

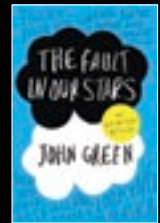
An Educator's Guide to the Works of

JOHN GREEN



CURRICULUM MATERIAL FOR

Looking for Alaska, An Abundance of Katherines, Paper Towns, and The Fault In Our Stars



**SUPPORTS COMMON CORE ENGLISH
LANGUAGE ARTS STANDARDS GRADES 9-12**

DEAR EDUCATOR,

As Young Adult Literature has become an increasingly popular genre, one author has come to the forefront of the type: John Green. His novels have come to be beloved by millions of teenagers and adults alike, as they deftly address topics of friendship, love, mortality, and the meaning of life.

Looking for Alaska, John Green's debut novel, is a coming-of-age story set within the microcosm of an Alabama boarding school. Alaska's narrator, Pudge, encounters both the exhilarating joy of friendships and first love found, and the searing pain of first love lost, over the course of his junior year at Culver Creek. *An Abundance of Katherines* finds its child-prodigy narrator Colin Singleton in search of a mathematical formula to explain heartbreak after a summer road trip takes an abrupt detour to small-town Tennessee. *Paper Towns* centers on the mythos surrounding the larger-than-life Margo Roth Spiegelman, who vanishes into thin air after enlisting the assistance of her childhood friend, Quentin, in a true coup de grâce of pranking. Following her disappearance, Quentin becomes determined to find Margo and bring her home, as well as discover the person that Margo truly is. Finally, *The Fault in Our Stars* tells the story of the star-crossed love between Hazel and Augustus—both of whom are surviving with cancer, despite seemingly impossible odds. As their relationship progresses—and through a shared affection for the sole novel written by a mysterious author—both characters learn and experience things that would have been impossible without their interdependence.

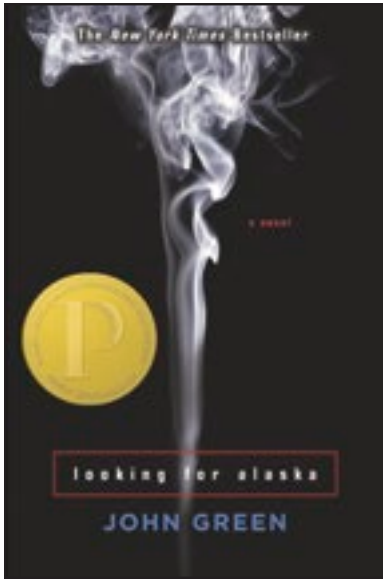
We encourage you to use these four guides as Common Core State Standards-based units within the classroom—either over 2-3 weeks for individual texts, or simultaneously through the use of student-centered literature circles. All of the activities, writing prompts, and discussion questions align with Common Core English Language Arts Standards for grades 9-12.

Through his impeccable storytelling, true-to-life characters, and snappy, realistic language, John Green has created novels that will spark students' attention while simultaneously engaging higher-order thinking skills about issues that arise on the page and translate into students' lives. We know these lesson ideas, discussion questions, and standards-based activities will do the same, and will be of use to you in classrooms for years to come.

Sincerely,

Penguin Young Readers Group

The lessons in this guide were written by **Kate Lampe**, a high school English teacher in Cleveland. She has taught *Looking for Alaska* for 4 years, and has recommended John Green's other titles to her students. Kate holds a B.A. from Wittenberg University, and a M.A. from Roosevelt University in Chicago.



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Pre-Reading Activities for **LOOKING FOR ALASKA**

(The following activities can be used as pre-reading writing activities, or as part of small-group or whole-class discussions.)

1. Much of *Looking for Alaska* is devoted to teenagers' perceptions of themselves and each other, juxtaposed with adults' perceptions of teenagers.

Teachers, ask students to consider:

- How do adults see me?
- Why do adults see me in this way?
- How do I see myself?
- Why do I see myself in this way?
- Why do adults' perceptions of me, and my perceptions of myself, differ from one another?

Correlates with CCSS.ELA-Literacy SL.9-10.1d, SL.9-10.4, SL.11-12.3, SL.11-12.1d

2. *Looking for Alaska* brings up many common events and themes that teenagers experience on a regular basis in their own lives. That said, students will have many different opinions as to how these themes and events play out in both characters' lives, and their own.

Teachers, ask students whether they agree or disagree with the following statements:

- Teenagers think that they are invincible.
- Friends are more important than family.
- Teenagers' friends are always a bad influence.
- Things that happen to people as children can influence their lives forever.
- Trust is the most important part of friendship.
- Life is one endless struggle.
- It is impossible for boys and girls to "just be friends."

Correlates with CCSS.ELA-Literacy SL.9-10.1, SL.11-12.1



Classroom Lesson Plans for **LOOKING FOR ALASKA**

BEFORE

1. Miles leaves for Culver Creek determined to seek out his own “Great Perhaps,” while Alaska is consumed by the answer to the question, “How will I get out of this labyrinth?”

Teachers, ask students to:

- Research the meaning and etymology of the terms “perhaps” and “labyrinth.”
- Apply the meanings of these words to the personal experiences that both Miles and Alaska are having, both regarding their lives at Culver Creek and for what they hope for beyond their high school experiences.
- Synthesize the meanings of these words with their own personal experiences in high school thus far, and discuss which word/quote has greater bearing on their experiences/hopes to date.

Correlates with CCSS.ELA-Literacy RL.9-10.1, RL.9-10.4, RL.9-10.9, RL.11-12.1, RL.11-12.4

2. During his junior year at Culver Creek, Miles moves from innocence—his sheltered, solitary life in Florida—to experience—his comparatively wild adventures with the group of friends that he makes.

Teachers, ask students to:

- Read the following article (or selected excerpts) from National Geographic magazine, published in 2011: <http://ngm.nationalgeographic.com/print/2011/10/teenage-brains/dobbs-text>
- Consider the following questions:
 - Who or what makes teenagers’ experiences possible? Who or what is making Miles’s experiences possible?
 - Could these things have happened for Miles if he stayed in Florida? Why or why not?
 - How do your friends influence the decisions you make and the experiences that you have?

Correlates with CCSS.ELA-Literacy RI.9-10.1, RI.9-10.3, RI.11-12.1, RI.11-12.3, RL.9-10.3, RL.11-12.3, W.9-10.1, W.11-12.1

3. Alaska’s behavior throughout the novel is somewhat all over the map; she swings wildly between exuberant joy and crushing despondency. In one scene, she seems to be everything Miles could ever hope for in a girlfriend; in the next, she seems to irritate him beyond belief. What is causing Alaska’s behavior to be so erratic? (Look into defense/coping mechanisms.)

Teachers, ask students to:

- Conduct research into varying defense and coping mechanisms; what does a defense or coping mechanism look like, and what purpose does it serve?
- Consider Alaska’s behavior in light of this research, and make inferences into her personal background or history in regards to previous experiences that could cause her to behave in this manner.
- Create ways in which Miles can functionally circumvent Alaska’s behavior to both learn more about her (as Alaska is very good at redirecting conversation away from her personal background) and assist her in becoming closer to and more trusting of her friends.

Correlates with CCSS.ELA-Literacy RL.9-10.3, RL.9-10.7, RL.11-12.6, RI.9-10.4, RI.11-12.4, W.9-10.1, W.11-12.1



4. During their Barn Night exploits, Miles and his friends end up playing a drinking game of Alaska's creation called "Best Day/Worst Day." The game involves each character explaining the events that occurred on the best and worst days of their lives—which vary widely, and ultimately give the reader quite a bit of insight into the characters' personalities.

Teachers, ask students to consider:

- The difference between the human development concepts of "nature" and "nurture."
- Which has a greater impact on a person's personality: the life that s/he was born into, or the things that happened to him/her along the way?
- What lasting impact has characters' "Best Days" had on them?
- What lasting impact has characters' "Worst Days" had on them?
- Their own personal Best and Worst Days. (This works well as a journaling prompt.) Have students examine not only what happened during their Best and Worst Days, but also what happened because of (the lasting impact(s) of) their Best and Worst Days.

Correlates with CCSS.ELA-Literacy RL.9-10.1, RL.9-10.3, RL.9-10.5, RL.11-12.1, RL.11-12.3, RL.11-12.5, W.9-10.3, W.11-12.3

AFTER

1. Alaska's death sends both Miles and the Colonel reeling as they search for their own ways to work through the process of grieving their loss. Both characters experience a lot of guilt about what they view as their complicity in Alaska's accident.

Teachers, have students complete a RAFT activity:

- **R (Role):** Each student should choose to write as one character (either Miles OR the Colonel). Students should be writing in this character's voice.
- **A (Audience):** Students will be addressing Alaska Young, recently deceased friend, paramour, and Culver Creek student.
- **F (Format):** The format of the assignment should be a letter, written in first person, addressed to Alaska. Obviously, since Alaska has died, she will never read it; however, the letter is an opportunity for the chosen character to say all of the things that he never got a chance to say to Alaska while she was alive. The letter should start off, "Dear Alaska..."
- **T (Topic):** The topic for this assignment is for the student, as Miles or the Colonel, to take the opportunity to express everything that he never had a chance or a reason to say to Alaska before she died. Consider these topic questions:
 - What experiences have I been through since Alaska's death?
 - What do I miss about Alaska?
 - What do I regret?
 - What issues in my relationship with Alaska remain unresolved?
 - What do I now appreciate about Alaska?
 - What have I learned about myself, about Alaska, and about our relationship?
 - What do I want to carry on as a legacy for Alaska?

Correlates with CCSS.ELA-Literacy W.9-10.3, W.11-12.3, L.9-10.1, L.9-10.2, L.11-12.1, L.11-12.2



2. Miles and the Colonel set out to deal with their grief in very different ways, neither of them effectively.

Teachers, ask students to:

- Research the Kubler-Ross model of the 5 stages of grief; what are the 5 stages of grieving, and what does each look/sound like?
- Evaluate which stage of grief that both/either Miles and the Colonel are at at that point in the reading. What did the previous stages of grief look like? Why does the student think that the character is at this stage now? How will the character move forward through the grieving process?
- Make a recommendation as to how this character can productively move forward with grieving and processing Alaska's death.

Correlates with CCSS.ELA-Literacy [RL.9-10.1](#), [RL.9-10.3](#), [RL.11-12.1](#), [RL.11-12.3](#), [RI.9-10.2](#), [RI.11-12.2](#), [W.9-10.1](#), [W.11-12.1](#)

3. Taking into context many of the things that Alaska said during the "Before" portion of the novel, her death may not come as a complete surprise to the reader.

Teachers, ask students to:

- Identify the meaning of foreshadowing, and its use as a literary technique.
- Identify specific statements made by Alaska during the first half of the novel that indicate her feelings about mortality (eg: "Y'all smoke to enjoy it. I smoke to die.")
- Evaluate what these statements make about Alaska's state of mind in the "Before" portion of the book: was she suicidal? Was she simply joking? Students should use evidence of Alaska's speech and actions to support their assertions.

Correlates with CCSS.ELA-Literacy [RL.9-10.2](#), [RL.9-10.3](#), [RL.9-10.5](#), [RL.11-12.2](#), [RL.11-12.3](#), [RL.11-12.5](#)

4. Miles's last essay for the Old Man is a powerful final statement on both his feelings about Alaska's death and mortality in general. That said, it leaves questions still open for the reader as to how Miles will proceed in his life, given his experiences both before and after Alaska's death.

Teachers, ask students to consider:

- What does Miles's final essay say about death? About the afterlife? About forgiveness?
- How do you presume Miles will move forward, both personally and in regards to his friendships, following Alaska's death?
- Has Miles found his Great Perhaps?
- How will Miles move forward out of the labyrinth?
- Miles's final essay says: "When adults say, 'Teenagers think they are invincible' with that sly, stupid smile on their faces, they don't know how right they are. We need never be hopeless, because we can never be irreparably broken. We think that we are invincible because we are. We cannot be born, and we cannot die. Like all energy, we can only change shapes and sizes and manifestations. They forget that when they get old. They get scared of losing and failing. But that part of us greater than the sum of our parts cannot begin and cannot end, and so it cannot fail."
 - Revisit the pre-reading activity; do teenagers truly believe they're infallible?
 - Does the First Law of Thermodynamics apply to human beings?

Correlates with CCSS.ELA-Literacy [RL.9-10.1](#), [RL.9-10.2](#), [RL.9-10.3](#), [RL.9-10.4](#), [RL.9-10.9](#), [RL.11-12.1](#), [RL.11-12.2](#), [RL.11-12.3](#), [RL.11-12.4](#), [W.9-10.2](#), [W.11-12.2](#)



Exploring **LOOKING FOR ALASKA** Through Writing

(The following questions can be used during class readings of *Looking for Alaska*, or could also be assigned as individual or group projects.)

BEFORE

Looking for Alaska has been challenged by censors and was listed on ALA's Top 10 Banned Books in 2012 and 2013, sharing space with *The Kite Runner* and Toni Morrison's *Beloved* among other curriculum staples. Using ALA's Frequently Challenged Books resources, have your students research cases brought on *Looking for Alaska*, and assign them to roles. Hold a debate with your students, in which they present the factual information from each side of the case, and argue their reasoning for/against censorship of this title.

Correlates with CCSS.ELA-Literacy RL.9-10.1, RL.9-10.4, RL.11-12.1, RL.11-12.4, W.9-10.1, W.11-12.1, L.9-10.1, L.9-10.2, L.9-10.3, L.11-12.1, L.11-12.2, L.11-12.3

AFTER

John Green's work is now hitting the big screen, and as movies are being optioned and created out of his work, fans are clamoring for MORE! Have students explore their experience of reading *Looking for Alaska* through the lens of potentially creating the film based on the book.

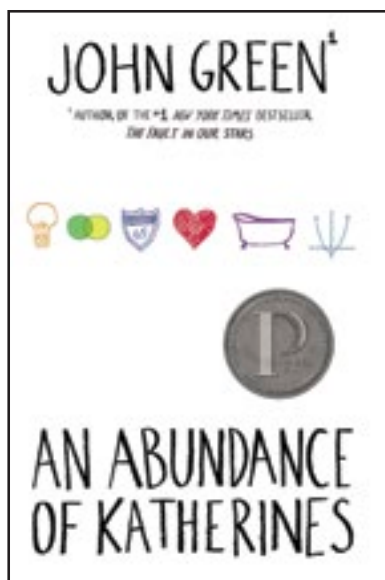
After completing the novel, teachers, ask students to:

- Assume the role of Music Supervisor for the upcoming production of the *Looking for Alaska* film.
- Choose one specific song whose lyrics, tone, and mood align with a specific scene from *Looking for Alaska*.
- Write an essay explaining, in detail, why the specific song was chosen to play during the film version of the specific scene. Students should cite directly from both the song lyrics and the text of *Looking for Alaska*.
- BONUS: Ask students to work together to make a classroom soundtrack, compiling all of the songs chosen by students and deciding on the order of the songs, any liner notes, and any cover artwork for the soundtrack.

Correlates with CCSS.ELA-Literacy RL.9-10.2, RL.9-10.3, RL.9-10.4, RL.9-10.5, RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5, W.9-10.1, W.11-12.1, L.9-10.1, L.9-10.2, L.9-10.3, L.11-12.1, L.11-12.2, L.11-12.3

Additional Resources for *Looking for Alaska*: A Q&A about the novel with author John Green:
<http://johngreenbooks.com/alaska-questions/>





PB: 978-0-14-241070-7 · \$8.99
 HC: 978-0-525-47688-7 · \$16.99

Classroom Lesson Plans for *AN ABUNDANCE OF KATHERINES*

1. Seemingly, the only thing that Colin Singleton's previous girlfriends have in common is that they are all named Katherine.

Teachers, ask students to:

- Consider why Colin is so hung up on this particular name—the reader knows that he loves to anagram; is there a certain anagramability that this name possesses?
- Predict whether or not Colin will adhere to dating only Katherines after being dumped by Katherine XIX—is this realistic or not?
- Consider their own dating histories to look for commonalities among those that they have been romantically interested in or involved with.
- Evaluate what it is about these commonalities that is so alluring or attractive to them as individuals.

Correlates with [CCSS.ELA-Literacy.RL.9-10.1](#), [CCSS.ELA-Literacy.RL.9-10.3](#), [CCSS.ELA-Literacy.RL.11-12.1](#), [CCSS.ELA-Literacy.RL.11-12.3](#)

2. Having summarily graduated high school and been dumped by the most recent Katherine, Colin is facing a major life crisis. The narrator states, "The problem was that this most special, magnificent, brilliant boy was—well, not. The Problem itself was that He didn't matter. Colin Singleton, noted child prodigy, noted veteran of Katherine Conflicts, noted nerd and sitzpinkler, didn't matter to Katherine XIX and he didn't matter to the world" (10).

Teachers, ask students to:

- Consider Colin's classification as a child prodigy.
- Research the concepts of "existential crisis" and "existential depression," paying particular attention to how these concepts affect gifted individuals.
- Evaluate whether or not Colin is experiencing an existential crisis or existential depression at the start of the novel, using evidence from research to support reasoning.
- Consider why Colin is tying whether or not he matters to the world at large to whether or not he matters to one particular person (specifically, Katherine XIX). Later in the novel, the narrator states, "Colin Singleton's distance from his glasses made him realize the problem: myopia. He was nearsighted. The future lay before him, inevitable but invisible" (35). Is Colin's problem that Katherine XIX no longer loves him, or that he doesn't know what his next step is going to be?

Correlates with [CCSS.ELA-Literacy.RL.9-10.2](#), [RL.9-10.3](#), [RL.9-10.4](#), [RL.9-10.5](#), [RI.9-10.1](#), [RI.9-10.2](#), [RL.11-12.2](#), [RL.11-12.3](#), [RL.11-12.4](#), [RL.11-12.5](#), [RI.11-12.1](#), [RI.11-12.2](#)

3. From the outset, it's unclear what role Lindsey Lee Wells is going to play in the narrative of *An Abundance of Katherines*. That said, Colin and Hassan clearly find her charming; the narrator states, "She had the sort of broad and guileful smile in which you couldn't help but believe—you just wanted to make her happy so you could keep seeing it. But it passed in a flash" (31).



Teachers, ask students to:

- Consider the purpose of a female character whose name isn't Katherine. What relationship are Lindsey and Colin likely to have?
- Consider what Colin and Hassan know of Lindsey's personality, based on the descriptions of her seen on p. 30-31. Does she seem like someone that Hassan and Colin are likely to befriend, or is she just a small-scale character that they will encounter as part of their road trip?

Correlates with CCSS.ELA-Literacy.RL.9-10.3, RL.9-10.5, RL.11-12.3, RL.11-12.5

- 4.** At the beginning of chapter 6, Colin starts to undertake a project that consumes a lot of his mental energies for the remainder of the book—the Theorem, which he hopes will allow him to predict the duration and dumper/dumpee status of any two people in a relationship.

Teachers, ask students to:

- Consider how this obsession with perfecting the Theorem—and making sure that it works for all of the Katherines—evinces habits that are a part of Colin's prodigal status.
- Consider the purpose of Colin's creation of this Theorem—what does he stand to gain from developing it? What type of closure will it provide for him? What practical application does the Theorem have?
- Predict the ways in which Colin will use the Theorem in his romantic relationships moving forward, assuming that he is able to get it to function correctly. Will he avoid relationships that are predicted to have a short duration, or leave him as the dumpee?
- Evaluate other characters' attitudes toward the Theorem. How does Hassan feel about Colin's obsession with developing this mathematical concept? How does Lindsey feel?

Correlates with CCSS.ELA-Literacy.RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.5, RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.5

- 5.** Part of Hassan and Colin's decision to stay in Gutshot is the fact that Hollis, Lindsey's mother, gives them a job: to interview former Gutshot Textiles employees/long-time Gutshot residents to create a rounded history of the town to be passed down to future generations.

Teachers, ask students to:

- Determine Hollis's purpose in undertaking this project as a whole—who is the project set to benefit? What do both the interviewers and interviewees gain from the conversational exchange of information?
- Consider why Hollis would enlist Colin and Hassan, two boys she has never met before, to undertake this project and live under her roof. Why does she feel like she can trust them, or as if they will do a good job on her project?
- Evaluate why the preservation of personal history is important. Why are stories passed down through generations? What wisdom or information can be imparted by prior generations?
- Interview an elderly relative or family friend who has lived in the student's hometown for much of his or her lifetime. Students should focus on asking questions about how things were different and the same in the past, what the interviewee's life has been like, what important experiences the interviewee has had, and what views the interviewee has on life in his or her hometown at present. (Similar to the questions or ideas that come up in Colin and Hassan's interviews of the elder members of Gutshot.) Ask students to present one thing that surprised them about the interview, and one thing that they predicted.

Correlates with CCSS.ELA-Literacy.RL.9-10.3, RL.9-10.5, SL.9-10.3, RL.11-12.3, RL.11-12.5, SL.11-12.3



6. Toward the end of the novel, the reader receives two fairly major revelations in the Colin-Katherines historical timeline: 1) that Katherine I was also Katherine XIX (143), and 2) Colin was actually the dumper in his relationship with Katherine III (164-165).

Teachers, ask students to:

- Consider how this additional information impacts their opinions as to whether or not Colin is a trustworthy character. For having shown the ability to absorb vast amounts of information and recounting many details of his relationships with varying Katherines, Colin certainly leaves out some important points. What does this show the reader about his character? Have an open discussion about narrators, both reliable and unreliable. Where does Colin fall?
- Evaluate whether or not Colin is truly straining to make his Theorem work, and to only date Katherines as a rule. What would be the implications of the Theorem not ever working? Why can't he allow himself to be attracted to girls who are not named Katherine?

Correlates with CCSS.ELA-Literacy.RL.9-10.3, RL.9-10.5, RL.11-12.3, RL.11-12.5

7. At the end of the novel, Colin seems to have started a relationship with Lindsey, and is embarking on the next leg of his road trip with her and Hassan. The novel ends with the narrator relating, "Colin's skin was alive with the feeling of connection to everyone in that car and everyone not in it. And he was feeling not-unique in the very best possible way" (215).

Teachers, ask students to:

- Trace the process of Colin's journey from being miserably unique to ecstatically run-of-the-mill. What events and experiences led him from the former mindset to the latter?
- Think about how Colin's relationship with Lindsey will continue to change him. What further experiences might Colin, Lindsey, and Hassan have throughout the summer? How might these experiences continue to impact Colin's progress from awkward prodigy to normal college student?
- Evaluate the ultimate impact of the Theorem on Colin's dating life. Has he decided whether or not the Theorem can be used to predict the longevity and outcome of future relationships? Will he continue to dwell on the usefulness and practicality of the Theorem, or is this something that he will ultimately outgrow? What is the symbolic purpose of the Theorem throughout the novel?

Correlates with CCSS.ELA-Literacy.RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4, RL.9-10.5, RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5

Additional Resources for *An Abundance of Katherines*: : A Q&A about the novel with author John Green:
<http://johngreenbooks.com/katherines-questions>





HC: 978-0-525-47818-8 · \$17.99
PB: 978-0-14-241493-4 · \$9.99

Pre-Reading Activity for *PAPER TOWNS*

1. The title of the novel, *Paper Towns*, is a reference to “copyright traps” added to maps by cartography companies to avoid copyright infringement by other mapmakers.

Teachers, ask students to:

- Research the history of copyright traps.
- Consider the purpose of including these copyright traps on maps, and the implications that copyright traps might have on those who use maps.
- Formulate predictions about the possible purpose and function of copyright traps within the plot of the novel.

Correlates with CCSS.ELA-Literacy.RL.9-10.1, RL.9-10.3, RL.9-10.6, RL.9-10.8, RL.11-12.1, RL.11-12.3, RL.11-12.6

Classroom Lesson Plans for *PAPER TOWNS*

1. The first eight pages of *Paper Towns* describe a childhood experience that comes to have major impact on events occurring later in the novel, for both Margo and Q.

Teachers, ask students to:

- Evaluate the differing reactions that Margo and Q both have upon finding the dead man in the park, and thereafter—how does each react immediately? What lingering questions does each have about the dead man and what happened to him?
- Consider the opening of this novel. What tone does it set?
- Consider the thematic and symbolic implications of Margo’s statement, “Maybe all the strings inside him broke” (8). What does this statement mean? What might the “strings” come to symbolize? (Students should note that Part One of the novel is subtitled, “The Strings.”)

Correlates with CCSS.ELA-Literacy.RL.9-10.3, RL.9-10.4, RL.9-10.5, RL.11-12.3, RL.11-12.4, RL.11-12.5

2. Part One of the novel (11-82) is largely consumed with the elaborate revenge prank for which Margo enlists Q’s assistance, despite the fact that they had largely grown apart over the subsequent decade following the events in the prologue.

Teachers, ask students to:

- Evaluate each component of Margo’s 11-part plan. What does she hope to accomplish with each component? How does her methodology address her goals? Is she successful in accomplishing what she hoped to?
- Consider what reasons Margo had for asking Q to help her as she accomplishes the revenge prank. Was she using him in any way? Or did she specifically want his help?



- In the first chapter of Part One (11-24), Q and Margo are shown to exist within different social circles and within different levels of the social stratosphere at Winter Park High School. Having observed Q from afar throughout their high school careers, what might Margo have hoped to provide for Q through their night of adventure together?
- Consider how this prank process adds to Margo's existence as a larger-than-life character in Q's own personal mythology. Is Margo a real person for Q, or does he see her as some kind of idealized figure? Why and how is this so?

Correlates with CCSS.ELA-Literacy.RL.9-10.1, RL.9-10.3, RL.9-10.5, RL.11-12.1, RL.11-12.3, RL.11-12.5, RL.11-12.6

3. In chapter 6 of Part One (53-58), Margo and Q commit the crime of “entering” at the SunTrust Building, and spend time looking out over the Orlando skyline.

Teachers, ask students to:

- Compare Margo and Q's differing reactions to looking out at Orlando from the conference room at the top of the SunTrust Building. How does each character feel about what s/he sees? Why does each character feel this way?
- Consider the symbolic and thematic implications of Margo saying, “It's a paper town. I mean look at it, Q: look at all those cul-de-sacs, those streets that turn in on themselves, all the houses that were built to fall apart. All those paper people living in their paper houses, burning the future to stay warm. All the paper kids drinking beer some bum bought for them at the paper convenience store. Everyone demented with the mania of owning things. All the things paper-thin and paper-frail. And all the people, too. I've lived here for eighteen years and I've never once in my life come across anyone who cares about anything that matters (57-58).”
 - How does Margo's assessment of Orlando as a “paper town” relate to the research students did on copyright traps during the pre-reading activity?
 - Why does Margo see Orlando as a false place filled with false people? Why does she see everyone and everything as ingenuine?
 - How does Margo see herself as different from all of the places and inhabitants inherent to her hometown?
 - How does Margo's assessment of Orlando and the people who live there compare with students' assessments of their own hometowns and the people who live there?
- Consider the symbolic and thematic implications of Margo saying, “I just hate myself so much for even caring about my, quote, friends... But it was the last string. It was a lame string, for sure, but it was the one I had left, and every paper girl needs at least one string, right?” (58).
 - In saying this, how does Margo compare herself to the dead man from the prologue?
 - How might this quote foreshadow later events in the novel? What does Margo plan to do upon the completion of her elaborate plan?

Correlates with CCSS.ELA-Literacy.RL.9-10.1, 9-10.2, RL.9-10.3, RL.9-10.4, L.9-10.5, RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4, L.11-12.5

4. At the start of Part Two, Margo has disappeared from the hallways of Winter Park High School—resulting in widely varying reactions from members of the student body.

Teachers, ask students to:

- Compare Q's reaction to Margo's disappearance to the reactions of others in his friend group—specifically, Radar and Ben. Why do these characters react differently? Where does each think that Margo has gone?



- Discuss why Margo has chosen to disappear following her prank, where she has gone to, if she will return, and what she hoped to accomplish by leaving. Encourage students to refer back to the text.

Correlates with CCSS.ELA-Literacy.RL.9-10.3, RL.9-10.5, RL.11-12.3, RL.11-12.5

5. Throughout the novel—but especially throughout Part Two—Q is constantly in defiance of traditional high school rites of passage (such as attending prom), while his friends tend to seek out and embrace these same events and occurrences that Q rejects.

Teachers, ask students to:

- Consider why Q is so resistant to participating in these activities, and why his friends are so interested in participating. Is there anything inherently important about prom, parties, graduation, etc.?
- Consider their personal feelings on these types of high school traditions, especially those unique to their own schools and communities. What level of importance do students personally place on these types of activities? Do they plan to participate or not, and why?
- Write a letter to themselves (with the intent of opening it in 10 years) explaining their feelings at that time on participating in typical high school rites of passage—whether or not they plan to participate, in which events they plan to partake, and their rationale for doing so.

Correlates with CCSS.ELA-Literacy.RL.9-10.3, RL.9-10.5, W.9-10.3, RL.11-12.3, RL.11-12.5, W.11-12.3

6. Walt Whitman's poem "Song of Myself" from *Leaves of Grass* plays a pivotal role throughout the latter half of the novel, as Q and his friends attempt to track down Margo's whereabouts.

Teachers, ask students to:

- Read this poem in its entirety—while the poem is considerably longer than those excerpts included in the novel, there are ideas contained therein aside from those that Margo highlighted.
- Evaluate the poem's message on the ideas of interconnectedness, humanity, and mortality.
- Compare the messages expressed in the poem with Margo's attitude toward Orlando and its inhabitants in Part One. Does it seem as if Margo has misconstrued the message of the poem? Why does she find the specific components that she highlighted to be so important? What do these excerpts say about her personality?

Correlates with CCSS.ELA-Literacy.RL.9-10.2, RL.9-10.4, L.9-10.5, RL.11-12.2, RL.11-12.4, L.11-12.5

7. In each of her disappearances, Margo leaves a series of clues—alphabet-soup letters in a bowl, Minnie Mouse ears on her bed—and her latest disappearance is no exception.

Teachers, ask students to:

- Consider why Margo goes through the process of leaving behind clues as to the location of her disappearances. Why would she leave behind clues if she was disappearing and truly did not want to be found?
- Evaluate the clues that she leaves behind when she disappears for the final time in *Paper Towns*—the poster, "Song of Myself," the note on Q's door jamb, the travel guides, etc. Who does she leave these clues for? Why does she choose these specific types of clues? Was each clue intentional or unintentional? What is her purpose in leaving clues to her location?
- Consider what leaving these clues adds to the "mystery" surrounding Margo. Do they add to, or detract from, her aura and allure for Q?

Correlates with CCSS.ELA-Literacy.RL.9-10.3, RL.9-10.5, RL.11-12.3, RL.11-12.5



8. Part Three finds Q and his friends taking off on an extensive road trip to find Margo in the fictional town of Agloe, NY.

Teachers, ask students to:

- Consider Q's purpose in traveling to find Margo. Why does he feel so responsible for her, considering that they have not been friends for most of their lives? What does he hope to gain in finding her?
- Evaluate why Radar, Ben, and Lacey decide to accompany Q on his journey to find Margo. Is each undertaking this trip to locate Margo, or to support Q? What does each hope to gain through the trip?
- Predict what will happen if and when Margo is found. Will her adventures end through deciding to return to Orlando?
- Consider the events that take place over the course of the road trip, and predict the impact that these events will have on the four travelers as bonding experiences that cement their friendship(s). Will this trip come to have a lasting impact on the four teenagers?

Correlates with CCSS.ELA-Literacy.CCRA.R.3, R.5, RL.9-10.3, RL.9-10.5, RL.11-12.3, RL.11-12.5

9. The final chapter of the novel, "Agloe" (279-305), sees Margo located and brings about the resolution of the novel.

Teachers, ask students to:

- Analyze Margo's choice in departing Orlando (a real place that she describes as a "paper town") for Agloe (a real paper town). What does her choice show the reader about her character?
- Evaluate Margo's reaction upon being found (282-285). How does she treat her rescuers? How does each of her rescuers react? Why does each react in this way?
- Analyze the stories and plans that Margo has spent years writing in her black notebook. Why has she written them? Did she ever really plan to enact her plans? Why does she ultimately decide to bury the notebook?
- Evaluate the realness of how Margo and Q leave each other. Does it seem realistic for them to have developed some type of romantic entanglement, or not? Is their brief romance merely a case of John Green giving his protagonist, Q, what he has wanted all along—in a case of "the nerd gets the girl"—or not?

Correlates with CCSS.ELA-Literacy.CCRA.R.3, R.5, RL.9-10.3, RL.9-10.5, RL.11-12.3, RL.11-12.5

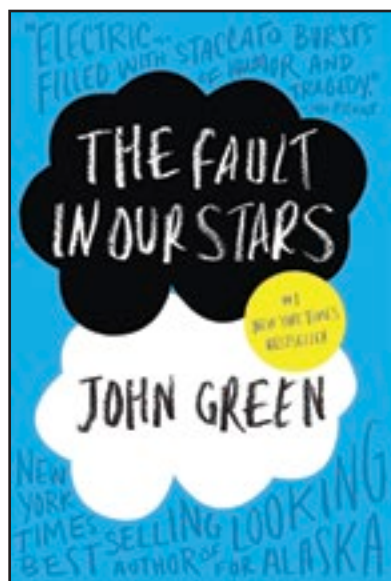
10. Ask students to create an epilogue to the novel that takes place roughly one year after the events of *Paper Towns* end. Students should be sure to:

- Include updates on each of the main characters (Q, Margo, Ben, Radar, and Lacey).
- Address the main romantic relationships in the novel (Ben and Lacey, and Margo and Q).
- Match the tone and voice of John Green's narrator, Q.

Correlates with CCSS.ELA-Literacy.CCRA.W.3, W.4, L.9-10.3, W.9-10.3, L.11-12.3, W.11-12.3

Additional Resources for *Paper Towns*: A Q&A about the novel with author John Green:
<http://johngreenbooks.com/pt-questions/>





PB: 978-014-242417-9 · \$12.99
 HC: 978-0-525-47881-2 · \$17.99

Pre-Reading Activity for **THE FAULT IN OUR STARS**

1. The title of this novel comes from William Shakespeare's *Julius Caesar* quote which states, "The fault, dear Brutus is not in our stars, / But in ourselves, that we are underlings."

Teachers, ask students to:

- Consider the meaning of this quote, and the implications that it has both on a person's fate and a person's decision-making process.
- Consider how this quote relates to the lives and decision-making processes of two characters who have been stricken with potentially (and eventually) fatal forms of cancer.
- Make predictions about the fates of the two main characters (Hazel and Augustus) in consideration of the title.

Correlates with [CCSS.ELA-Literacy.RL.9-10.4](#), [RL.9-10.9](#), [RL.11-12.4](#)

Classroom Lesson Plans for **THE FAULT IN OUR STARS**

1. At the start of the novel, Hazel sets herself up to have a dramatically different outlook on life than Augustus.

Teachers, ask students to:

- Compare Hazel's introduction of herself to her introduction of Augustus in chapter 1.
- Compare the tones and attitudes of the two characters towards their lives, cancer, and impending mortality.
- Formulate predictions about the relationship that the two will have, and about the changes that they will create in one another, based on the information in chapter 1 only.

Correlates with [CCSS.ELA-Literacy.RL.9-10.3](#), [RL.9-10.5](#), [RL.11-12.3](#), [RL.11-12.5](#)

2. In the reader's first detailed introduction to Peter Van Houten's *An Imperial Affliction*, Hazel says of the abrupt, mid-sentence ending: "I know it's a very literary decision and everything and probably part of the reason I love the book so much, but there is something to recommend a story that ends" (49).

Teachers, ask students to:

- Consider Van Houten's purpose in ending the novel mid-sentence—what message does Hazel think is being communicated there?
- Analyze why this type of ending is a part of why Hazel loves the book so much—how does this relate to the unfinished and ambiguous "ending" of her own cancer story?
- Compare the premise of *TFiOS* with *An Imperial Affliction*. Will it be as unfinished and ambiguous as the end of *An Imperial Affliction*?

Correlates with [CCSS.ELA-Literacy.RL.9-10.2](#), [RL.9-10.3](#), [RL.9-10.5](#), [RL.11-12.2](#), [RL.11-12.3](#), [RL.11-12.5](#), [CCRA.R.5](#)



3. In the email response that Augustus receives from Peter Van Houten, Van Houten poses the question: “Given the final futility of our struggle, is the fleeting jolt of meaning that art gives us valuable?” (68).

Teachers, ask students to:

- Consider what “the final futility of our struggle” means, how Hazel’s personal struggles are futile, and how their own personal struggles might be considered “futile.”
- Consider the purpose of why artists create art—visual, oral, written, etc. What does the creation of art give to its creator? To those who consume and absorb it?
- View/read/listen to a variety of art pieces of the teacher’s choice (paintings, photographs, songs/song lyrics, poetry, and short films are great options), attempt to discern “what they mean,” and determine the “value” of this meaning

Correlates with CCSS.ELA-Literacy.CCRA.R.7, SL.9-10.2, RL.9-10.7, SL.11-12.2, RL.9-10.10, RL.11-12.10

4. After learning of the email response that Augustus has gotten from Peter Van Houten, Hazel shares with him the Emily Dickinson poem from which the title of *An Imperial Affliction* is drawn (71).

Teachers, ask students to:

- Evaluate the meaning of this poem—specifically, what this poem is saying about death and mortality.
- Consider what this poem lends to what students know about the plot of *An Imperial Affliction*; why would Van Houten choose to pull a line from this poem to title a novel?
- Consider what this poem might foreshadow about later events in *The Fault in Our Stars*, and the potential future challenges that both Hazel and Augustus might face.

Correlates with CCSS.ELA-Literacy.RL.9-10.1, RL.9-10.2, RL.9-10.5, RL.11-12.1, RL.11-12.2, RL.11-12.4, RL.11-12.5

5. After accepting the offer to go to Amsterdam with Augustus to meet Peter Van Houten, Hazel begins to have some serious second thoughts about the implications of the trip.

Teachers, ask students to:

- Revisit and reflect on the comments and inner thoughts that Hazel makes on pages 99-102.
- Evaluate the internal and external conflicts that are arising out of Hazel’s anxiety—what is she worried about? How is this affecting her relationships with her parents, and with Augustus?
- Consider what Hazel’s concerns add to her indirect characterization; what do her concerns show the reader about her personality? How do others’ reactions to her concerns and statements inform the reader about her personality?
- Evaluate the legitimacy of Hazel’s concerns, especially those she has in view of the similarities she shares with Augustus’s deceased girlfriend, Caroline Mathers. Are Hazel and Caroline all that similar? And if they are, does it matter?

Correlates with CCSS.ELA-Literacy.RL.9-10.2, CCSS.ELA-Literacy.RL.9-10.3, CCSS.ELA-Literacy.RL.11-12.2, CCSS.ELA-Literacy.RL.11-12.3

6. Augustus regularly has a cigarette hanging out of his mouth, but never lights it. As Hazel puts it, “It’s a metaphor... He puts the killing thing in his mouth but doesn’t give it the power to kill him” (146).



Teachers, ask students to:

- Defend the purpose of this particular metaphor—what does Augustus’s choice of metaphorical smoking show the reader about his character?
- Consider how much choice or power anyone—but Hazel and Augustus, in particular—has over what will kill him or her.
- Identify the symbolism of Augustus’s cigarettes within the context of the novel.

Correlates with CCSS.ELA-Literacy.CCRA.R.3, CCRA.R.4, RL.9-10.3, RL.11-12.3

7. As they dine at Oranje in Amsterdam, Hazel and Augustus’s waiter tells them “We have bottled all the stars this evening, my young friends” (163).

Teachers, ask students to:

- Compare the “faulted stars” of the novel’s title with the “bottled stars” at Hazel and Augustus’s dinner. Which has a greater impact on these characters’ lives: the turns of event that they cannot control, or the fleeting moments of beauty that they choose to seize and savor?
- Evaluate the import of the inclusion of this charmed dinner date within the novel. How will Hazel remember this dinner? How will Augustus remember this dinner?

Correlates with CCSS.ELA-Literacy.CCRA.L.5, RL.9-10.4, RL.9-10.5, RL.11-12.4, RL.11-12.5

8. Upon their visit to his house, Hazel and Augustus find that Peter Van Houten is quite a bit different than they had expected he would be.

Teachers, ask students to:

- Compare the Peter Van Houten as Hazel and Augustus had envisioned him with the real Peter Van Houten, as depicted on p. 180-194. In what ways does Van Houten fail to live up to the person Hazel and Augustus had imagined?
- Consider why it is so important to Hazel to know what happened to specific characters after the end of *An Imperial Affliction*. Why does she need the closure that Van Houten fails to provide for her?
- Consider why Van Houten exhibits the attitudes he does towards Hazel and Augustus, and toward *An Imperial Affliction*. What has happened to Van Houten to make him so embittered and skeptical toward art, humanity, and mortality?

Correlates with CCSS.ELA-Literacy.RL.9-10.3, RL.9-10.5, RL.11-12.3, RL.11-12.5, RL.11-12.6

9. Shortly before Augustus reveals to Hazel that his cancer has returned, Hazel introduces the idea of Maslow’s Hierarchy of Needs. About this Hierarchy, Hazel says, “According to Maslow, I was stuck on the second level of the pyramid, unable to feel secure in my health and therefore unable to reach for love and respect and art and whatever else” (212).

Teachers, ask students to:

- Research the origins and psychological foundations of Maslow’s Hierarchy of Needs.
- Evaluate whether or not Hazel truly is stuck at the second level of the Hierarchy due to the fact that her cancer continually keeps her health in jeopardy.



- Consider whether a person whose security is in stasis at one of the lower levels of the Hierarchy is unable (or would be unwilling) to strive for security in the realms of emotion, artistic expression, and other forms of self-actualization. Does ill health truly restrain a person from wanting to be loved or seek out beauty?

Correlates with CCSS.ELA-Literacy.RL.9-10.3, RL.9-10.5, RL.9-10.8, RL.11-12.4, RL.11-12.5

10. After spending the majority of the novel as the sicker half of their relationship, Hazel is confronted with the knowledge that Augustus's cancer has returned and is very serious.

Teachers, ask students to:

- Consider the terrible irony of Augustus's "recurrence." What type of irony is this? How does it change the tone and direction of the novel?
- Predict the implications of Augustus's illness on the remainder of the novel. Will he get well? What will happen to Hazel if he doesn't? How will this major hurdle impact Augustus and Hazel's relationship and attitudes toward mortality?

Correlates with CCSS.ELA-Literacy.CCRA.R.5, R.6, RL.9-10.2, RL.9-10.3, RL.9-10.5, RL.11-12.2, RL.11-12.3, RL.11-12.5, RL.11-12.6

11. Augustus's last act of rebellion against his illness finds him stuck at a gas station, a scenario from which Hazel must come to rescue him (242-247).

Teachers, ask students to:

- Consider why Augustus would make this trip to the gas station in the first place. In what ways is he rebelling against and struggling with the inevitability of his illness and impending death?
- Consider the ways in which Augustus's decline has resulted in a role reversal for himself and Hazel. What aspects of their former relationship roles remain the same, and what aspects of their former relationship roles have been forced to change?
- Research background on William Carlos Williams and his poem "The Red Wheelbarrow," which Hazel recites to Augustus as they wait for the ambulance to arrive (246-247).
 - What depth does this poem add to the emotional impact of this scene?

Correlates with CCSS.ELA-Literacy.RL.9-10.2, RL.9-10.3, RL.9-10.4, RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5

12. On Augustus's Last Good Day, he asks both Hazel and Isaac to attend his prefuneral to eulogize him within the Literal Heart of Jesus (chapter 20, p. 253-260).

Teachers, ask students to:

- Consider why Augustus would want to attend his own funeral. Are his motivations in asking his friends to eulogize him before he dies selfish, or is he trying to give something back to them before he passes away?
- Examine the eulogy that Hazel writes and delivers for Augustus at the prefuneral (259-260).
 - Why does Hazel believe that their love story should die with them, rather than be told? How might the telling of their love story diminish it?
 - What meaning has the phrase "Some infinities are bigger than other infinities" come to mean to Hazel? And to Augustus?
 - What has Hazel gained through her relationship with Augustus? What will she lose when she loses him?

Correlates with CCSS.ELA-Literacy.RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4, RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4



13. To Hazel's great surprise, Peter Van Houten turns up unexpectedly at Augustus's funeral.

Teachers, ask students to:

- Consider what Peter Van Houten expected to gain or fix by attending. Was he hoping to relieve Hazel's disappointment, or atone for his behavior during their trip to Amsterdam?
- Trace Hazel's realization that Van Houten had a child who died of cancer, and her understanding of how this past event impacted his behavior toward herself and Augustus during their visit. How did the death of his daughter come to destroy Peter Van Houten as a person?
- Consider the quotation from Antonietta Meo that Van Houten puts forth: "Pain is like fabric: The stronger it is, the more it's worth" (284).
 - Does Peter Van Houten truly believe this? If so, what does it say about his character?
 - Why doesn't Hazel believe in this statement? How has her relationship with Augustus impacted her belief in the importance of pain?

Correlates with CCSS.ELA-Literacy.RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4, RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4

14. At the end of the novel, Hazel receives ownership of a letter that Augustus wrote to Van Houten, asking that Van Houten write a eulogy for Hazel.

Teachers, ask students to consider:

- Augustus's comment that "We're as likely to hurt the universe as we are to help it, and we're not likely to do either" (312). Do students agree or disagree with this statement? What lasting impacts can we, as humans, hope to leave on the world?
- What scars or legacies did Augustus leave behind when he died? How will his life continue to impact the lives of others?
- Augustus ends his letter by saying, "You don't get to choose if you get hurt in this world, old man, but you do have some say in who hurts you. I like my choices. I hope she likes hers," to which Hazel ends the novel by saying, "I do, Augustus. I do" (313).
 - What lasting impact do students predict that Augustus's life and death will have on Hazel's life without him?
 - What broader thematic statements about life, death, and regrets can students take away from this ending of the novel?
- How might the novel have been different if Augustus was the narrator, and Hazel had died first? Would Augustus still have felt the same way he did at the end of this different narrative as he did when sitting at her bedside in the ICU?
- Did Augustus have to die? What purpose did his death serve within the larger context of the novel? How might the novel have been different if he had not died?

Correlates with CCSS.ELA-Literacy.RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4, RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5

Additional Resources for *The Fault In Our Stars*: A Q&A about the novel with author John Green:
<http://johngreenbooks.com/questions-about-the-fault-in-our-stars-spoilers/>



THE FAULT IN OUR STARS Book Club

Suggested Discussion Questions

- During a disagreement regarding Hazel's attendance at Support Group, her mother tells her, "Hazel, you deserve a life." Consider the irony of this statement. Why is Hazel so resistant to attending her Support Group? Though she doesn't acknowledge it, what might be some of the benefits of her attending?
- In what ways does Augustus's introduction to Hazel's world complicate matters for her? How does their relationship profoundly change her life?
- Augustus inquires about Hazel's background and tells her, "Don't tell me you're one of those people who becomes their disease." In what ways do Augustus, Hazel, and Isaac fight to keep cancer from defining who they are? How do they work to prevent it from consuming all aspects of them?
- Though they are intended to inspire and motivate, why does Augustus find humor in his family's posted "Encouragements"? What can readers glean about him based on his reaction?
- Though her all-time favorite book is *An Imperial Affliction*, Hazel shares that she doesn't like telling people about it because "there are books so special and rare and yours that advertising your affection feels like a betrayal." What do you believe she means by this statement? Do you agree? Have you ever had a personal connection with a work of art? If so, what was it about the work that "spoke" to you?
- Hazel shares that through his novel, Peter Van Houten is the only person who understands what it's like to be dying and not have died. What is it about his perspective that makes Hazel feel so connected to this author?
- Why does Hazel feel so desperate to find out what happens beyond the ending of *An Imperial Affliction*? What does this indicate about her need for understanding about what comes "after"?
- Compare the parent/child relationships in the story: Hazel and her parents and Augustus and his parents. To what extent are the relationships of these characters shaped by the world around them? To what extent do their relationships shape that world?
- After hearing Augustus state that he fears oblivion, Hazel tells him, "...even if we survive the collapse of our sun, we will not survive forever." How does her pragmatic understanding of the frailty of humanity help her remain grounded?
- Considering Hazel's and Augustus's perspectives, in what ways is *The Fault in Our Stars* a story about things that have been lost? What does each of them find along the way?

For more, visit JohnGreenBookClub.com

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The official John Green website:

<http://www.johngreenbooks.com/>

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Recommended Nonfiction Companion Text to *The Fault in Our Stars*



“Esther taught me that a short life can be a good life. A full life.” –**JOHN GREEN**



Introduction
by **JOHN GREEN**

Meet the girl to whom John Green dedicated *The Fault in Our Stars*, and discover the true story of Esther Earl's life, told through Esther's journal entries, letters, sketches, and poetry coupled with essays and photographs from family and friends. Read alongside and:

- Discover how writing in various forms impacted Esther's battle with cancer, as well as the way she lived her life
- Explore the art of storytelling through multiple perspectives and forms of writing
- Compare and contrast realistic fiction with narrative nonfiction

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Praise for JOHN GREEN

“As usual, Green’s primary and secondary characters are given descriptive attention and are fully and humorously realized.”

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—*School Library Journal* on *Paper Towns*

“John Green is one of the best writers alive.”

—*E. Lockhart*, National Book Award Finalist and Printz Honor-winning author on *The Fault in Our Stars*

“[Green’s] voice is so compulsively readable that it defies categorization. You will be thankful for the little infinity you spend inside this book.”

—*NPR.org* on *The Fault in Our Stars*

“John Green deftly mixes the profound and the quotidian in this tough, touching valentine to the human spirit.”

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“Funny, sad, inspiring, and always compelling.”

—*Bookpage* on *Looking for Alaska*

continued...

“The spirit of Holden Caulfield lives on.”

—*Kliatt* on *Looking for Alaska*

★ “What sings and soars in this gorgeously told tale is Green’s mastery of language and the sweet, rough edges of Pudge’s voice. Girls will cry and boys will find love, lust, loss and longing in Alaska’s vanilla-and-cigarettes scent.”

—*Kirkus*, starred review on *Looking for Alaska*

“John Green has written a powerful novel—one that plunges headlong into the labyrinth of life, love, and the mysteries of being human. This is a book that will touch your life, so don’t read it sitting down. Stand up, and take a step into the Great Perhaps.”

—*K.L. Going*, author of *Fat Kid Rules the World*, a Michael L. Printz Award Honor Book, on *Looking for Alaska*

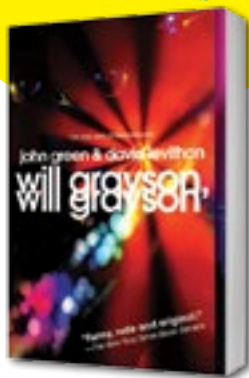
“Green delivers once again with this satisfying, crowd-pleasing look at a complex, smart boy and the way he loves. Genuine—and genuinely funny—dialogue, a satisfyingly tangled but not unbelievable mystery and delightful secondary characters.”

—*Kirkus* on *Paper Towns*

“Stellar, with deliciously intelligent dialogue and plenty of mind-twisting insights... a powerfully great read.”

—*VOYA* on *Paper Towns*

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JOHN GREEN is the award-winning, #1 bestselling author of *Looking for Alaska*, *An Abundance of Katherines*, *Paper Towns*, *Will Grayson, Will Grayson* (with David Levithan), and *The Fault in Our Stars*. His many accolades include the Printz Medal, a Printz Honor, and the Edgar Award. He has twice been a finalist for the *LA Times* Book Prize. John was selected by *TIME* magazine as one of the 100 Most Influential People in the World. With his brother, Hank, John is one half of the Vlogbrothers (youtube.com/vlogbrothers), one of the most popular online video projects in the world. John lives with his family in Indianapolis, Indiana.

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