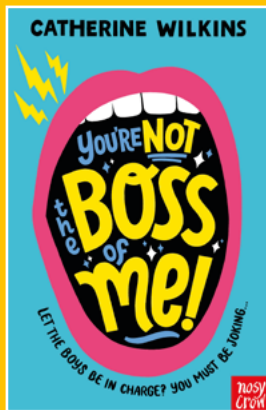


Lollies

LAUGH OUT LOUD
2024 BOOK AWARDS



LESSON

PLANS

TEEN

Ellie Pillai is Brown by **Christine Pillainayagam** Pages 3–6

- Lesson Plan
- Curriculum Links
- Resource Sheet 1: Silent Discussion Statements
- Resource Sheet 2: Planning Your Written Viewpoint



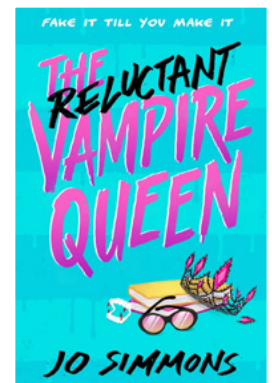
Diary of a Confused Feminist: Must Do Better by **Kate Weston** Pages 7–10

- Lesson Plan
- Curriculum Links
- Resource Sheet 1: Sample Advice Text
- Resource Sheet 2: Planning Your Advice Text



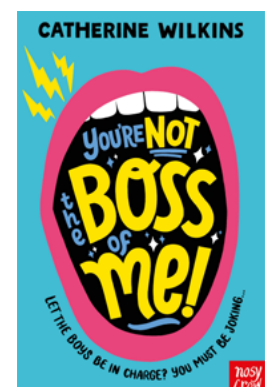
The Reluctant Vampire Queen by **Jo Simmons** Pages 11–14

- Lesson Plan
- Curriculum Links
- Resource Sheet 1: Character Profile
- Resource Sheet 2: Creating a Fantasy Character



You're Not the Boss of Me! by **Catherine Wilkins** Pages 15–18

- Lesson Plan
- Curriculum Links
- Resource Sheet 1: Which Dialogue Rules Are Correct?
- Resource Sheet 2: Writing Funny Dialogue - Getting Started



Ellie Pillai is Brown by Christine Pillainayagam

Key Stage 4

The Arts and Identity: Developing a Clear Viewpoint

Learning Objectives

- Discuss, plan, and develop a clear viewpoint with evidence/examples from the novel and your own experience.
- Explore whether the Arts are essential in developing personal identity.

Resources

- *Ellie Pillai is Brown* by Christine Pillainayagam
- Resource Sheet 1: Silent Discussion Statements
- Resource Sheet 2: Planning Your Written Viewpoint

Lead-In

Cut up the four opinion statements and explain that the class will take part in a 10-minute 'silent discussion'. Explain that these statements are all linked to the themes in the novel, *Ellie Pillai is Brown* by Christine Pillainayagam. The statements are passed around a group of five, with each student taking two and a half minutes to add their ideas/examples/viewpoint to each statement. This takes place in silence. Students can also respond to the points made by a previous student. Stress to the students that this is an open task – there are no right or wrong answers. They can write a single word or even add a doodle if they prefer.

Main Task

Explain to the students that they will be planning a piece of non-fiction writing that also explores their own viewpoint. The statement they will be exploring is: ***The Arts subjects are essential when teenagers are exploring and finding their own identity.***

Remind the students that the Arts are subjects like Music, Art, and Drama. You may also need to clarify what the word 'identity' means. Using their statements from the lead-in activity, ask the students to share their ideas about this statement. Do they agree/disagree? Or are they somewhere in between? How does this statement link to the novel? Do they think the character Ellie would agree or disagree with this statement? What about other characters in the novel?

Give out **Resource Sheet 2: Planning Your Written Viewpoint**. Ask the students to spend 20 minutes planning their own written viewpoint on this statement. What will their main points be? Please note that the resource sheet also contains page numbers from the novel to help them focus on how this issue is presented by the author. Remind them of how to structure a counter argument and ask them to include this in their planning.

Extension

Students can write out their written viewpoint in full using their planning sheet to support them. Remind the students to include a clear introduction that shares their viewpoint on the statement. They can then aim to include four main points with evidence/examples. They can also add their counter argument and a conclusion. They may need to revise topic sentences and discourse markers.

Alternatively, if the students are confident enough, you could also stage more formal debates/presentations with two students who have opposing views on this statement leading.

Curriculum Links

Reading

Children at the expected level of development will:

AO1

- Identify and interpret explicit and implicit information and ideas
- Select and synthesise evidence from different texts

Writing

Children at the expected level of development will:

AO5

- Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences
- Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts

Speaking and listening

Children at the expected level of development will:

AO8

- Listen and respond appropriately to spoken language, including to questions and feedback to presentations

Resource Sheet 1

Silent Discussion Statements

Work in a group of four. Cut these statements out and give one to each person in the group. Working in silence, individually add your ideas/viewpoint/response/questions to the statement. You will be timed for two and a half minutes. Everyone in the group will then pass their statements in the same direction to the next person. Repeat the same steps until all the statements have been annotated by everyone in your group.

Subjects like Maths and Science are more important than subjects like Music and Drama.

Listening to music is an essential part of personal identity.

Parents should be allowed to have a say in what GCSE subjects their young people pick.

Watching films is just a form of entertainment. They have no real value in society and we shouldn't study them as important art forms.

Resource Sheet 2

Planning Your Written Viewpoint

The Arts subjects are essential when teenagers are exploring and finding their own identity.

To what extent do you agree or disagree with this statement?

You may find the following page numbers from the novel useful:

- p.73 Why Drama is important to Ellie
- p.75, p.96 The positive effects of music
- p.107 Jess' opinion of the Arts and employment
- p.173 Ellie's mother's view of Drama.

Other examples from the novel to use as evidence:

- Ellie becomes more confident because of the skills she develops in her GCSE Drama class.

My own examples to use as evidence. This could be facts, anecdotes, opinions, statistics, etc.

- Arts subjects, like Music, allow personal self-expression, which is an important part of developing your own identity.

My main points:

The counter argument:

Some people may argue that...

It is true that...

However, I believe that...

Diary of a Confused Feminist: Must Do Better by Kate Weston

Key Stage 4 Advice for a New Feminist

Learning Objectives

- Plan and write an effective advice text in the form of a leaflet.

Resources

- *Diary of a Confused Feminist: Must Do Better* by Kate Weston
- Resource Sheet 1: Sample Advice Text
- Resource Sheet 2: Planning Your Advice Text

Lead-In

Ask the students to work in pairs to complete the following sentence: ***The most important thing about being a feminist is...***

When some of the pairs have shared their ideas, remind them that this line comes from the novel: “The most important thing about being a feminist ... *is that anyone can be one.*” (p.21)

Ask the students to work in groups of four and share what they learned about feminism from the novel. Why do they think this is still an important issue in our society?

Main Task

Share a sample advice text with the students (see **Resource Sheet 1: Sample Advice Text**). The sample advice text deals with another issue from the novel, the main character’s anxiety. Ask them to colour code the following features of the advice text:

- Chatty, informal tone
- Statistics
- Personal pronouns
- Imperative verbs
- Modal verbs

Discuss the examples they have found and ask them to explain who the audience is for this text (the age group). How do we know this? How does the writer try to engage a teenage audience? Is there anything they would add to this advice? Is there anything that the main character Kat does to manage her anxiety in the novel?

Using this advice text as a style model, ask the students to plan and write their own advice text. They will be offering advice to students who are interested in feminism and want to become more involved.

- This text will take the form of a leaflet.
- The target audience will be students in years 10 and 11.

They can use **Resource Sheet 2: Planning Your Advice Text** for support, to get ideas and record some of their own points. Encourage them to use information from the novel to help. What advice would the main characters offer?

Extension

- Students could use a software package to present their leaflet, adding colour and graphics.
- Students could also carry out further research into the subject of feminism, looking at key figures from the movement and the history of feminism in different countries.

Curriculum Links

Reading

Children at the expected level of development will:

AO2

- Explain, comment on and analyse how writers use language and structure to achieve effects, and influence readers using relevant subject terminology to support their views

Writing

Children at the expected level of development will:

AO5

- Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences
- Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts

Speaking and listening

Children at the expected level of development will:

AO8

- Listen and respond appropriately to spoken language, including questions and feedback on presentations

Resource Sheet 1

Sample Advice Text

Read the text below. Once you've finished, colour code an example of each of the features listed:

- Chatty, informal tone
- Statistics
- Personal pronouns
- Imperative verbs
- Modal verbs

Feeling Anxious? You're not alone...

It's Normal to Feel Anxious

First things first— anxiety is totally normal, especially when you're dealing with school, friendships, and figuring out who you are. If you're feeling anxious, you're definitely not alone – in 2021 56% of young people surveyed reported feelings of anxiety. Remember, even the most confident people have anxious moments! However, it's important that anxiety doesn't control your life. There are some things you can try in order to manage your anxiety.

Breathe, Seriously!

- Breathing exercises can work wonders. Breathe in slowly for four seconds, hold your breath for three seconds and then breathe out slowly for four seconds. This can slow down your heart rate and make you feel more in control.

Move Your Body

- It's really important to get active.
- Exercise isn't just for PE class! Even a quick 10-minute walk can boost your mood. Physical activity releases endorphins—your body's natural feel-good chemicals. Regular exercise has been shown to reduce anxiety.
- You could try dancing in your room to your favourite song, going for a bike ride, or walking the dog. Find what makes you feel good.

Catch some more Zzzzs

- Sleep is crucial for your mental health. Teenagers need around 8-10 hours of sleep a night, but a lot of us don't get that. Lack of sleep can actually make anxiety worse, so try to keep a regular sleep schedule.
- Make your room a sleep-friendly zone—cool, quiet, and dark. And yes, that means limiting your phone use before bed. Studies show that screen time before bed can mess with your sleep quality!

Share how you feel

- Don't keep stuff bottled up. Talk to someone you trust—a friend, parent, or teacher.
- Did you know that people who talk about their feelings are less likely to feel overwhelmed by them? So, next time you're anxious, try sharing how you feel. You might be surprised at how much it helps.
- Remember: You're not alone.

Keep these tips handy, and take it one day at a time. With the right tools and mindset, you can manage anxiety and live a happier, healthier life.

Resource Sheet 2

Planning Your Advice Text

Some sentence starters to use:

- It's okay to...
- You'll benefit from...
- A common mistake to avoid is...
- If you want to improve..., start by...
- A good way to learn... is by...
- If you're struggling with..., consider...
- Remember to always...
- Another approach you might try is...

Form: Leaflet

Structural features to use:

- Heading
- Subheadings
- Bullet points
- Boxes/call-outs/diagrams

Key words/phrases bank (add more of your own!):

equal rights
intersectionality
activism
misogyny
toxic masculinity
patriarchy

Target audience:

Ideas and quotations from the novel (add more of your own!):

"I think a lot of people think feminism was just something that we needed in the past, to get women the vote. They don't realise it's more than that. The inequalities are happening now, here and around the world." (p.37) Tip: Read the author's 'A Note on Feminism' at the end of the novel.

Ideas for subheadings/advice points:

The Reluctant Vampire Queen

by Jo Simmons

Key Stage 4

Creating a Character

Learning Objectives

- Understand how a writer creates a convincing character.
- Create a convincing fantasy character of your own.

Resources

- *The Reluctant Vampire Queen* by Jo Simmons
- Resource Sheet 1: Character Profile
- Resource Sheet 2: Creating a Fantasy Character

Lead-In

Explain to your students that they will be using the novel *The Reluctant Vampire Queen* by Jo Simmons as inspiration for character development. The focus will be on creating their own convincing fantasy character in a modern setting.

Remind the students that this is a popular approach in fiction and can create humour and/or drama for the reader. Ask them to think of examples of fantasy characters that appear in a modern setting. For example, Hagrid appearing in the muggle world in the *Harry Potter* series or Edward Cullen from the *Twilight* series.

Ask the students to complete **Resource Sheet 1: Character Profile**. This involves an analysis of the methods used to create the vampire character Bogdan from *The Reluctant Vampire Queen*. The first section has been completed as an example. You may need to explain the meaning of 'idiolect' (the speech habits of a particular person). For example, Hagrid from the *Harry Potter* series usually has a West Country accent, but he sometimes uses more standard English when he's angry. He also uses lots of dialect words linked to the Wizarding World and magical animals. The character of Bogdan in the novel appears to have an Eastern European accent; he also uses quite a formal, old-fashioned register and combines this with odd choices of more modern phrases like 'super-cool'. These dialogue features help create a unique and convincing character. Ask the students to focus on what type of character the writer wants to create. We are meant to feel some sympathy for Bogdan – he has comical and endearing qualities. What other methods are used to create this effect?

Main Task

The students will now create their own fantasy characters using **Resource Sheet 2: Creating a Fantasy Character** to help them plan their ideas.

They can start by selecting a modern setting for their character (see **Resource Sheet 2** for choices). Then they can pick a fantasy element and add details on physical appearance, idiolect, mannerisms and possible mishaps with the modern world. Ask them to focus on the effect they want to create – how will the reader respond to their character?

Extension

Students can then write two paragraphs introducing their new character to the reader. They can choose a comical situation to introduce their fantasy character into the modern world, adding in some dialogue and a description.

Students could also analyse the methods used to create a different fantasy character from the novel, for example the character of Luca.

Curriculum Links

Reading

Children at the expected level of development will:

AO2

- Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views

Writing

Children at the expected level of development will:

AO5

- Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences
- Organise information and ideas using structural and grammatical features to support coherence and cohesion of texts

Resource Sheet 1

Character Analysis

Character: Bogdan from *The Reluctant Vampire Queen*

Technique/method used by writer	Evidence from the text	Effect on the reader
Use of contrast	Bogdan is first described as being dressed like 'A Used Car King' (p.10). In contrast to his appearance, his initial manner is lofty and old fashioned. See p.277 for another example.	The contrast between his seedy appearance and his formal, grand manner has a comical effect.
Use of distinct idiolect		
Details to show his vulnerable side		
Mannerisms and habits	See p.73, for Mo's impression of one of his mannerisms.	

Resource Sheet 2

Creating a Fantasy Character

Comic mishaps or misunderstandings

Modern setting

An inner city secondary school?
A country village?
A wildlife park?
A theme park by the sea?

Other ideas:

Fantasy character type

Fairy?
Elf?
Werewolf?
Harpy?
Witch?

Other ideas:

Drawing of character

Mannerisms and habits

Speech (idiolect)

Physical appearance

You're Not the Boss of Me!

by Catherine Wilkins

Key Stage 4

Writing Funny Dialogue

Learning Objectives

- Become more confident writing funny, accurate dialogue.

Resources

- *You're Not the Boss of Me!* by Catherine Wilkins
- Resource Sheet 1: Which Dialogue Rules Are Correct?
- Resource Sheet 2: Writing Funny Dialogue - Getting Started

Lead-In

Explain that today's lesson will focus on writing funny, accurate dialogue – a strong feature of the novel *You're Not the Boss of Me!* by Catherine Wilkins.

Start by asking students to work in pairs to recap the main grammatical rules of writing and structuring dialogue in a fiction text using **Resource Sheet 1: Which Dialogue Rules Are Correct?**. They can use their copies of the novel to help them find examples. Ask them to decide which of these rules are incorrect – there are three incorrect rules, which are highlighted below.

You should only use single quotation marks for dialogue.	Use quotation marks when a character speaks out loud. You can use single or double – just be consistent.	Dialogue tags show the reader who has spoken.
Start a new paragraph every time the speaker changes.	If the speaker stays the same between two separate lines of dialogue, don't change paragraphs.	You can use action beats (small descriptions of the character's actions) instead of dialogue tags to indicate the speaker.
Dialogue tags should be inside the quotation marks.	The first word of a dialogue sentence is always capitalised.	You should only use 'he said, she said etc.' for dialogue tags.
Dialogue tags usually come after the dialogue and are separated by a comma inside the quotation marks.	When a line of dialogue ends with an exclamation or question mark, the following dialogue tag begins with a lowercase letter (unless it's a proper noun, like a name).	If the punctuation is part of the dialogue, it goes inside the speech marks.

Main Task

Share **Resource Sheet 2: Writing Funny Dialogue - Getting Started**, which contains some scenarios and tips for writing comic dialogue. The resource also contains page numbers to help direct students to examples of dialogue from the novel.

Ask them to pick one scenario and draft between 6–10 lines of dialogue. Emphasise that writing is a process that takes time, and no one is expecting the dialogue to be perfect – they should view this as playing with this form and experimenting with what works.

Ask them to swap their dialogue with a partner and use post-it notes to provide feedback. What works well? How could it be even better?

If anyone is feeling confident, they could share their dialogue with the class.

Extension

- The students could extend their dialogue extract into a short story – developing the characters, setting and conflict.
- The students could research comedy writing and create an expert tip sheet for writing humorous fiction.

Curriculum Links

Reading

Children at the expected level of development will:

AO2

- Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views

Writing

Children at the expected level of development will:

AO5

- Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences
- Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts

AO6

- Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation

Resource Sheet 1

Which Dialogue Rules Are Correct?

Using your copy of the novel to help you, decide which of these rules are incorrect.

<p>You should only use single quotation marks for dialogue.</p>	<p>Use quotation marks when a character speaks out loud. You can use single or double – just be consistent.</p>	<p>Dialogue tags show the reader who has spoken.</p>
<p>Start a new paragraph every time the speaker changes.</p>	<p>If the speaker stays the same between two separate lines of dialogue, don't change paragraphs.</p>	<p>You can use action beats (small descriptions of the character's actions) instead of dialogue tags to indicate the speaker.</p>
<p>Dialogue tags should be inside the quotation marks.</p>	<p>The first word of a dialogue sentence is always capitalised.</p>	<p>You should only use 'he said, she said etc.' for dialogue tags.</p>
<p>Dialogue tags usually come after the dialogue and are separated by a comma inside the quotation marks.</p>	<p>When a line of dialogue ends with an exclamation or question mark, the following dialogue tag begins with a lowercase letter (unless it's a proper noun, like a name).</p>	<p>If the punctuation is part of the dialogue, it goes inside the speech marks.</p>

Resource Sheet 2

Writing Funny Dialogue - Getting Started

Tips for writing funny dialogue:

- Timing is important – the punchline (or the climax of the joke) usually happens at the end of the conversation.
- Don't put too many jokes into one section of dialogue as this can lead to the humour appearing forced.
- Develop your character's unique humour – each character in the conversation should have their own personal approach to humour.
- While you're gaining confidence, stick to two-character dialogue. You can add more complex exchanges as your skills get stronger.
- Leave things unsaid – sometimes things are more humorous when they're not explained. Remember to use subtext in your dialogue.
- Think about real life-examples. Can you remember a funny conversation that you had with your friends or family? What made it amusing?

Techniques to use:

- **Hyperbole:** A character's dialogue could exaggerate something – this can have an intentional or unintentional comic effect. See p.5 for Amy's comically exaggerated response to the sour milk.
- **Use action beats:** These are physical actions or reactions after the dialogue that enhance the comedy. For example, a character might spit their drink out or look shocked. See page 127 for when Amy starts singing Nirvana and headbanging.
- **Use word play:** Characters could accidentally use the wrong word for comic effect. Or a character could play with language, making puns or double entendres.
- **Pick your dialogue tags carefully:** The character's delivery of a funny line can affect how the reader responds. See pages 183 and 184 for examples of well-chosen dialogue tags.

Scenarios for funny dialogue:

- A misunderstanding during a shopping trip.
- An argument about food.
- A character gives an unwanted, inappropriate, or unexpected gift.
- A character misunderstands some instructions.
- A character uses their intelligence to make a bully look silly.

Read pages 135 to 136 to remind yourself of some of the comic scenarios that Amy invents in the novel.

My own ideas brainstorm: