

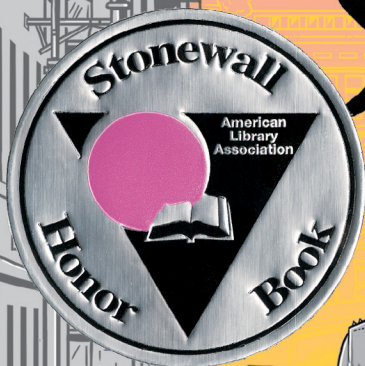
# EDUCATORS' GUIDE

"For warriors, divas, artists, queens, activists, trendsetters, and anyone searching for the courage to be themselves."

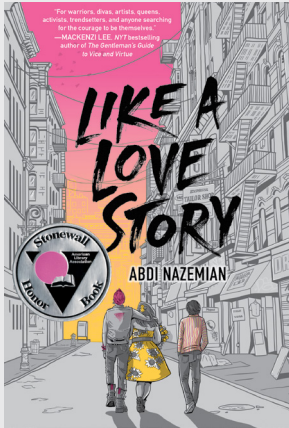
—MACKENZI LEE, NYT bestselling author of *The Gentleman's Guide to Vice and Virtue*

# LIKE A LOVE STORY

ABDI NAZEMIAN



INCLUDES COMMON CORE STANDARDS



## About the Book

*Like a Love Story* is a fictional account of growing up in New York during the height of the AIDS epidemic in 1989. Narrated by three connected friends, the book addresses young people fighting to create a more just world than the one they inherited while navigating their own personal journeys with identity, relationships, family, and community. These personal experiences and political events are set to the background of popular music of the time, most notably Madonna, whose music informed the title of the book.



Best of 2019 - YA



Summer 2019 Kids  
Indie Next List



Junior Library  
Guild Selection

**COLORLINES**

5 LGBTQ+ Young Adult  
Books You'll Love



Stonewall Honor  
Book 2020

**Entertainment**

10 Best YA Books of the Year  
(and the decade)

**BuzzFeed**

Adult Books That We  
Deemed the Best of 2019

*seventeen*

65 Best YA Books of 2019 So Far



Nominee 2020 - Best YA  
Audio Book of the Year

**Mashable**

The Best Books of 2019 to Teach Kids  
About Identity and Acceptance



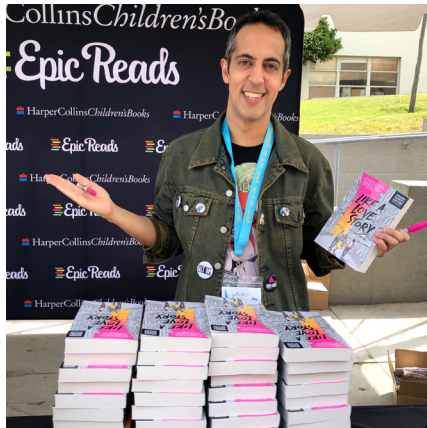
Best Teen  
Fiction of 2019



Walden Award  
Finalist



Best Books of 2019



## About the Author

**Abdi Nazemian** is an author, screenwriter, and producer. He spent his childhood in Tehran, Paris, Toronto, and New York. He earned an MBA from University of California, Los Angeles. *Like a Love Story* is his second young adult book after *The Authentics* released in 2017. His first novel, *The Walk-in Closet*, was published in 2014 and was awarded a Lambda Literary Award for Best Debut. He lives with his husband and two children in Los Angeles.

## About the Creators

**shea martin** is a teacher, researcher, and community organizer who dreams and works toward liberation with teachers and students across the country. shea's work is explicitly rooted in radical love, anti-racist pedagogy, and seeking justice and liberation through intersectional coalition-building. Through research and organizing, shea partners with students, teachers, and systems-leaders working to disrupt systems of inequity and create schools that affirm the existence and brilliance of Black, Indigenous, and students of color.

**Dr. Henry "Cody" Miller** is an assistant professor of English education at SUNY Brockport. During his seven years as a high school English teacher and in his current role, he positions texts as vehicles to discuss broader socio-political issues in students' lives and worlds. He leads professional development focused on creating affirming classrooms for LGBTQ youth and supporting teachers in publishing blogs and articles. Cody currently acts as the chair of the National Council of Teachers of English LGBTQ advisory board.



## Note to Teachers

*Like a Love Story* presents an important part of history that has long been neglected and erased in history classes spanning the K-12 spectrum. The book addresses vital topics that remain marginalized in contemporary school curriculum. Therefore, we want to start by noting that teachers may not be familiar with many of the ideas and concepts presented in *Like a Love Story* as teachers are not immune to such neglectful and marginalizing curriculum in their own K-12 histories. Before teachers consider teaching and incorporating *Like a Love Story* into their curriculum, we first want teachers to have some foundational knowledge around the AIDS epidemic, the Iranian Revolution, and LGBTQ terminology. We have provided links for resources on these topics at the end of this document.

We want to note that it is vital that teachers do not use stigmatizing language when discussing the AIDS epidemic and people living with HIV or AIDS. Before teaching *Like a Love Story*, teachers need to familiarize themselves with non-stigmatizing language in discussing people living with HIV or AIDS. We recommend the material from the Centers for Disease Control and Prevention included in the resources section of this document.

*Like a Love Story* could be included in 9-12 high school English courses, American History courses, Gender Studies courses, and interdisciplinary courses. We focus on the 9-10 literacy standards for this document. However, this focus is flexible. For instance, the 11-12 standards are equally fulfilled through the activities we outline in this teaching document. Teachers could teach *Like a Love Story* as a whole class novel, literature circle unit or independent reading. For the sake of this document, we suggest either a whole class novel or literature circle unit.

Abdi Nazemian, in reflecting on writing *Like a Love Story*, noted that “We learn about history in a deeper way through stories, and that’s how we get to the root of the emotion in them.” Our goal in writing this guide is to provide activities and suggestions for teaching *Like a Love Story* in ways that highlight the critical socio-political issues the book animates while centering the way those issues impacted the daily lives of the humans who experienced them. The book is fiction, but its stories are rooted in reality.



## Pre-reading Activities

It is encouraged that students and teachers engage in pre-reading activities to enrich their reading and discussion experience of *Like a Love Story*. The following suggested activities are designed to not only build student and teacher understanding of concepts and themes, but also to begin the co-creation of a safe space to discuss issues of identity, relationships, and culture within the classroom.

## Building Community

*Like a Love Story* is a text that encourages honest and authentic conversation around identity, community, and politics. Given the topics discussed in the book, it is recommended that teachers invest heavily in the co-creation of a strong classroom community and student identity development as a part of pre-reading activities.

## Suggested Resources/Activities for Identity Development

- **The Social Identity Wheel and Workshop** (<https://sites.lsa.umich.edu/inclusive-teaching/sample-activities/social-identity-wheel/>)
- **Facing History: Identity Charts**
- **Activity:** Free Write / Journal Response
- **Watch:** “Come Home” by Kevin Yang (<https://youtu.be/oK-ry-tupr0o?list=PLC5PJtWBigV2f4TM4Gx7IIPeIummqg5jt>). In his piece, Kevin Yang speaks about home, identity, and stereotypes. Think about what home means to you. Write and/or draw a blueprint of home in which you include important people, memories, smells, sounds, items. How does home inform your identity?
- **Listen:** Megan Phelps-Roper: If You’re Raised To Hate, Can You Reverse It? (Ted Radio Hour) (<https://www.npr.org/2017/10/17/560181511/megan-phelps-roper-if-youre-raised-to-hate-can-you-reverse-it>) During the podcast episode, Megan Phelps-Roper discusses the importance of dialogue in developing her identity. Write about a conversation and/or relationship that has impacted how you see the world.
- **Read:** “A Black Trans Woman’s Letter to Her Younger Self” (<https://www.teenvogue.com/story/black-trans-woman-letter-to-younger-self>) Write a letter to younger and/or older self in which you share your hopes, dreams, and concerns for yourself and your own community.





## Suggested Resources/Activities for Community Building

- **Critical Practices for Anti-bias Education: Classroom Culture (Teaching Tolerance)** <https://www.tolerance.org/magazine/publications/critical-practices-for-antibias-education/classroom-culture>
- **Contracting (Facing History)** <https://www.facinghistory.org/resource-library/teaching-strategies/contracting>
- **Let's Talk: Facilitating Difficult Conversations** (Teaching Tolerance) <https://www.tolerance.org/sites/default/files/2019-12/TT-Lets-Talk-December-2019.pdf>

## Building Background Knowledge

Prior to beginning the text, teachers are encouraged to help students build background knowledge of topics and historical events mentioned in the book. Using the topics and links found in the “Developing Foundational Knowledge” addendum, consider engaging in classroom pre-reading activities such as jigsaws, webquests, or small research projects.

## Trigger Warnings

A note to teachers about trigger warnings: *Like a Love Story* does not remove the realities of the AIDS epidemic from its narrative. The book addresses the federal government's neglect of people living and dying from complications of HIV and AIDS as well as the counter-activism and advocacy of the LGBTQ+ community. *Like a Love Story* includes instances of homophobia at both the personal and political level. These topics are important to address in classrooms as they impact the daily realities of LGBTQ youth. Yet, when not handled with care and thoughtfulness, these topics can reinforce harm to members of the classroom community. Therefore, we stress the importance of building community and background knowledge before teaching *Like a Love Story*.



## Examining Content Using Common Core State Standards

**Standard: RL.9-10.2 Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.**

### QUESTIONS

#### LOVE & RELATIONSHIPS

1. “We love redefining archaic rules. We love men, and women, and men who dress like women, and women who dress like men. We love tops and bottoms, and top hats, especially when worn by Marlene Dietrich. But most of all, we love each other” (p.40) Throughout the book, the characters frequently discuss and redefine family and friendships. Review the familial bonds and friendships within the text. How is love redefined within the relationships between the three narrators and their community?
2. Early in the book, Reza finds Art’s notecards from Uncle Stephen. The notecards unite the boys and serve as a catalyst for Reza’s coming out. At the end of the book, Art, Judy, and Reza distribute the cards to others. Review the “notecard chapters” in the text and discuss how the author uses these chapters to connect people, ideas, and cultures.
3. Both Reza and Art struggle to find “home” in their families. While different, their family narratives are complex and shape how they show up in the world. Review each boy’s interactions and reflections on family and discuss how their familial bonds impact their growth and development throughout the novel.



Photo: Lorenza Ochoa



## DEATH & DYING

1. “Some traditions must end, but sometimes, in their place, a new tradition is born” (p. 411). Consider Uncle Stephen’s final days and funeral. In what ways did his dying give birth to new traditions and/or relationships? Explore and discuss the ways in which community is built around death and dying in the novel.
2. “We were all supposed to go home, but we couldn’t. We need to be held by people who understand that every queer life taken is tragedy on top of tragedy, a loss of family, and so much trauma relived.” (p. 412). The author ends the story in the future with the narrators together experiencing another loss. Discuss the intersections of loss, queerness, and family throughout the novel with special attention given to the last chapter.

## COMING OF AGE

1. “But now I want things. I think about things. Well, I think about one thing. Madonna.” (p. 91). Discuss how Madonna and/or her music propels Reza’s growth and understanding of self throughout the journey.
2. Nazemian’s novel illuminates the impact of the AIDS epidemic not only on those infected, but also the larger community. Consider the lives of teenagers in the novel - Art, Reza, Judy, Darryl, Saadi. How does HIV/AIDS impact their beliefs, interactions, and dreams?





## PRESERVING AND PASSING ON QUEER HISTORY

1. Throughout the book the three narrators are reminded that schools refuse to honor the lives of LGBTQ people and communities. Uncle Stephen reminds: “What we fought for. Our history. Who we are. They won’t teach it in schools. They don’t want us to have a history. They don’t see us. They don’t know we are another country, with invisible borders, that we are a people. You have to make them see” (p. 377). Discuss how schools construct history through curriculum and what purposes those constructed histories serve. Prompt students to consider whose histories are centered, whose are marginalized, and whose are erased.
2. Uncle Stephen passes down queer history through the notecards he entrusts to Art. Uncle Stephen reminds the characters: “Tell your story until it becomes woven into the fabric of our story. Write about the joys and the pain and every event and every artist who inspires you to dream. Tell your story, because if you don’t, it could be wiped out. No one tells our stories for us. And one more thing. If you see an elderly person walking down the street, or across from you at a coffee shop, don’t look away from them, don’t dismiss them, and don’t just ask them how they’re doing. Ask them where they have been instead. And then listen. Because there’s no future without a past.” (p. 413). Discuss how people create their own methods of preserving history and community knowledge when institutions like school deny them space. Consider bringing in additional readings on LGBTQ history to support students’ understanding of the theme.

Photo: Joseph Sohm





## QUEER RESISTANCE

1. Throughout the book we see how queer characters like Uncle Stephen, Art, Reza, and Jimmy all resist the homophobic forces in society. Discuss the concept of resisting and how the characters individually and collectively enact resistance against the various harmful actors in society.
2. “But as hard as it’s been, it’s also been the best thing that’s happened to me. The things I’ve felt this year, the love, the community, I wouldn’t trade them in for an easier life.” (p. 393). In this scene Reza discusses how collective resistance has supported him in the forging of community. How does resistance create community within the text? How does community support collective resistance against homophobia?

## ALLYSHIP

1. Of the three narrators, Judy is the only heterosexual character. Throughout the book, she works to support and amplify the work of LGBTQ activists. Discuss the concept of being an ally and allyship with students. Consider what constitutes an ally, what is the role of allies in political movements, and how can allies cause harm to the communities they claim to be supporting. Then, consider how Judy enacts allyship, including moments of ideal allyship and moments of accidental harm.
2. In addition to Judy, discuss how other heterosexual characters such as Darryl, Saadi, Tara and Bonnie engage with queerness and/or homosexuality throughout the book. Consider the difference between tolerance and allyship displayed by friends and family.



## Classroom Activities

“We are together again, just like Stephen planned. Whatever was unresolved between us seems to have been healed by this music, by this movement... We have been reminded that our unity is important.” (p. 349). Lead a discussion with students in which they discuss the intricacies of community-building in activism both past and present. Students should be encouraged to build on their background knowledge and other texts they have read.

Students can create one-pagers to display their understanding of a central theme in the book. For the one-pager, students will identify a theme and then use quotes from the book to develop the theme. Students can create connections across quotes and examples in the book to support their analysis of a major theme. These one-pagers can be digital or physical. Students can use art to emphasize quotes, ideas, and concepts from the book that relate to the theme.

Music plays a crucial part in the narrative. The songs of Madonna often animate the scenes in which the characters grow or come to face challenges. Students can identify major themes from the book and compare how songs of their own choosing address similar themes. Collectively, students’ song selections can act as their own soundtrack to the book. Then, students can compare the music they selected with the music from the book and quotes from the book that illuminate the theme being addressed. Students can host a listening party to play their analyzed songs with the class.

Fashion and glamour are bedrocks of the novel as a reflection of the queer community. Students can discuss the impact of fashion and glamour on the characters in the book and explore the queer fashion past and present. After students discuss these themes and trends, they can create a collage in which they demonstrate how fashion reflects the events and ideas in society (and vice versa).



**Standard: RL.9-10.3 Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.**

## QUESTIONS

1. How does developing political consciousness change Art, Reza, and Judy throughout the text?
2. How do characters develop notions of family throughout the text?
3. How do characters' chosen families impact them? How do characters' biological families impact them? How do characters navigate tensions between their chosen and biological families?
4. How does pop culture, like Madonna's music, shape how the characters understand themselves and political issues around them?
5. How does capital and access to economic power shape the reality of the major characters? How does this economic power shape characters' political activism?
6. How do different relationships form between characters? What are the driving forces of those relationships? How do external factors like politics and activism develop, shape, and challenge relationships throughout the text?
7. How do different contexts and settings shape how the characters act and who the characters can be?
8. What factors allow characters to be free to be themselves? What factors restrict characters from being free to be themselves?
9. What experiences drive characters to political activism? How are those experiences different across characters? How are they similar?
10. What lessons do characters learn about themselves in schools? What lessons do characters learn about themselves in activist spaces? What lessons do characters learn about themselves through pop culture?



## Classroom Activities

*Like a Love Story* is narrated by Reza, Judy, and Art, who experience and interpret the same event differently based on their own positionalities. Teachers can have students organize themselves into groups assigned to each major character and create an annotated timeline for each character. The timeline can be arranged chronologically and include major events throughout the character's journey as installments. Students should make their installments on the timeline using quotes and summaries from *Like a Love Story* and explain how those quotes and examples contribute to the ways the characters understand, react to, and grow from the major events as well as how the events shape their relationships with the other two narrators.

Reza, Judy, and Art are three characters with different social positionalities based on the intersections of gender, sexuality, race, immigration, and class. Drawing on legal theory posited by scholar Kimberlé Crenshaw, students can be prompted to consider how intersecting systems of oppression shape the experiences characters have throughout the book. Students can work in groups assigned to a major character to address how the character experiences and navigates systems of oppression differently based on their own positionality. For instance, students can consider how the intersecting forms of racism, classism, and homophobia shape how Art experiences life and activism differently than Jimmy.

Reza, Judy, and Art's activism are informed by their proximity to events, people, and organizations affiliated with the AIDS crisis. All three teenagers risk something as they engage in protest - family ties, outness, physical safety. In order to help students make connections between the activism of these teenagers and their own lives, ask students to complete a passion project in which they explore and research an issue in their own lives and/or communities. Encourage them to examine how their identities and experiences inform their passions as they research. After researching, students' learning could culminate in a presentation, direct action, and/or written product.





**Standard: RL.9-10.5** Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

## QUESTIONS

1. How does Nazemian's use of multiple narrators throughout the book affect readers' understanding of events and characterization throughout the book?
2. What is the function of the index cards throughout the book? In what ways do they impact the flow of the narratives?
3. How does the final chapter, told years into the future, relate to the narrative told throughout the book? How does Nazemian use flash-forward to develop or challenge ideas presented in the main timeline of the book?

## Classroom Activities

While there are three narrators, Nazemian chooses to portray several critical moments of the book through just one characters' perspective. Select a pivotal moment in the book and have students analyze Nazemian's choice of narrator. What is gained or lost through the narration? Why might the author have made the narration choice? How does that impact the effect on readers? When done, consider having students brainstorm and/or rewrite the chapter from another character's perspective.

The end of the novel is a flashforward scene to the night of the Pulse shooting. As students finish the book, ask them to research and discuss the effects of the Pulse massacre on the queer community. When done, students may create one final notecard to end the book for "Pulse."



Photo: Mark Reinstein



**Standard: W.9-10.7** Conduct short as well as more sustained re-search projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

## QUESTIONS

Pose the following questions to students, inviting students to consider how *Like a Love Story* opens up their understanding of major socio-political issues:

1. What political issues and/or movements does *Like a Love Story* address? How does the book address the issue/movement?
2. What terms, ideas or historical moments did the book address that you were unfamiliar with?
3. What terms, ideas or historical moments did the book address that you were familiar with? How were you familiar with the term, idea or historical moment?
4. How are the events and political topics addressed in *Like a Love Story* similar to events and political topics in today's society? How are those events and political topics different?



## Classroom Activities

*Like a Love Story* is a fictional story that is informed by historical events. Select one topic and conduct a short research project to present to deepen our understanding of the topic in the novel.

1. ACT UP
2. Ball culture
3. The Iranian Revolution
4. LGBTQ chosen families
5. Madonna and her relationship to the queer community
6. Medical care during the era
7. Racism, transphobia, and classism during the AIDS crisis
8. The Reagan administration's response to the AIDS crisis

*Like a Love Story* is set in the 1980s. The various events and political topics addressed in the book echo in our own socio-political moment. Students should draw parallels between the events and political topics addressed in the book and the contemporary American political landscape. Some comparisons to consider:

How has the Trump administration's response to COVID-19 been similar to the Reagan administration's response to the AIDS epidemic? How have they differed? How have their responses impacted different people in society?

How is activism enacted by ACT UP similar to modern political movements like Black Lives Matter, DREAdMer activists, and March For Our Lives? How do the different groups engage in different activism strategies? What can the various activist groups learn from each other?



Photo: Ink Drop

**Standard: RL.11-12.7** Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.

## Classroom Activities

*Like a Love Story* addresses several political issues that are crucial to our modern understanding of LGBTQ rights. Through the book, the narrators learn about gay history through notecards passed down by Uncle Stephen. These notecards tell the histories of LGBTQ people that official, institutional curriculum like those in schools refuse to honor. In the epilogue, Art reads us some of the major milestones that construct more contemporary gay history including the Pulse massacre, RuPaul, and the Defense of Marriage Act (DOMA), among others. Using multiple forms of media and texts, construct notecards of important moments in LGBTQ life, culture, and politics right now. These cards can be physical and/or digital. Digital cards can be shared on social media sites to engage the public in histories and narratives that are often marginalized in K-12 spaces.



**Standard:RI.9-10.7 Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multi-media), determining which details are emphasized in each account.**

## Classroom Activities

Ronald Reagan's administration refused to address the AIDS epidemic throughout his eight year presidency. Uncle Stephen reminds the narrators of the horrors of the Reagan administration throughout the book. Ronald Reagan died in 2004. Larry Kramer, the pivotal AIDS activist, died in 2020. The New York Times eulogized both of them in their pages. Compare the language used to describe both Reagan and Kramer in their obituaries: What words are used to describe each public figure? How do the obituaries discuss the AIDS epidemic in their obituaries? What images accompany each public figure? What messages do these images send?

ACT UP played a pivotal role during the AIDS epidemic as outlined in *Like a Love Story*. However, mainstream media did not always treat ACT UP like the heroes they undoubtedly were. Students should consider the role of narration in constructing who gets seen as valorous. Teachers can collect news headlines from major papers like the *New York Times* and *The Washington Post* to compare how ACT UP is presented to the accounts in *Like a Love Story* by considering: What words are used to describe ACT UP in each text? Which individuals associated with ACT UP are highlighted in each text? How is ACT UP's mission described in each text? Who is telling the story of ACT UP in each text? What is the narrator's relationship to ACT UP in each text?





**Standard: RL.9-10.7 Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s Landscape with the Fall of Icarus).**

## Classroom Activities

*Like a Love Story* offers a fictional account of the AIDS pandemic in the late 1980s. Compare how *Like a Love Story* represents the AIDS pandemic in comparison to other texts like the play *Angels in America* written by Tony Kushner, the documentary *How to Survive a Plague* directed by David France, and select clips from the television show *Pose*. In your comparison, consider: Who is the focus of each text? Which identities are centered in each text? Whose voice is central to the text? How are politics discussed in the text? What does each text teach us about the AIDS epidemic?

Photo: SariMe





## ADDITIONAL RESOURCES

### Curricular Resources

Blazar, David. **“Self-Discovery through Character Connections: Opening up to Gayness in Angels in America.”** English Journal, vol. 98, no. 4, Mar. 2009, pp. 77-84.

Fletcher, Jill Yamasawa. **“The Magic of One-Pagers.”** Literacy & NCTE, 01 Nov 2018, <https://ncte.org/blog/2018/11/the-magic-of-one-pagers/>.

**“Teaching Strategy: Close and Critical Reading.”** Teaching Tolerance, <https://www.tolerance.org/classroom-resources/teaching-strategies/close-and-critical-reading>.

**“Teaching Strategy: Community Inquiry.”** Teaching Tolerance, <https://www.tolerance.org/classroom-resources/teaching-strategies/community-inquiry>.

### Developing Foundational Knowledge

**A Guide to Talking About HIV.** Centers for Disease Control and Prevention, <https://www.cdc.gov/stophivtogether/library/stop-hiv-stigma/fact-sheets/cdc-lsht-stigma-factsheet-language-guide.pdf>.

Johnson, George. **“The Colonization of Ballroom Culture.”** INTO, 07 May 2018, <https://www.intomore.com/culture/the-colonization-of-ballroom-culture>.

Katouzian, Homa. **“The Iranian Revolution of February 1979.”** Middle East Institute, 29 Jan 2009, <https://www.mei.edu/publications/iranian-revolution-february-1979>.

Knegt, Peter. **“Take a Closer Look: This Queer Photo Project Wants You to Reconsider What Defines a Family.”** CBC Television, 16 May 2018, <https://www.cbc.ca/arts/take-a-closer-look-this-queer-photo-project-wants-you-to-reconsider-what-defines-a-family-1.4664040>.

Lopez, German. **“The Reagan Administration’s Unbelievable Response to the HIV/AIDS Epidemic.”** Vox, 01 Dec 2016, <https://www.vox.com/2015/12/1/9828348/ronald-reagan-hiv-aids>.

Shakur, Prince. **“What Young LGBTQIA People of Color are Saying About Pose Season 2.”** Teen Vogue, 21 Aug 2019, <https://www.teenvogue.com/story/pose-season-2-lgbtq-youth>.

Staley, Peter. **“Learn, Fight, Love: Unleashing the Power of How to Survive a Plague.”** [https://surviveaplague.com/uploads/websites/100/LFL\\_MAG\\_highsingles.pdf](https://surviveaplague.com/uploads/websites/100/LFL_MAG_highsingles.pdf).



## Supporting LGBTQ+ Students in Your Classroom

Blackburn, Mollie V., and Lance T. McCready. **“Voices of Queer Youth in Urban Schools: Possibilities and Limitations.”** *Theory into Practice* 48.3 (2009): 222-230.

Collins, Cory and Jay Ehrenhalt. **Best Practices for Serving LGBTQ Students: A Teaching Tolerance Guide.** Southern Poverty Law Center, 2018.

Kokozos, Michael, and Maru Gonzalez. **“Critical inclusion: Disrupting LGBTQ normative frameworks in school contexts.”** *Equity & Excellence in Education* 52.4 (2020): 1-14.

Mayo Jr, J. B. **“Expanding the Meaning of Social Education: What the Social Studies Can Learn from Gay Straight Alliances.”** *Theory & Research in Social Education* 41.3 (2013): 352-381.

## Young Adult Literature Curriculum

Blackburn, Mollie V., and Jill M. Smith. **“Moving beyond the inclusion of LGBT-themed literature in English language arts classrooms: Interrogating heteronormativity and exploring intersectionality.”** *Journal of Adolescent & Adult Literacy* 53.8 (2010): 625.

Ginsberg, Ricki, and Wendy J. Glenn, eds. **Engaging with Multicultural YA Literature in the Secondary Classroom: Critical Approaches for Critical Educators.** Routledge, 2019.

Lin, Cammie Kim. **“Queer(ing) Literature in the Secondary English Classroom.”** *ALAN Review* 42.1 (2014): 44-51.

Linville, Darla, and David Lee Carlson, eds. **Beyond Borders: Queer Eros and Ethos (ethics) in LGBTQ Young Adult Literature.** Peter Lang Incorporated, International Academic Publishers, 2016.

Matos, Angel Daniel. **“The politics of teaching queerly in today’s literature classroom.”** *Research in the Teaching of English* 54.1 (2019): 91-93.

## Other Works of Interest

Brock, Rose, ed. **Hope Nation: YA Authors Share Personal Moments of Inspiration.** Penguin Random House, 2018.

Bronski, Michael and Richie Chevat, adapter. **Queer History of the United States for Young People.** Penguin Random House, 2019.

Farizan, Sara. **If You Could be Mine.** Algonquin Books, 2014.

Farizan, Sara. **Tell Me Again how a Crush Should Feel.** Algonquin Books, 2015.

Johnson, Mauren, ed. **How a Resist: Activism and Hope for a New Generation.** Macmillan Publishers, 2018.

Khorram, Adib. **Darius the Great is Not Okay.** Penguin, 2018.

Levithan, David. **Two Boys Kissing.** Ember, 2013.

Pitman, Gayle. **The Stonewall Riots: Coming Out in the Streets.** Abrams Books for Young Readers, 2019.

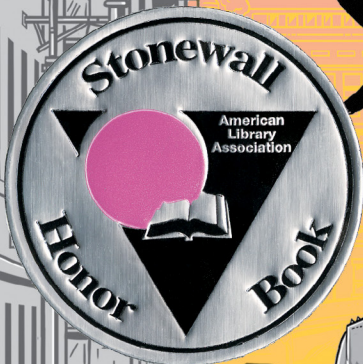
# EDUCATORS' GUIDE

"For warriors, divas, artists, queens, activists, trendsetters, and anyone searching for the courage to be themselves."

—MACKENZI LEE, NYT bestselling author of *The Gentleman's Guide to Vice and Virtue*

# LIKE A LOVE STORY

ABDI NAZEMIAN



INCLUDES COMMON CORE STANDARDS