PAPER TOWNS

THE ROADTRIP TOOLKIT
Fandom Forward is a project of the **Harry Potter Alliance Chapters Program**. Founded in 2005, the Harry Potter Alliance is an international non-profit that turns fans into heroes by making activism accessible through the power of story. This toolkit provides resources for fans of *Paper Towns* to think more deeply about the social issues represented in the story and take action in our own world.

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INTRODUCTION

In 2012, John Green was propelled to stardom in the young adult world with his novel, and its subsequent movie counterpart, *The Fault in Our Stars*. Many people, particularly teenagers, were excited (and rightfully nervous) to learn that another of John’s novels, this time *Paper Towns*, was getting the Hollywood treatment. In *Paper Towns*, John Green addresses a multitude of social issues, and with the movie coming out, these issues will be open to a much wider audience to be discussed and analyzed.

This is where our toolkit comes in.

Tackling the topics of youth homelessness, the treatment of women in media, and dehumanization, the goal of this toolkit is to help inform and aid groups and individuals with discussion and hopefully, inspire actions with these issues in the form of activism.

As the poet Walt Whitman wrote, "Unscrew the locks from the doors! Unscrew the doors themselves from their jambs!"

So grab a bottle of Bluefin, a few GoFast bars, and some friends. Buckle up, passengers. We’ve got some doors to unscrew.
ROAD TRIP SAFETY

We’re about to get deep. Social issues can be tough to talk about, and the issues in this toolkit are no exception. As the driver on this road trip, it’s important that you follow some basic guidelines when leading any group through this kit:

**PROTECT YOUR PASSENGERS**

Before you start, make sure everyone on your team feels safe and included. You never know what a particular issue may mean personally to someone, or how a discussion may impact them. A great way to start is to set some guidelines as a group for what is and is not acceptable on your team. If things start to get too uncomfortable, don’t be afraid to end a line of discussion or steer it to another topic. Remember that not all of us are ready to go on this kind of journey – make sure you let your team know you’ll be participating in a discussion or action beforehand so that everyone can choose whether or not to participate.

**DON’T SPIN OUT OF CONTROL**

There’s a reason that we can’t solve social issues overnight: they’re complicated. Different viewpoints are okay – take time to listen, let everyone speak, and challenge each other without devaluing each other’s opinions or resorting to personal attacks.

**TALK FIRST**

It’s important to discuss issues before immediately taking action. Use the Talk It Out sections to think about these issues before deciding how you want to tackle them.

**DON’T JUMP TO CONCLUSIONS**

Don’t assume you know everything about an issue, especially if there are people on your team who have personally experienced an issue or whose identity you are discussing. Allies are awesome, but it’s more important for the voices of those who have lived these experiences to be heard. The best way to be an ally is to make sure they have space to speak.

**TAKE ACTION**

When you and your passengers feel ready to jump in, use the Action suggestions to get the road trip started. If your team comes up with a different route, that’s awesome – don’t be afraid to get creative!

**KEEP LEARNING**

We’ve only begun to scratch the surface – social issues are even more complex than Margo Roth Spiegelman. Take what you learn from this kit and continue to educate yourself on the issues.

**Need Backup?**

That’s okay, there’s a whole team of volunteers ready to help. Just send us an email at fandomforward@thehpalliance.org – we’re happy to answer questions or help you with facilitation or action items.

**All Characters Are Flawed**

We’ve done our best to represent the issues in this toolkit as accurately as possible, but because these issues are so complex there are bound to be things we missed or things you have different views on. If you find factual errors in this toolkit, please let us know!
ISSUE 1:

YOUTH HOMELESSNESS & RUNAWAYS

“I had not cried for Margo until then, but now finally I did, pounding against the ground and shouting because there was no one to hear: I missed her I missed her I missed her I miss her.”

At the end of *Paper Towns* we leave the eccentric and unparalleled Margo Roth Spiegelman as she plans to head to New York City alone. At the age of 18, with little funds, no high school diploma and isolated from family and friends, what awaits Margo out in the world? What is Margo’s next chapter?

The organization *StandUp for Kids* provides a snapshot of the all too real lives of teens like Margo:
- There are an estimated 1.5 to 2.8 million homeless youth in America.
- 39% of the homeless population is under the age of 18.
- 46% of homeless youth stated that they experienced physical abuse at home.
- 17% stated they experienced sexual abuse at home.
- Approximately 100,000 young people, most of whom are homeless, are sold into the sex trade in the United States each year.

Furthermore, 40% of homeless youth are LGBT and are homeless because they were rejected by their families or suffered abuse because of their identity.

Society has an overwhelming tendency to romanticize the unknown. As Nerdfighter Melody Truong put it, “I’m in love with cities I’ve never been to and people I’ve never met.” Readers worldwide were content to say goodbye to Margo knowing that she was soon leaving to find herself within a city more real and alive. However, the reality is that homeless youth live a life of uncertainty without shelter, regular meals, education, or comfort. It is estimated that 13 children die on the streets every day from suicide, substance abuse, or assault.

Statistics are easy to separate from the reality of youth homelessness. On paper, 2.8 million homeless youth can feel like paper people in a paper world; it’s our job to make the seemingly impossible trip to the paper town of Agloe and turn those statistics into something real by taking action.

**OMNICATIONARY FACT:**

1.5 to 2.8 million homeless teens would make up anywhere from the approximate population of Phoenix to the approximate population of Chicago, the third largest city in the United States.
TALK IT OUT

- Do you know anyone who has considered running away or who has run away before? (Remember, no one needs to reveal who this was and no one should press for this information.) Brainstorm a list of potential reasons why people might run away.
- Have you ever seen a young person on the streets? What was your response? What could you have done differently?
- If you were to find yourself homeless, what do you imagine would be your greatest challenges? What would you have to deal with that you don’t have to deal with now?
- Many young people who are experiencing homelessness continue to go to school. What are some difficulties that you might face as a high school student without a home? What elements of the classroom can be changed to make it more accessible for homeless youth?
- What do you believe happened to Margo after we left her in the pages of Paper Towns?
- How realistic do you believe your scenario for Margo is? In a less perfect scenario, how do you think things went?
- What other options do you think Margo could have considered instead of running away? How could those in her life such as Lacey or Q helped her to make a different decision?
- If you found yourself in a position where you could no longer stay at home, what would you do? Who could you stay with or go to for help?
- Where might you go if you had no one to stay with? Would you go to a public place like a library or bus station? Would you avoid public spaces to avoid attention? Brainstorm a list of places where people in your Chapter or group might go.

- What might happen in those public places? What are the dangers that homeless youth might face there? How can we work to make those spaces safer?
- Brainstorm a list of local volunteer groups, shelters, and government agencies. Would you know who to contact if you had no one to turn to?
- It’s difficult to accurately estimate the number of youth on the streets at any given time because young people experiencing homelessness are less likely to disclose the fact that they’re homeless than older people and work harder to blend in with peers. How does this connect to the issue of dehumanization and imagining people complexly? How can we work to combat the stigma of homelessness?
- Many homeless youth avoid accessing help because they are afraid of being returned to abusive households or being put into the foster care system. As a chapter, do some research into the way that young people are treated under the current mainstream systems. What can be done to improve those systems? What role do private volunteer organizations play in this conversation?
- Many young people experiencing homelessness are LGBTQIA+ who have been rejected by their families. Would you consider this an LGBTQIA+ issue? Now that same-sex marriage is legal throughout the United States, what LGBTQIA+ issues should we be focusing on?
- Were you shocked by the number of homeless youth in the United States? What about the growing rate of human trafficking? Why do you think an issue as important as domestic human trafficking is so taboo? How can you bring attention to the issues of human trafficking and youth homelessness?
TAKE ACTION

EXPAND YOUR KNOWLEDGE

- One of the best ways to be an activist is to listen to those who have lived these experiences. Look for organizations that work with homeless populations in your area, and see if they have conversational or educational events.
- Never underestimate the power of books - there are lots of books on youth runaways and homelessness, some of which are listed here and here.
- The recent film Homestretch highlighted the stories of homeless youth. There are lots of resources on their website for hosting viewing parties and taking action.
- Don’t forget to look through the resources in the back of this toolkit!

WORK WITH THE EXPERTS

- Look for organizations that work with homeless populations in your area, and see if they have opportunities to volunteer.
- Ask local organizations what kinds of supplies would help them. It’s important to ask what is most needed at the time rather than make assumptions - for example, shelters often don’t receive as many toiletries, especially period supplies that are essential and expensive. Other items might be needed seasonally or on a case by case basis so always be sure to check in before organizing any sort of donation drive.

USING ART AS A MEDIUM FOR EXPRESSION

- For many homeless populations, and in particular youth, art can be an amazing outlet for expression and processing of their situation. Organizations like Art Start and Sketch provide creative art programs for homeless and at risk youth, but not every city has this kind of organization and not every shelter can provide it. Talk to your local homelessness organizations and see if there are ways your chapter, Nerdfighter, or other group can help support or facilitate an arts session.
- It’s often difficult to bring resources to young homeless people because of stigma or legalization surrounding youth homelessness. Art programs are an important way that young people can access the tools that they need to succeed.

DON’T LET THEM BE PAPER PEOPLE

- Most cities have some kind of homeless census or count effort, and sometimes need volunteers. Check with your local government to see if there’s a way you can help.
- If this was new information for you, it probably is for many others, too. Think about how you can build awareness of youth homelessness in your community - through public discussion groups, posters, demonstrations, etc.
- Use works of art to draw attention to the stories of homeless youth. Pieces of theatre like Naomi lizuka’s ‘Polaroid Stories’ and books like Ellen Hopkins’ use fiction as a tool to connect to young people who are experiencing homelessness, much like Paper Towns connects us to Margo.
For centuries, women have been defined by narrow perceptions of what it means to be female. Women have faced a constant struggle to break free of feminine stereotypes and be seen as complex, multi-faceted individuals. Even when women are fighting for their own rights, they are faced with the prevailing one-dimensional stereotype of the bra-burning, man-hating feminist. The way we see women in our society is reflected in the stories we care about, and the stories we care about impact the way we see women.

It’s A Man’s (Celluloid) World gives a stark picture of women onscreen.

- 15% of the 100 highest grossing films of 2013 had female protagonists.
- Only 30% overall had women in speaking roles.
- In general, female characters were younger than their male counterparts and were more likely to be defined by their relationship status.
- Female characters were less likely than males to have clearly identifiable goals or be portrayed as leaders of any kind.
- 73% of all female characters were Caucasian, followed by African American (14%), Latina (5%), Asian (3%), other-worldly (3%), and other (2%).
- This means that moviegoers were as likely to see a woman from another planet as they were to see an Asian female character.

When women are represented, they are often represented one-dimensionally - as the “Girl Next Door,” or a damsel in distress, the cold career girl, or as obsessed with shoes and clothes.

One particular version of these tropes has been dubbed the Manic Pixie Dream Girl. The Manic Pixie Dream Girl is a character portrayed as this beacon of hope for the main male character; if he can earn the love of the girl, all of his life’s problems will be figured out and he will be a fully realized, happy person. The girl often sweeps into his life in some wacky way, and she takes him on a whirlwind
journey to self discovery. The character trope was thought to be defined with Kirsten Dunst’s character in Elizabethtown, and can also been seen in Garden State, Almost Famous, and many other films.

In *Paper Towns*, Quentin refers to Margo as his "miracle" as if she is some otherworldly perfect thing to have just fallen into his life by chance. Sound familiar? John Green has said that the purpose of the novel is to deconstruct the myth of the MPDG and show Margo as she truly is, not a "mystery" but "just a girl." Quentin goes on a whirlwind quest to find Margo after she has run away from home and, really, to truly find her, he has to look past the mere idea of her and get to the core of who she truly is. This book is vital to the ideal of gender equality because it makes the audience question how they view women. And with the knowledge presented in the book, of looking at women beyond merely being mystical or mysterious or sensationalized, we are able to recognize when problematic tropes like the MPDG are put into place and we can advocate for wider, more humanistic representations of women, like that in *Paper Towns*. 
Think of any currently popular piece of media, whether it be a book, movie, or TV show. What is the male to female ratio of characters? How are the women in that piece of media represented?

There are several tests that are used to determine whether a piece of media represents women well including the Bechdel Test. Do these tests set a high enough standard for representation? What would you like to see instead?

People who are transgender identify with a gender different from the one they were assigned at birth. The issue of transphobia is very serious, but it is important to remember that trans women often face even more prejudice and violence than other trans people as a result of transmisogyny. How are trans women represented in media? What media can you think of that includes trans women? Do these pieces of media include trans women in their production? Do they cast actual trans people in trans roles? Consider the upcoming film ‘The Danish Girl’ in which cis male actor Eddie Redmayne will play the trans pioneer Lili Elbe.

The ‘Manic Pixie Dream Girl’ (MPDG) is a trope used in storytelling in which a mysterious, quirky girl is used as a tool to teach the young, brooding male protagonist lessons about himself and about life. How is this trope both adhered to and deconstructed in Paper Towns?

Can you think of any other examples of where the trope of the Manic Pixie Dream Girl is used? What do you think this particular trope says about our media culture towards women?

Why do you think there are no (or very few) depictions of Manic Pixie Dream Boys in media?

John Green attempts to dismantle the trope of the MPDG by giving Margo more human characteristics and showing that she is more than a mystery. Do you think that building a character off a trope is the way to combat sexist stereotypes?

The quest to find Margo is a parallel to the quest of a knight in shining armor. Can you think of other times when the woman in a story was reduced to the damsel in distress? Is this portrayal viable representation of women?

Quentin tries to ‘save’ Margo only to discover that she does not want to be saved. How does this represent a variation on the trope of a man saving a woman from struggle?

Margo leaves town right after going on an amazing adventure with the boy next door. We learn that he has idolized her in the typical girl next door way, but how does that trope get broken down throughout the novel? Can you think of any other times in media where a common trope was used only to be turned on its head?

With the movie release of Paper Towns, do you think people will come away reevaluating common tropes regarding women like that of the Manic Pixie Dream Girl, the girl next door, and the damsel in distress?

How can audiences show that positive representations of women are important to them?

Actress Cara Delevingne, who plays Margo in the Paper Towns movie adaptation, is a well-known and world-renowned supermodel, often regarded as one of the most beautiful models in today’s industry. What do you think Cara can bring to the role of Margo as someone who has come from the modeling industry, infamous for both attacking and praising women for their bodies?

Do you think the choice of Cara to play Margo, who is written as looking vastly different from the actress playing her, was a marketing choice more than anything else? How do beauty standards play into media representation of women?
TAKE ACTION

REWRITE THE MPDG
- Take a look at the Manic Pixie Dream Girl Trope and think about how these characters could be made more dimensional. Individually, with friends, or with your meetup group, rewrite some of the most famous MPDGs - you can make blog posts, vlogs, skits, or even slam poetry. Post your results with #FandomForward.
- What would a Manic Pixie Dream Boy look like? Try your hand at writing a version of the MPDG story where the woman finds her own MPDB. Post your results with #FandomForward.
- Have you ever thought about what Paper Towns would be like told from Margo’s perspective? Share what you think it would look like with #FandomForward.

#NOTAPAPERGIRL
- If you identify as female, what stereotypes have you faced? What do you think people assume about you? What would you like them to know instead? Using any form of media you wish, let everyone know that you’re #NotAPaperGirl.
- Help the next generation of women claim their right to be seen as dimensional people by working with local girls. Get in touch with a local organization that serves girls in your community and ask if you can help facilitate a #NotAPaperGirl project. Invite the girls to share what they would want other people to know about them or ask them to imagine their own complex female characters in stories.
Dehumanization is a process by which individuals and groups are deprived of human qualities, personality, or spirit. Essentially, human beings become less than humans in the imaginations and actions of others. In the previous sections we have seen multiple examples of how dehumanization impacts both individuals and groups. The Manic Pixie Dream Girl trope is a form of dehumanization that often occurs on an individual level and impacts individual interactions as people become static and one-dimensional in the minds of others - an idealized version of a much more complex personality. The assumptions made by Q and others about Manic Pixie Dream Girls can be damaging to the individual and their own understanding of their position in their world as we see with Margo.

Additionally, dehumanization can impact the way that groups interact with other groups. The persistent disregard and highly prevalent misunderstanding of the motives as well as personalities of individuals who are homeless demonstrates some of the real world impacts of dehumanization. The language we use to talk about the homeless (often discussions revolve around stereotypes like addiction, laziness or poor work ethic, etc.) and our assumptions about their lives show that we often don’t see homeless individuals as people with complex situations, economic hardship, mental illness, and varying degrees of all of these facets strung together into a complex life; our imagination and empathy for homeless individuals devolves and we begin to see and talk about them in ways that make them inferior and less than human. For those who are dehumanized, this can lead to loss of self-esteem and self-worth on an individual level; on a larger scale, the process of dehumanization can have a drastic influence on policy and the limitations imposed on groups facing oppression and marginalization.

The more pervasive and persistent dehumanization becomes, the larger the consequences. When individual or group behaviors compound with structural and systematic dehumanization, the results can include genocide, mass atrocity, large scale societal violence, and long-term and disastrous conflict. Large scale instances of dehumanization lead to some of the worst events in the history of humanity, and those large scale instances often begin with smaller acts of individual dehumanization. Think about some of these examples of the impact of dehumanization on various scales:

- Over 3.2 million students are victims of bullying each year and 1 in 10 students drops out of school due to repeated bullying leading to education gaps and lack of opportunities.
• **1 out of 280 people are enslaved globally.** This includes those involved in sex trafficking, forced labor, child labor, domestic servitude, and bonded labor. Additionally, because these people are often marginalized members of society, there is a greater likelihood that these statistics are under-rather than overestimated.

• **122 types of goods** are currently being made using child labor or forced labor in 58 countries.

• In France, politicians have banned individuals from wearing burqas and niqabs in public. This affects Muslim women and limits religious freedom without considering autonomy and choice.

• During the Rwandan genocide, between 800,000 and 1,000,000 Tutsis, moderate Hutus, and Twa were killed in just 100 days. That means 6 people were murdered every minute. Dehumanization is even one of the ten stages of genocide as defined by Genocide Watch.

• Even into the 1970’s and up to today, racism and behavioral violence against African Americans included gross violations of human rights. This included human experimentation (see the Tuskegee study). Additionally, even today the events of Ferguson and Baltimore highlight the empathy gap in understanding the structural racism impacting minorities that include police brutality and economic inequality.

*Paper Towns* explores human empathy and our ability (or inability) to imagine people complexly throughout the novel; indeed, one of the most popular taglines is "What a treacherous thing to believe that a person is more than a person." The dehumanization of Margo as a Manic Pixie Dream Girl is certainly the most discussed instance of this theme, and it leads her to feeling immense pressure from the expectations of others, leading to her attempt to escape a life that she feels is suffocating. But Q is also forced to consider how he dehumanizes others in his life; in one instance (pp. 196-199) Q’s mom mentions a run-in she had with the mom of Chuck Parsons, Q’s bully, and Chuck’s college plans. Q retorts that Chuck is an “asshole” rather than addressing or responding to his mom’s mentions of Chuck’s learning disability. Q’s parents lecture him on seeing his bully this way and not as a more complex person. Q ponders the idea that his parents fail to talk about politicians in Israel and Palestine in such an empathetic way and instead paint them as “liars” and “thieves” rather than understanding the full context or situation. Q’s mom responds to his dad’s observation that humans have a hard time expressing themselves saying, “but isn’t it also that on some fundamental level we find it difficult to understand that other people are human beings in the same way that we are? We idealize them as gods or dismiss them as animals.” A lightbulb in his head lights up and Q realizes that both Chuck and his crush Margo are just normal people. “I had been imagining her without listening” he says of Margo. He recognizes that imagining a person as having no fears, insecurities, or sadness is just as dehumanizing as imagining a person as completely evil - seeing humans as gods can be just as damaging to those portrayed as animals. He has a revelation that “Margo was not a miracle. She was not an adventure. She was not a fine and precious thing. She was a girl.”

In the end Q sees that even though human empathy is not perfect, we can pay attention to each other and try to imagine each other complexly. Such a mindset improves life for everyone as we consider both the people we encounter every day (the Margos and Chucks of our lives) as well as our understanding of moral and social issues (like Israel and Palestine).

Recently, John Green apologized for using the term “retarded” pejoratively in *Paper Towns*, admitting when asked by a reader, “Yeah, I regret it. At the time, I thought an author’s responsibility was to reflect language as I found it, but now eight years later, I don’t feel like a book about humanizing the other benefited from dehumanizing language.” Dehumanization works its way into every facet of our lives - even when we’re the ones writing books on the subject. The best thing we can do is to do our best to imagine people complexly, try to recognize when we are thinking about people as less than people, and apologize and work to correct our behavior when we fall into the dehumanization trap.
• In the book, Radar’s parents own the world’s largest collection of black santas. This is an odd and hilarious image for the readers, as we are so used the image of a white, rosy-cheeked Santa Claus. What do you think this says about our mainstream culture? Does culture often have the trend of putting the image of the majority onto things rather than the minority? This is especially interesting given that the actual Saint Nicholas was from what is now Turkey and would not have looked like the white, rosy-cheeked man we envision today.

• John Green did this great video entitled, “Hitler and Sex,” in which he discusses the need to humanize and understand those we view as “evil” as complex humans rather extraordinary villains. Essentially, Voldemort needs to become Tom Riddle. Watch it together and discuss!

• Think of the major news networks like CNN, ABC, FOX, and BBC. How do these networks portray the news, particularly issues of international concern? Can you think of any instances where dehumanization has occurred in your daily news report whether it be local, national, or international?

• Many times in situations of conflict we separate ourselves from the people we’re fighting. Think about how the villain or villains are portrayed in major pieces of media, especially action films. Does the audience get a clear picture of who they are and why they’re fighting? Can the audience see their faces when the hero is fighting them?

• Quentin mentions that his parents seem unable to see those involved in the Israeli-Palestinian conflict empathetically. Have you ever been in a similar situation regarding an international conflict? How can we work to become more empathetic to the struggles of people far away from us? What tools do we have available to us to improve our sense of connection to these people? How can we use stories to help combat the issue of dehumanization?

• In the Paper Towns trailer, Q says he loves Margo even though he stated earlier that they were now “practically strangers.” How is this, and the lore surrounding her character, dehumanizing to Margo? How is this deconstructed as the novel progresses?

• How does the issue of dehumanization connect to the issue of sexism and media representation of women? How does seeing women as less than human enable sexist behaviors?

• We are often told to “take a walk in somebody else’s shoes.” Is it truly possible for us to walk in someone else’s shoes? Can we ever really know someone else’s experiences and perspectives? What would be a better metaphor? How is “imagining people complexly” a better way to understand this idea?

• What can you do within your own community to combat dehumanization, whether it be local (in your school or work place) or international (crimes involving racism, homophobia, mass atrocities etc.)?

• Have you ever been reduced to a simple stereotype or idea? What happened in this situation? How did you respond?

• What are some instances in your life where you have reduced someone or something down to a simple stereotype or idea? What would you do differently now?

• What can you do personally to keep yourself from stereotyping and/or dehumanizing other people around you and, as John Green would put it, 'imagine them complexly?'
TAKE ACTION

IMAGINE EACH OTHER COMPLEXLY
- How much do you know about the people in your Chapter or group? On the next page you’ll find an Imagine People Complexly Bingo sheet - have everyone in your group take a copy of the sheet, then mix and mingle to find someone who matches as many squares on the sheet as possible. Who knows what you’ll learn about each other!
- Complete the Lifeboat Challenge. On the next pages you’ll find instructions for this activity, which challenges your ability to consider others complexly.
- Participate in Paperclip Privilege. On the next pages you’ll find instructions for this activity, which encourages your group to think more critically about their own identities and privileges.

BE AWARE OF YOUR OWN DEHUMANIZING
- The first step to combatting dehumanization and prejudice is recognizing it within yourself. The tests over at Project Implicit provide an insightful window into what prejudices and biases you already carry with you. This might be a good activity to open discussion with since it is such an interesting snapshot into the biases carried by group members.
- Start a Facebook group/blog/other media sharing outlet with your chapter, friends, or even by yourself and share articles related to dehumanization, humanization, or current examples that inform you of your own biases in order to push yourself to understand others better.

HUMANIZING OUR COMMUNITY
- Sign the Positive Fandom Community Guidelines! These guidelines were created through community feedback and editing, and are designed to help create a more welcoming fandom space. You can sign the pledge here.
<table>
<thead>
<tr>
<th>Imagine People Complexly Bingo</th>
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<tbody>
<tr>
<td><strong>Someone from the same Hogwarts House as me</strong></td>
</tr>
<tr>
<td><strong>Someone who has written fan fiction</strong></td>
</tr>
<tr>
<td><strong>Someone who would volunteer for the Hunger Games</strong></td>
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<tr>
<td><strong>Someone who owns/is wearing fandom socks</strong></td>
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<td><strong>Someone who speaks more than one language</strong></td>
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The Lifeboat Challenge Activity

Requirements for activity: Two groups of participants, two sets of survivor descriptions.

Brief summary of activity for facilitator: In this activity, your group is broken into two smaller groups. Each group will receive one version of the descriptions of the survivors - either Group 1 or Group 2. Each group must then decide who they are bringing with them, and why. When the groups come back together to make a final decision, they will soon discover that they have both been given the same list of people, with different descriptions. This activity forces people to consider their own stereotyping and acts of dehumanization.

STEPS FOR FACILITATING:

- Ask your group to divide into two smaller groups. Explain that they will each be given a list of survivors who need to be placed on a lifeboat - but there is only room for 5 people. As a group they must decide which 5 people they will rescue, and why.
- Once each group has their list, both groups will come together to explain why they chose each of their survivors, and the entire group must decide on a the final list.
- Give each group one set of descriptions. It is very important that the groups don’t know that the descriptions are different. Do not allow the groups to speak to each other.
- Give them 10 to 15 minutes to make their selections.
- When ready, have the groups come back together, and ask each group to explain their reasoning.
- Allow the groups to discover on their own that they have each been given different descriptions. When it seems like they have realized what happened, call time out for debrief discussion.

DEBRIEF QUESTIONS:

- Explain what happened in this activity.
- How did you feel when you were listening to the other group’s reasoning?
- How did you feel when you realized what was going on?
- How did you feel when you learned more about the people you chose to rescue or not rescue?
- What about specific descriptions do you think led people to choose to rescue or not rescue a person?
- What do you think this activity says about how we imagine others?
Here are your survivors:

Undocumented immigrant: Julia, age 25. A Canadian who recently graduated with her master’s, and is pursuing legal status after her student visa expired.

Long-term Welfare Recipient: Maria, age 35. She suffers from full body paralysis and has been unable to find a job.

300 pound man: David, age 50. A physician who has been practicing medicine for more than a decade, and has traveled abroad to help other communities.

Activist: Kara, age 41. Has been arrested for disorderly conduct at protests.

Juvenile Delinquent: Matt, age 15. Has been arrested twice for robbery and recently ran away from home.

Mormon: Brian, age 37. He does his best to follow the Church’s teachings.

Person Suffering from Depression: Leanne, age 26. Though she has had a long battle with depression she does her best to maintain a positive outlook on life.

Philanthropist: Lisa, age 50. She has dedicated her life to charitable work.

Small Business Owner: Kyle, age 31. He has a reputation for cutting his employees’ hours without warning.

Unmarried Woman: Anna, age 32. Despite being in a long term relationship, Anna still hasn’t gotten married.

Pregnant Latina Woman: Lucy, age 19. She continues to drink despite her pregnancy.

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Here are your survivors:

Undocumented immigrant: Julia, age 25. She is working in the U.S. illegally.

Long-term Welfare Recipient: Maria, age 35. She has been on welfare for many years and has stopped searching for jobs.

300 pound man: David, age 50. He knows his health is suffering but just hasn’t found the time to make changes.

Activist: Kara, age 41. She is an active member of PETA and regularly attends protests.

Juvenile Delinquent: Matt, age 15. He has been bounced from foster home to foster home.

Mormon: Brian, age 37. He has a wife and three kids.

Person Suffering from Depression: Leanne, age 26. She has dealt with severe depression for the last ten years.

Philanthropist: Lisa, age 50. She has dedicated her life to building churches and supporting missionaries in Africa.

Small Business Owner: Kyle, age 31. His business was recently boycotted after he stood up for LGBTQIA+ rights.

Unmarried Woman: Anna, age 32. After many years in a long term relationship, Anna and her partner Elizabeth are excited to finally be able to get married.

Pregnant Latina Woman: Lucy, age 19. She was raped at a college party and does not yet know she’s pregnant.
Paperclip Privilege Activity

Requirements for activity: Participants in a shared space (does not function effectively as an online activity), paperclips (number depends on how many of the prompts you use)

Preparation required: Define the concept of privilege and have a short discussion on the nature of privilege and marginalization. Ensure that all in the group have a base level understanding of the topics identified and explored in the activity (ableism, racism, sexism, cissexism, heterosexism, etc.) Prepare print-out copies of prompts for individuals who may be deaf, Deaf, or hearing impaired.

Brief summary of activity for facilitator: In this activity, a facilitator reads a pre-prepared list of personal statements that describe lived experiences of privilege. As each statement is read, individuals in the group build a paperclip chain that represents the number of statements that apply to them. For each statement that is true, the individual adds a paperclip to their chain. For each that is not true, they do not add a paperclip (but also don’t remove one). At the end of the activity, it’s important to provide time for discussion and reflection, either in small groups or as a whole.

KEY IDEAS AND LESSONS:

• Deconstruct the understanding of privilege as something you either have or don’t have, and reconstruct that understanding with an awareness of the presence of certain privileges for all individuals in the room and the lack of certain privileges for all individuals in the room
• Emphasize the diversity of experience and background of all individuals in the room
• Emphasize the diversity of experience and background of individuals around the world
• Emphasize the privilege inherent in the ability to participate in an activity such as this
• Prompt thoughtful self-awareness and world-awareness to facilitate more valuable and inclusive discussions and activities

STEPS FOR FACILITATING:

1. Inform participants that this will be a primarily auditory activity, and that if anyone in the room feels like it would be necessary or beneficial to read the instructions and prompts, they are welcome to. Provide access to the written prompts in a way that will not embarrass or alienate participants who require or would benefit from them.

2. Separate participants into small groups with a larger pile of paperclips in front of them or have participants sit alone in the space with their own pile of paperclips.

3. Introduce the task, emphasizing that it is not intended to make participants feel guilty or uncomfortable about what applies to them or does not apply to them. Provide a brief summary of the activity so that participants feel prepared.

4. Inform participants that they do not have to respond to every statement, especially if a statement makes them feel unreasonably uncomfortable or unsafe for whatever reason. As discussed earlier in this toolkit, a safe space is not always a comfortable space, but feeling unreasonably uncomfortable will prevent participants from gaining important lessons from the activity and sharing their experiences with others.

5. Instruct participants to focus on their own paperclip chain and remember that not every participant will want to share each answer that they give, and so it is important to respect that and not try to peek or share answers during the activity. Explain that there will be time for discussion and sharing (if individuals feel comfortable) at the end of the activity.

6. Read each prompt, giving time for clarifications as to its meaning.
7. When you have read the number of prompts you want to or have the time to, allow the participants to reflect on the discussion independently before a wider group discussion. This could be as participants feel comfortable or based on the length of paperclip chain.
8. Hold a full group discussion loosely based around the discussion questions listed in the end of this activity or around the interests of the participants.

PROMPTS FOR ACTIVITY:
*Add one paperclip to your chain if the statement read is true to your experience.*

- I have or have had access to a grade school and high school education (or location equivalent).
- I have never been told not to use my native language during everyday interactions or professional situations.
- If I wanted to, I could legally formalize my romantic or sexual relationship through marriage and reap the benefits that accompany marriage.
- When studying history in school, I regularly hear examples of positive accomplishments made by people with my cultural, ethnic, religious, or national background.
- When I watch mainstream television or movies, I regularly see or hear characters who look or sound like me fairly portrayed in a variety of roles.
- People where I live rarely ask me what country I come from.
- I can publicly display affection for my significant other or others without fear of harassment or physical attack.
- I do not have to fear that if my family or friends were to find out my sexual or romantic orientation or gender identity, there would be negative economic, emotional, physical, or psychological consequences.
- If I want to, I can easily find a religious community that will not exclude me based on an element of my identity or appearance.
- I have never been questioned as to the legitimacy of my romantic or sexual orientation or my gender identity, and have never been asked if it was ‘caused’ by trauma, sin, abuse, or neglect.
- I have never had to justify my romantic or sexual orientation or gender identity or explain that it was not a choice or plea for attention.
- I am easily able to hear and process the instructions being read to me.
- Were I reading these prompts, I would not have to worry about the readability, font size, or font of the text within reasonable boundaries.
- If I am fired, given a raise, hired, admitted to an academic institution, or declined admission, I do not have to consider the role that my ability status, health, gender, or race had in the decision.
- I have never been teased, taunted, or ostracized due to an element of my identity like my sexual or romantic orientation, gender, disability, or social class.
- I can easily find sex education literature catered towards couples of my sexual orientation or gender identity, and can easily find resources or do not require resources to explain elements of my orientation or identity to others.
- I do not have to consider the message that my clothing will send to people I pass on the street in terms of my sexual availability.
- I can assume that I will not have to work or go to school on my religious holidays without having to ask for leave.
- I have never had my requests for accommodations based on ability status questioned because I do not appear disabled or in need of assistance or accommodation.
- I have never felt an active need to examine my gender identity or sexual/romantic orientation beyond a casual thought.
• Implicit or explicit references to religion where I work or go to school conform to my religious beliefs.
• The neighborhood I live in is relatively free of obvious drug use, prostitution, and violent crime.
• When I apply to work, my legal right to work in this country is not likely to be questioned.
• I do not need to worry that I will be attacked in public for the clothes I wear that represent elements of my religious beliefs.
• I live in the country that I was born in. If I was not, I could return to the country I was born in with little fear of experiencing violence or political unrest.
• I do not have to take my ability status due to physical or mental chronic illness or disability into account when considering what I will be capable of in terms of economic, social, educational, professional, or political opportunities.
• I can be pretty sure that I will be able to access any apartment or house that I want to live in, and I won’t be hampered by steps, curbs, tight corners, or narrow doorways.
• I can easily find food that does not violate my dietary restrictions due to health or religion in any restaurant or grocery store.
• I am reasonably sure that I or my family will not have to skip meals because we cannot afford to eat.
• I have accessed or plan to access education higher than a high school (or equivalent) level.
• I can assume that I will have easy physical access to any building.
• I have taken a vacation outside of the country within the past four years.
• I do not worry whether or not a family member (or myself) will be deported.
• I have never been homeless or evicted from my place of living.
• If I choose not to, I do not have to rely on public transportation to travel to and from school or work.
• I can go shopping alone most of the time without fear that I will be followed or closely watched by store personnel because of my race or elements of my appearance I cannot change.
• I am never asked to speak for all members of a racial, cultural, gender, or ethnic group, or other identity to which I belong.
• My elected representatives are primarily people of my gender. The more powerful the position, the more likely this is.
• I can do well in a challenging situation without being called a credit to my race or gender.
• I can contemplate many options—social, political, professional, educational, etc.—without having to think about what a person of my background, gender, or other identifier would be accepted or allowed to do.
• When I accomplish something, I do not have to expect that I will be called an inspiration as a result of my ability status.
• In general, I am not under much pressure to be thin or worry how people will respond to my ideas, accomplishments, failures, struggles, worldview, or experiences if I do not fit a socially accepted view of beauty.
• When I ask to see the person in charge, I can be relatively sure that this person will be of the same gender as me.

DISCUSSION PROMPTS:
• What thoughts, emotions, or ideas did this activity prompt?
• How can we better connect to other people who don’t experience the same privileges that we experience?
• How can we better connect to people who experience privilege that we do not experience?
• Oftentimes in activities that explore diversity, we focus on marginalization and oppression rather than on privilege. How was this different? Was this a new experience? Comfortable? Enlightening?
• What does it mean for us to have multiple, intersecting identities? How does the intersection of these identities impact our perspective of self?
• What systems of privilege were not represented here today? Are you aware of these systems because of a personal connection to those identities?
• Were there any elements of this activity that you had never thought about before? Was there anything you had never considered to represent privilege?
• Turning privilege into something tangible is often a break from the norm, because typically a lack of privilege represents itself as something tangible or evident (as a deviation from the perceived norm, etc.). What would it be like to carry this paperclip chain for the rest of the day? For the rest of the week? For the rest of your life? How would carrying it change your perspective of yourself? How would it change other’s perspective of you if your privileges were clearly indicated?
• Does anyone feel guilty or ashamed about the length of their chain (long or short)? If you feel comfortable, would you share why? How can we use that guilt, shame, or discomfort in a positive way to affect change?
YOUTH HOMELESSNESS & RUNAWAYS

The 2014 Annual Homelessness Assessment Report (AHAR) to Congress

Children of the Night- focuses on sex trafficking and youth prostitution, which many homeless youth fall prey to

Disengaged- an original play from Arizona theatre company Rising Youth Theatre that explores the rising high school dropout rate from the perspective of current high school students

The Project to End Human Trafficking
International Directory of Domestic Violence Agencies

National Runaway Safeline

National Safe Place- provides access to immediate help and supportive resource for youth in need, community initiative that designates schools, fire stations, libraries, and other youth-friendly organizations as Safe Place locations with a black and yellow sign

Not For Sale- organization that addresses the issue of human trafficking

Polaroid Stories- poetic full-length play written by Naomi Iizuka that retells the story of Ovid’s Metamorphoses through the experiences, stories, lies, and wonderings of homeless youth

Rising Youth Theatre- Arizona theatre company that creates youth-driven theatre productions that push for social change and youth empowerment through the arts

Shadow Count- An NYC event in which the Department of Homeless Services (DHS) sends volunteers out to test the accuracy of the DHS count and estimates of unsheltered homeless people

Stand Up For Kids- A national non-profit charity which strives to provide life-saving and outreach services to homeless, street kids and at-risk youth.

The State of Homelessness in America: An Examination of Trends in Homelessness, Homelessness Assistance, and At-Risk Populations at the National and State Levels- major report on homelessness in the US in 2015

Streetlight USA- Arizona-based organization that provides resources for young girls who have been rescued from sex trafficking

Think Progress- 40% of Homeless Youth are LGBT

Transformers Project- Portugal-based project that provides opportunities for children to learn and practice their passions through volunteer mentors
Transgender Housing Network- a temporary housing network intended to connect trans people in need with safe and supportive places to crash

Tumbleweed- offers resource centers, emergency housing, immediate aid, and long term assistance for homeless youth and young adults in the Phoenix, AZ area

TumbleTees- Arizona youth-in-business social enterprise organized by Tumbleweed that gives homeless youth leadership skills and gainful employment in screenprinting t-shirts

REPRESENTATION OF WOMEN IN MEDIA
All Our Worlds- Database of diverse science fiction and fantasy literature

The Bataan Death March of Whimsy Case File #1: Elizabethtown- review of the film Elizabethtown in which the term ‘Manic Pixie Dream Girl’ was coined

Bechdel Test- Describes the Bechdel Test for media representation of women and lists media that passes

Bianca Phipps and Sienna Burnett- ‘Manic Pixie Dream Girl’- spoken word poem about the sexualization of the MPDG and the way the trope continues to fit into misogynistic portrayals of women

Center for the Study of Women in Television and Film

Cosplay is Not Consent- Facebook page and website for a movement that fights against sexual harassment in fan spaces

The East Asian Women + Colored Hair Trope Girl Rising- Organization that aims to empower young girls through education

Writers In The Schools- Houston-based group focused on arts education to boost capacity for creative self-expression and engagement in and outside the classroom

Youth Speaks- organization that pushes for the empowerment of young people through spoken word poetry and artistic expression

The Family and Youth Services Bureau - A collection of resources and information about programs in the U.S.

It’s a Man’s (Celluloid) World- 2014 report from the Center for the Study of Women in Television and Film that examines on-screen representations of female characters

Hollaback! – An organization to combat street harassment

League of Women Voters- Citizen’s organization that encourages and promotes civic engagement by women

The Mako Mori Test: ‘Pacific Rim’ Inspires a Bechdel Test Alternative- Describes an alternate test for representation of women

New York Film Academy: Gender Inequality in Film

Olivia Gatwood- ‘Manic Pixie Dream Girl’- spoken word poem about the way that the MPDG trope dehumanizes and relegates women to side roles

@QuirkyMPDG- Twitter account that pokes fun at the Manic Pixie Dream Girl trope

The Real-World Consequences of the Manic Pixie Dream Girl Cliché- The Atlantic
The Representation Project - Focuses on breaking down stereotypes through the use of film as a catalyst for cultural transformation

Rituals- photography project that investigates the unique interaction with the self that takes place when we engage in a beauty routine

Rosianna Halse Rojas- Far From the Maddening Crowd: Carey Mulligan, Thomas Hardy, Feminism in Film- discussion of how women are represented as symbols and in animalistic terms and relegated to being fought over

Rosianna Halse Rojas- The Theory of Everything: Women Onscreen- explores the portrayal of Jane Hawking in The Theory of Everything and how, even though the movie was based on a book she wrote, the movie definitely takes more of a focus on her famous husband

Rosianna Halse Rojas- The Woman Offscreen: Sexism in Film

Science Grrl- Grassroots organization celebrating women in science; a network of people passionate about passing on a love of science to the next generation with chapters in the UK

Sexy Lamp Test- Blog that describes and gives examples of pieces of media that pass or do not pass the Sexy Lamp Test for measuring the successful representation of women in a piece of media

Stephen Follows Report: What Percentage of a Film Crew is Female?

Third Wave Fund- supports and strengthens youth-led gender justice activism in communities of color and low-income communities

Through Both Eyes: The Case for a Gender Lens in STEM- Toolkit produced by Science Grrl that explores the need for gender equality in STEM fields

To Bechdel and Beyond: Feminist Movie Tests- Describes alternative tests for representation of women besides the Bechdel Test

TVTropes: Manic Pixie Dream Girl

Uplift: Online Communities Against Sexual Violence - Grassroots group focused around sexual violence in online communities like YouTube fan communities and how to improve relationships between content creators and fans

We Need Diverse Books- Grassroots organization of children’s book lovers that advocates essential changes in the publishing industry to produce and promote literature that reflects and honors the lives of all young people

Women in Media and News- Activism group focused on getting honest representations of women in media and tackling problematic representations

Women in the Media- infographic that represents the portrayal of women in news, social networking, and entertainment

Women You Should Know- Community organization encouraging the spread of women-led stories and editorial content

Yeah Maybe, No - Short film on the nature of consent
DEHUMANIZATION

Alyx.io: Educational Resources - resources surrounding issues surrounding different marginalized groups

The Angry Eye: Brown Eye- Blue Eye Experiment

If They Gunned Me Down, Which Picture Would They Use?

Third Wave Fund - supports and strengthens youth-led gender justice activism in communities of color and low-income communities

Olivia Gatwood - ‘Manic Pixie Dream Girl’ - spoken word poem about the way that the MPDG trope dehumanizes and relegates women to side roles

The Wave - a classroom experiment that illustrates how individual freedoms can be abandoned and repressed for conformity

PAPER TOWNS RESOURCES

In Defense of Symbolism: Where did the Strings Metaphor in Paper Towns Come From?

Nerdfighter Wiki - includes transcription of all Vlogbrothers-related videos, including CrashCourse, SciShow, and How to Adult

To access other Harry Potter Alliance Chapters resources, including tools for fundraising and event planning and the Fandom Forward Marvel Cinematic Universe toolkit, visit the HPA Chapters Resources Index.
**UNEXPLORED THEMES**

While this toolkit has explored three major themes of *Paper Towns*, there are many other social issues that are either directly represented in the book or explored through parallels. This list represents a handful of those issues and their connection to *Paper Towns*. Some of them also include preliminary brainstorming ideas for how to take action to address these issues in your community and in the world. It’s important to note that these themes are no less important or relevant to *Paper Towns* or our world.

<table>
<thead>
<tr>
<th>ISSUE</th>
<th>CONNECTION TO PAPER TOWNS</th>
<th>PRELIMINARY PROJECT IDEAS</th>
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<tbody>
<tr>
<td>Bullying</td>
<td>Radar, Ben, Q, and freshmen on campus are bullied by popular upperclassmen</td>
<td>The Be One Project and other organizations have extensive programs that address the issue of bullying; create an on-campus program at your school or at a local grade school or middle school to speak about bullying or create posters or media that focuses on the issue</td>
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<td>Access to Information</td>
<td>Radar’s constant editing and updating of the site Omnictionary; the way that Q and his friends use Margo’s edits to the Agloe Omnictionary article to eventually find her</td>
<td>Create or share 'racebent' or 'genderbent' fan art, discuss stories where characters are assumed to be white despite their race not being stated, discuss the fan movement for viewing Hermione and Harry Potter as people of color, discuss the race arguments in re: The Hunger Games casting, explore the issue of whitewashing in media</td>
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<td>Racism</td>
<td>The assumption that white is the norm in the context of Black Santas, color symbolism and the connotations of various elements in the book (Black Santas, Great White wall of Cow), the way that characters of color are represented throughout the story, the limited number of characters of color</td>
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<tr>
<td>Body Image</td>
<td>Actress Cara Delevigne, who plays Margo, is also a model; the female students in <em>Paper Towns</em> are constantly forced to live up to standards of what women are supposed to look like. &quot;That's always seemed so ridiculous to me, that people want to be around someone because they're pretty. It's like picking your breakfast cereals based on color instead of taste.&quot;</td>
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<tr>
<td>Romanticizing Mental Illness</td>
<td>Q and the other people in PT romanticize Margo and her struggles to the point that they don’t realize the seriousness of what she’s dealing with</td>
<td>Hold discussions in your Chapter or group regarding the importance of open discussion of mental illness</td>
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<td><strong>Suicide</strong></td>
<td>The book opens with Margo and Q discovering the body of a man who committed suicide; Q fears that Margo has committed suicide; the idea that &quot;maybe all the strings inside him broke&quot;. &quot;I'm not saying that everything is survivable. Just that everything except the last thing is.&quot;</td>
<td>Continue with the metaphor of string by completing projects that involve literal string in order to draw attention and awareness to issues of mental illness and suicide prevention; sell string friendship bracelets to benefit suicide prevention agencies; hold discussions in your Chapter or group regarding the importance of open discussion of mental illness; create an 'alternate universe' story in which you explore the idea of how <em>Paper Towns</em> might have gone if Margo had attempted or committed suicide</td>
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<tr>
<td><strong>Blackmail</strong></td>
<td>Margo and Q blackmail Margo's ex-boyfriend by taking photos of him naked</td>
<td>Address the invasive nature of taking and sharing personal photos of (ex-)partners; explore recent examples of this in popular culture</td>
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<tr>
<td><strong>SeaWorld</strong></td>
<td>Margo and Q break into SeaWorld during their night of revenge</td>
<td>Many critique SeaWorld for its treatment of animals and its role in depleting the oceans of endangered or at-risk creatures. Research these accusations and the movements against it.</td>
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<tr>
<td><strong>Media and Poetry Analysis</strong></td>
<td>Q reads Whitman's 'Song of Myself' in order to try to learn more about Margo and where she has gone based on the passages she has highlighted</td>
<td>Use popular stories like <em>Paper Towns</em> and other young adult literature to encourage critical and thoughtful analysis of media; hold a reading of Leaves of Grass and discuss the poetry volume in the context of <em>Paper Towns</em>; create a reading list or curriculum that connects poetry or stories that seem unapproachable (like Leaves of Grass) with literature that seems easier to access, like <em>Paper Towns</em></td>
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<tr>
<td><strong>Literary and Poetic Symbolism</strong></td>
<td>Q reads Whitman's 'Song of Myself' in order to try to learn more about Margo and where she has gone based on the passages she has highlighted; many of the elements of the story are clear metaphors for the experiences and perspectives of the characters including the three sections of the book (The Strings, The Grass, The Vessel) and paper towns</td>
<td>Use popular stories like <em>Paper Towns</em> and other young adult literature to encourage critical and thoughtful analysis of media; hold a reading of Leaves of Grass and discuss the poetry volume in the context of <em>Paper Towns</em>; create a reading list or curriculum that connects poetry or stories that seem unapproachable (like Leaves of Grass) with literature that seems easier to access, like <em>Paper Towns</em>; analyse</td>
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<tr>
<td>Urban Sprawl</td>
<td>Q and his friends visit a number of abandoned subdivision projects around Orlando that represent a huge amount of waste and environmental destruction</td>
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<tr>
<td>Urban Waste</td>
<td>Q and his friends visit a number of abandoned subdivision projects around Orlando that represent a huge amount of waste and environmental destruction</td>
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<tr>
<td>Substance Abuse</td>
<td>Ben, Q, and Radar make choices they would not normally make during prom weekend due to drinking too much alcohol</td>
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<td>Striving for Conformity</td>
<td>Ben wants very badly to fit into the high school environment he finds himself in; Margo criticizes Orlando and the people around her for being fake</td>
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<tr>
<td>Copyright Law</td>
<td>&quot;Agloe began as a paper town created to protect against copyright infringement&quot;</td>
<td>Participate in Fan Works Are Fair Use.</td>
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<tr>
<td>Book Banning</td>
<td><em>Paper Towns</em> was removed from the summer reading list of Long Middle School after a parent complained to a board member about the sexual content in the novel; this removal was protested by the National Coalition Against Censorship</td>
<td>Research the reading lists of local schools and find out which, if any, books have been banned from curriculums or summer reading lists; create small libraries of frequently banned books in order to encourage interest in reading in schools and to increase accessibility of these books; volunteer as a Chapter or group at your local library to help keep books accessible even outside of the classroom; hold a reading of selections from banned books as a Chapter or group</td>
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We’re sure there are even more – don’t be afraid to think about how any issue you care about connects to the fandoms you love.
THANKS

Fandom Forward Paper Towns Team

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JOIN A CHAPTER

Want to do more of this stuff? With friends? You can join a Harry Potter Alliance Chapter now - find a chapter near you or submit an interest form.

Do you have fandom expertise to share? Want to help us make toolkits like this one? You could be our next Fandom Consultant- just email fandomforward@thehpalliance.org to ask about upcoming projects.