select should incorporate both the intensity and the action of the scene, be it thrilling, fearful, mournful, or elated. Create original art for the jewel case and on the interior, and after including appropriate artist information, offer an explanation for the selection of each song.
- ✦ Ask students to use mixed-media techniques to create an original piece of art that is symbolic of one of the major themes of the Grisha novels (these may include but are not limited to the following: loyalty, family, courage, betrayal, risk-taking, fortune, friendship, pain, redemption).

This guide was created by Dr. Rose Brock, an assistant professor in the Library Science Department in the College of Education at Sam Houston State University. Dr. Brock holds a Ph.D. in Library Science, specializing in children's and young adult literature.



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TEACHER'S GUIDE
SHADOW AND BONE TRILOGY
LEIGH BARDUGO