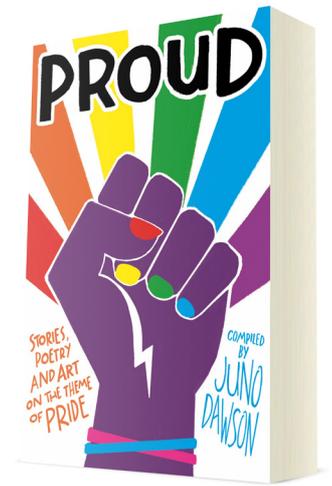


PROUD

Teaching Resource Guide



For any text:

Pre-reading task: Discuss the need for representation of all types of people, e.g. Why does it matter if some people aren't represented in art? Why should non-LGBT people read LGBT stories? Intro 'mirrors and windows' model of representation.

Whole-text task: Discuss how does the **image** accompanying the text represent it? What aspect(s) of the text does it highlight/emphasise? Would you choose the same if you were illustrating this story? Why/not? Does the illustration help you see the story differently?

For Media A-Level:

Use the **Foreword**, **Introduction** and book cover (there is also display material, which can be seen on the @stripesbooks Instagram account). 'How does this book's promo material offer meanings?' 'How do the foreword/introduction provide insight into representation issues and choices?' 'What issues are raised by this material?' 'What theories might be relevant to discuss it?'

For English Lit (or Lang-Lit) A-Level:

Dive Bar by Caroline Bird: students choose 3 images and explore their connotations. They could also try plotting the images by theme/tone, e.g. in a Venn diagram.

The Phoenix's Fault by Cynthia So: students explore the phoenix as a symbol, considering its use here to represent 'the ideal wife', how Chilli Oil appears in the story, and how these relate to other meanings they are aware of.

As the Philadelphia Youth Choir Sings Katy Perry's 'Firework' by David Levithan: Why is the text constructed/presented this way? How does this construction create meaning?

I Hate Darcy Pemberley by Karen Lawler: (if not teaching *Pride and Prejudice*, offer a summary, e.g. Thugnotes) 'Queering' existing stories is significant to gay culture (and other marginalised identities) Why and how does adapting a well-known story like this contribute to cultural meaning?

For GCSE skills: structural analysis:

Penguins by Simon James Green: use the opening section to the top of p.29 ("will you?" Dad says). It's also worth exploring the whole story, to plot out what's focused on in each section and how this drives the narrative.

On the Run by Kay Staples: use whole text to explore use of setting, flashback and dialogue. As the Philadelphia Youth Choir Sings Katy Perry's 'Firework' by David Levithan: track the different voices diagrammatically to ensure understanding before exploring the concept of stream of consciousness and discussing the piece's construction and meanings

Almost Certain by Tanya Byrne: use the whole story, summarising each scene. How does Byrne layer themes through different scenes to help build the story?

The Other Team by Michael Lee Richardson: use from p.186 to the end to explore structural techniques.

The Courage of Dragons by Fox Benwell: use opening and closing sections together to explore voice and techniques. How are the conventions of storytelling used to evoke a particular tone? How does this contribute to the story as a whole?

For GCSE skills: language analysis:

Penguins by Simon James Green: use the final section (from asterisks p.50 to end) to explore use of language for emotional effect? Students might also discuss the penguins as an extended metaphor in the whole text.

Almost Certain by Tanya Byrne: use p.156-7 and discuss how the writer uses language to show the narrator's feelings. It's also worth exploring the significance of the moon/stars image through the whole story.

The Instructor by Jess Vallance: use p.274-5 to explore how language is used to introduce Patricia.

Love Poems to the City by Moira Fowley-Doyle: use section 1 to explore how language is used to create mood.

For GCSE skills: evaluation:

On the Run by Kay Staples: 'Staples has effectively helped readers understand Dan and Nicky's lives.' Discuss.

The Phoenix's Fault by Cynthia So: For more able learners, ask them to discuss how So has used Chilli Oil specifically in the story, while middle and lower ability learners can discuss the use of the phoenix as a symbol more broadly.

Love Poems to the City by Moira Fowley-Doyle: 'Tension and a slight sense of danger are effectively built up in section 2'. Discuss.

For GCSE unseen poetry practice:

Dive Bar by Caroline Bird: (for more able learners) organise the poem's imagery under the headings 'images of secrecy' and 'bodily imagery'. This is a good poem to get into tone and interpretation, due to the inherent ambivalence in the text.

How to Come Out as Gay by Dean Atta:

How does the poet use language to offer advice/support?

Writing practice/skills-building:

For GCSE and A Level specifications requiring non-fiction writing: look at the Foreword's blend of anecdote and fact to create a powerful argument. Annotate a copy to show where each falls, to help visualise how they are used together and to discuss the effect. Write the introduction to an equivalent anthology about UK teens – what would you highlight? Which (mis)representations would you want to redress?

On the Run by Kay Staples: use the first four paragraphs as a prompt to 'write about an experience that didn't live up to expectations.'

I Hate Darcy Pemberley by Karen Lawler: (if not teaching *Pride and Prejudice*, provide a summary, e.g. Sparknotes or Thugnotes) write your own updated version of a story you know well, e.g. from pop culture, fairy tale or myth.

Other possible text-specific qs/tasks:

On the Run by Kay Staples: Why are the 'certainties' so important to Nicky?

The Phoenix's Fault by Cynthia So: Read the whole text and then search for the ways So prepares the reader for Jingzhi's love for Xiayyin as an inference exercise.

The Other Team by Michael Lee Richardson: How does the writer play with conventions of feel-good sports stories (e.g. films) to create meanings in this story?

I Hate Darcy Pemberley by Karen Lawler: (for classes studying P&P) Note the changes Lawler has made to update the story, and select and justify three which you feel are most significant.

The Instructor by Jess Vallance: Note your thoughts and suspicions (i.e. inferences) while reading through the first time.