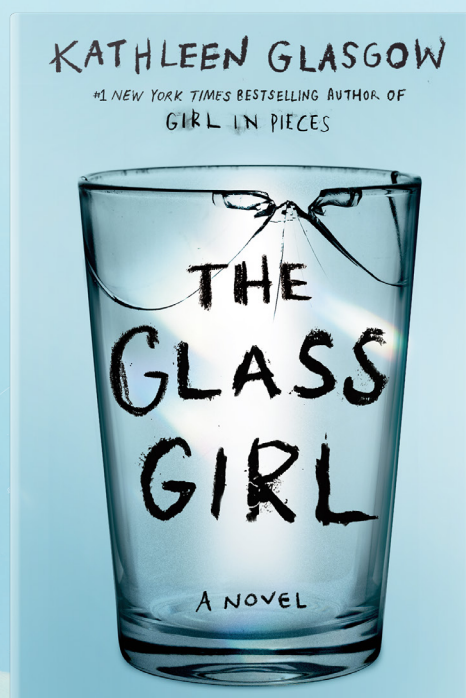
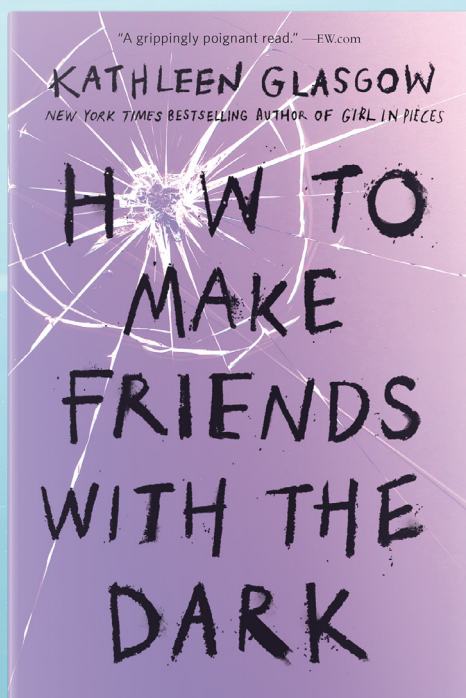
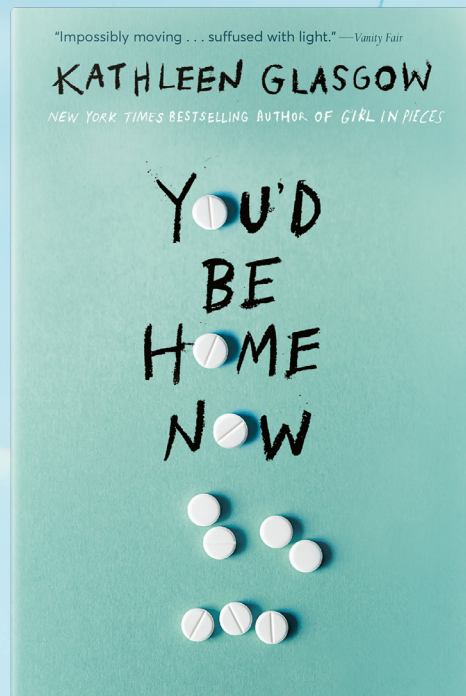


KATHLEEN GLASGOW

AUTHOR GUIDE

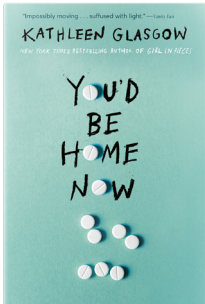


ABOUT THE BOOKS



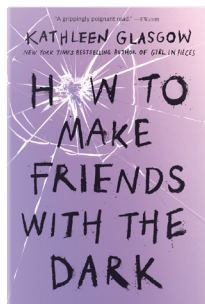
Girl Interest, Abuse, Family & Relationships, Love & Romance, Self-Esteem

A deeply moving portrait of a girl in a world that owes her nothing but has taken so much, and the journey she undergoes to put herself back together. Kathleen Glasgow's debut is heartbreakingly real and unflinchingly honest. It's a story you won't be able to look away from.



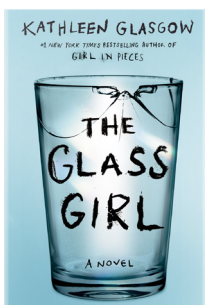
Family & Relationships, Friendship, Love & Romance, Coming of Age, Death, Dying & Grief

The journey of one sister and one brother—one family—to finally recognize and love each other for who they are, not who they are supposed to be, *You'd Be Home Now* is a glorious and heartbreaking story about the opioid crisis and how it touches all of us.



Girl Interest, Abuse, Family & Relationships, Love & Romance, Self-Esteem

Called “breathtaking and heartbreaking” by Jennifer Niven, the *New York Times* bestselling author of *All the Bright Places*, *How to Make Friends with the Dark* is a novel about love and loss and learning how to continue when it feels like you're surrounded by darkness.



Girl Interest, Friendship, Love & Romance, Acceptance & Belonging, Coming of Age

Gorgeously written and deeply compassionate, *The Glass Girl* is a candid exploration of the forces pushing one girl down the dangerous path of addiction and what she must face in order to really get better.

ABOUT THE AUTHOR

Kathleen Glasgow is the #1 *New York Times* bestselling author of *Girl in Pieces*, *How to Make Friends with the Dark*, *You'd Be Home Now*, and *The Glass Girl*, and coauthor of *The Agathas* and its sequel, *The Night in Question*, written with Liz Lawson. She lives and writes in Tucson, Arizona.



DISCUSSION QUESTIONS for *GIRL IN PIECES*

1. Look at the cover of the book. What do you notice? How does this cover connect to the book's narrative?
 2. The book opens with Charlotte ("Charlie") in Creely Center, a treatment facility for women and girls who self-harm. Why is Charlie there? Where was she before? What is the impetus for her to nickname, Silent Sue and its derivatives?
 3. Describe Charlie's life "outside." What is her relationship with Evan and Dump? How did they save her life?
 4. Who is Riley? How did they meet? Charlie says, "He's like the desert itself: it's so *beautiful*, it's so *warm*, but there are *sharp edges* everywhere that you have to watch for. You just have to know where they are." (p. 252) Why? How would you characterize their relationship and how it (d)evolves over the course of the narrative?
 5. How did Riley get his name? Why does he use this name? What is his real name? What is the significance of him sharing it with Charlie?
 6. Charlie experiences multiple problematic relationships. In your opinion, which is the most harmful: her relationship with Mikey, Riley, her mother, Blue, or Evan and Dump? Discuss your views.
 7. Reflect on the following passages.
 - "It's all right if you can't remember. Our subconscious is spectacularly agile. Sometimes it knows when to take us away, as a kind of protection." (p. 19)
 - "A cookie or a book or a record on a shelf." (p. 327)
 - "I'm so tired of drunk and desperate. I'm tired and angry at me. For letting myself get smaller and smaller in the hopes that he would notice me more. But how can someone notice you if you keep getting smaller?" (p. 328)
 - "Did you know Quakers believe silence is a way of letting the divine in your body? Into your heart?" (p. 352)
 - "This heartbreak . . . And I don't mean what happened with that young man, because those things, they come and go, it's one of the painful lessons we learn. I think you are having a different sort of heartbreak. Maybe a kind of heartbreak of being in the world when you don't *know* how to be. If that makes any sense? . . . Everyone has that moment, I think, the moment when something so . . . *momentous* happens that it rips your very being into small pieces. And then you have to stop. For a long time, you gather your pieces. And it takes such a very long time, not to fit them back together, but to assemble them in a new way, not necessarily a *better* way. More, a way you can live until you know for certain that this piece should go *there*, and that one *there*." (p. 355)
 - "Sometimes not working can be work, just more gently. It's important to just be, Charlie, every once in a while." (p. 358)
 - "*Cutting is a fence you build upon your own body to keep people out but then you cry to be touched. But the fence is barbed. What then?*" (p. 363)
 8. Charlie had the opportunity to share her drawings in a local art show. Why does Charlie not show up for the event? How do her friends Linus and Tanner respond? Where do they go?
 9. Why is Linus helping Charlie? How are Linus's circumstances similar to Charlie's?
 10. What is the theme of this book? Create a visual representation of the theme. Create a vision board for Charlie's life in New York.
- Share your thoughts with a partner or write them down in a journal.

DISCUSSION QUESTIONS for *YOU'D BE HOME NOW*

1. What happens in the opening scene before chapter 1? What happened at the party prior to this scene? How does this event shape the rest of the book?
2. Reflect on the following passages.
 - "I love you, Emmy, but you have no idea what it's like to be me." (p. 9)
 - "Sometimes I feel like I don't exist in this house because I'm not beautiful and loud, like Maddie, or a problem, like Joey. I'm just me. The good one." (p. 12)
 - "All the noise was gone. Just like me, Joey was tired of the noise. But for me, Joey was the noise. I never really thought we were noise for him, too, and that makes me sad." (p. 20)
 - "Whatever happens, don't react. Stay cool. Remember the ocean, Emmy." (p. 93)

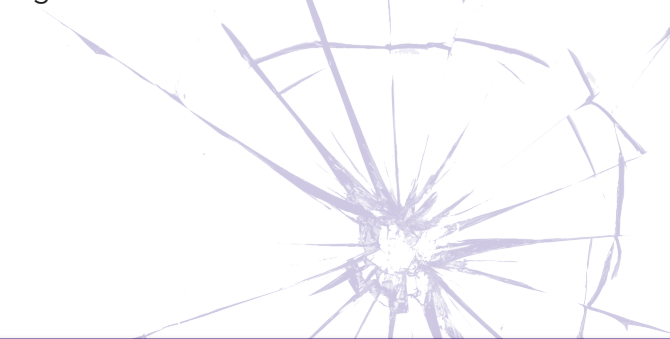
Share your thoughts with a partner or write them down in a journal.
3. This story is told from Emmy's point of view. Select a scene and shift the point of view to another character (e.g., Joey, Maddie, their mom or dad). In what ways does this shift provide new insight into the motivations and challenges of the selected character?
4. What are Joey's rules when he returns from Colorado?
5. Emmy has a secret "relationship" with her neighbor and popular high school baseball player, Gage. Why is their relationship secret? What happens when Emmy suggests that they make their connection public? How does Joey respond when Gage rebuffs her at the school dance?
6. Ryleigh seduces Emmy into taking private pictures. He does not erase them from his phone after promising to do so. What happens to these pictures? How does the sharing of the pictures impact Emmy? Should those who saw the pictures and distributed them be punished? If so, why, and what would be the appropriate punishment?
7. What is the purpose of the "Mis_Educated" Instagram posts? In what ways do these posts give insight into Heywood High and community?
8. Describe the ocean metaphor that Joey shares with Emmy. (p. 94)
9. Emmy joins the Drama Club as her extracurricular activity because she can't be on the dance team anymore. How does this activity provide a space and a medium through which she can deal with her grief and guilt and make (new) connections with her family and friends?
10. What is the theme of this book? Do you believe it's hopeful? Explain why or why not.



DISCUSSION QUESTIONS FOR *HOW TO MAKE FRIENDS WITH THE DARK*

1. Look at the cover of the book. What do you notice? What do you think this book is about based on this visual?
2. Reflect on the following passages.
 - "So much of me is from The Person Who Shall Not Be Named. So much of me is unknown." (p. 7)
 - "I mean, it's not always the kids, though. Sometimes the fosters are just dicks, to be honest." (p. 75)
 - "Grief is a process your body and mind have to go through, Tiger. There isn't a cure. But I can keep you comfortable and safe." (p. 90)
 - "That her skin was very soft. That you think you can feel it, still, when you close your eyes super hard. That you're afraid one day you'll wake up and try to remember what her skin felt like, her cheek on yours when you were sick, and you suddenly won't be able to. It will be gone, poof, kerplink, kerplank, kerplunk, just like those blueberries in the pail after Sal ate them. That made your mom laugh, that Sal's mom kept picking the berries without knowing Sal was eating them all." (p. 112)
 - "Welcome to the Big Suck. It's going to be really bad." (p. 118)

Share your thoughts with a partner or write them down in a journal.
3. Tiger likes a boy named Kia. She is supposed to go to the dance with him. Tiger confronts her mother about going to the dance. How did Tiger and her mom leave the conversation? What does Tiger do when she goes to hang out with Kia?
4. Who are Georgia and LaLa? What caused Tiger to move into their houses? How are the two homes alike and different? What do you think that Georgia and LaLa see as their roles in helping young people?
5. The chapter subsections are titled with the amount of time that has passed since Tiger's mother died. Why do you think Glasgow chose this text structure? In what ways does it help the narrative?
6. Grief and guilt manifest themselves in many ways in this book. One of the prominent ways is that Tiger continued to wear the dress that her mother had bought for her. Why does Tiger resist changing her clothes? In what other ways does Tiger outwardly express her grief?
7. How does Tiger's best friend, Cake, support her when she is feeling extremely low, like when she said, "Like bad stuff. The S word. I feel so bad, Cake, I feel so, so, so, so bad." (p. 138)
8. Tiger learns that she has a half sister (Shayna) and that her father is not dead as she had been led to believe. Where has this family been? Why is Shayna resistant to connect Tiger with their father? Why did Shayna agree to be the guardian of Tiger? From whom is she trying to escape?
9. Describe the ebb and flow of Tiger and Shayna's relationship. What types of growing pains occur?
10. Read *Blueberries for Sal* (McCloskey, 1976). Why was the children's picture book special to Tiger's mom?



DISCUSSION QUESTIONS for *THE GLASS GIRL*

1. The passages before chapter 1 set the mood and tone for this book. What do you know (or assume) about the speaker? What textual evidence supports your thinking?
2. Amber has witnessed Bella in low moments. She is frustrated with Bella's drinking and the behavior that it elicits (getting sick, blacking out, late night/early morning phone calls, the deception). What was Amber's breaking point?
3. Reflect on the following passages.
 - "Stop saying that. If you were sorry, you'd stop with all this," [Amber] says. Her voice is sharp. (p. 73).
 - "I made so many branches in my sketch because I don't want anyone to see me. I am a watercolor. I wash off." (p. 127)
 - "Everyone has a story, right?" Laura asks the table and everyone nods. . . . "Own it. . . . And move on from there. There's really no other option at this point." (p. 224)
 - d. "I believe if you can walk into the darkness," Fran says quietly, "then you have the strength to walk back out." (p. 290)
4. A thread of grief, deception, and guilt bind this narrative. Give examples of how each is manifests in the book.
5. Describe Bella's family dynamic. How do Bella's relationships with her mother and father, Ricci, and Vanessa ebb and flow throughout the narrative? What was life like when Bella returned home?
6. What happened on Thanksgiving night when Bella lied to her father to meet up with Kristen? Where did she and Kristen go? What happened when Bella blacked out?
7. The perils of social media are evident in this book. In what ways does social media impact Bella at home, at school, and at the rehab clinic?
8. Part 2 opens with Bella in the hospital. What caused to her to be there? What did her "friends" do to her? Was an intervention with Amber and Bella's family necessary?
9. What is Sonoran Sunrise? Describe the young people (Billy, Holly, and Brandy) who are going there with Bella. Who are Tracy, Fran, and Chuck? What are their roles?
10. What role do the letters that Bella writes play in advancing the narrative? What new insights do you get into Bella's character? How do these letters edify who she is as a person and her place in her family?
11. How does Holly and Bella's conversation foreshadow what happens to Holly? "'I'm not coming back here,' I say. 'I'm never coming back here.' . . . 'Me either, Bella,' Holly says, giving a small smile. 'I'm never coming back here, either.'" (p. 287)
12. What happened during visiting day at the clinic? Why didn't Brandy's family come? What do readers discover about Gideon's visit with her cousin? How did Holly respond during this day? What did the residents learn about Holly days later?
13. Bella has been led astray by some people she met at Sonoran Sunrise. Charlotte convinces Bella to sneak out and go to the goat pen. What happens while they are out there? What are the consequences for Bella's actions on Day 29? Josh invites her on a date, but he follows a familiar path. How does Bella respond to his behavior?



EXTENSION ACTIVITIES

1. Take a Polaroid picture of someone close to you or find a portrait of someone online. Write a poem or short narrative about the portrait.
2. The perils of social media and its impact on protagonists are present throughout Glasgow's books. What commentary do you think Glasgow is trying to make about social media? Do you agree? Write to your elected officials to share your views on how social media regulations can help or harm young users.
3. Would you describe these books (individually and as a collection) as cautionary tales? Why or why not?
4. At the end of the books, Glasgow includes an author's note. How do her author's notes inform or shift the way in which you responded to these books? Write a letter addressed to Kathleen in response to her author's notes letting her know how these books impacted you.
5. Glasgow includes information about resources for teens who need support overcoming a substance abuse disorder and other mental and physical maladies. Check to see what resources and organizations are available in your local community. Design a flyer or brochure with these resources to share with community members.



This guide was written by Dr. Shanetia P. Clark, who teaches courses in children's and young adult literature at Salisbury University.