



School of Library & Information Studies

CIS 621: Intercultural Perspectives in Youth Literature
Spring 2020 – Weekends Online

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I. Descriptive Information of Course:

- A. Course Number and Title: CIS 621: Intercultural Perspectives in Youth Literature
- B. Course Description: Addresses cultural stereotypes and issues surrounding cultural authenticity and diversity in children's and YA literature, and suggests how librarians/educators can help children use literature to make intercultural connections with other children/young adults from diverse cultural backgrounds. Provides opportunities to explore diverse perspectives and theories related to selecting, analyzing, and interpreting global and multicultural literature for youth.
- C. Course Importance/Rationale: Children and young adults live in a culturally pluralistic society where they interact daily with individuals from various cultural backgrounds. For a child to be successful in the world, they must learn how to make connections with others in society who may differ in ethnicity, nationality, religious preference, immigration status, ability, gender identity, social class, sexual orientation, native tongue, education level, etc. Sometimes children and young adults are limited in their exposure to other cultures due to a variety of factors including proximity, mobility, community composition, etc. Books provide an immediate opportunity for children and young adults to meet persons beyond their local culture, providing windows into the world. Quality books allow children to develop positive, intercultural connections with those from various cultural backgrounds. At the same time, poor quality books can reinforce cultural stereotypes and perpetuate hatred of the "other" in society. It is crucial that librarians and other educators know how to select high-quality books representing diverse cultures and understand how to help children/young adults use these books to make lasting, cultural connections.
- D. Course Credit: 3 credit hours
- E. Prerequisites: None

II. Overview of Course Goals: Children's and young adult books are transformative by nature and design. They challenge and alter children's and teens' understanding in both positive and negative ways. Books representing an "other" different than the reader can cement stereotypes and power structures or promote cultural understanding and intercultural connections. One goal of this course is to demonstrate how to understand and analyze children's and young adult literature from a critical, cultural perspective in order to identify elements that reinforce stereotypes or promote cultural awareness. Another major goal of this class is to challenge students' perceptions of other cultures and provide opportunities for them to make intercultural connections with each other and young library patrons from other cultures.

III. Overview of Course Objectives:

Students will be involved in activities and projects throughout the course that allow them to:

- ❖ Examine the specific issues influencing the representation of specific cultures in literature and materials for children and young adults;
- ❖ Exemplify a critical understanding of the ways in which ideology is imbued in children's and young adult literature, especially representations of gender, race, and social class;
- ❖ Explore the overarching historical trends in multicultural youth publishing (small and large press) in the United States;
- ❖ Explore the current trends in social and online media related to diversity in youth publishing around the world;
- ❖ Examine the theoretical foundations involved in the production, selection, and utilization of children's and young adult materials depicting a wide variety of underrepresented voices;
- ❖ Critically analyze and evaluate literature (historical and recent) representing diverse cultural perspectives;
- ❖ Identify key figures and revolutionaries in the field of culturally diverse literature for children and young adults in the United States;
- ❖ Examine the works of notable illustrators and authors of multicultural and international literature for youth, discussing issues of cultural authenticity;
- ❖ Identify and examine their cultural bias and perceptions when reading and responding to literature about cultures outside their own;
- ❖ Explore the social, political, cultural, and literary issues raised by many contemporary works of youth literature published outside the United States;
- ❖ Identify universal themes and motifs that affirm the similarity of human experience across cultures;
- ❖ Debate the "political correctness" and insider/outsider issues, especially as they influence matters of intellectual freedom, and develop their personal perspective in the conflict;
- ❖ Identify and utilize professional publications and review media (journals, books, blogs, databases, digital collections, etc.) to guide in the selection and use of children's and young adult materials representing diverse cultures;

- ❖ Use high-quality, culturally relevant literature to assist children and young adults from different cultural backgrounds in developing the intercultural connections necessary to navigate our culturally pluralistic society.

IV. Student Outcomes:

During the course, students will have an opportunity to:

1. Read and explore a variety of children's and young adult books as well as other required professional readings and participate in large and small class discussions regarding sociocultural issues, ideological constructions, cultural authenticity, developmental appropriateness, relevancy, etc.
2. Critically evaluate and analyze the cultural authenticity and accuracy of a variety of materials produced for children and young adults based on specified guidelines.
3. Engage in informed debate and develop their own personal philosophy regarding the political correctness and insider/outsider debates in multicultural and global literature for children and young adults.
4. Participate in class activities, sharing techniques for using diverse books with youth through the use of read alouds, booktalks, and formal book discussions.
5. Conduct a full literature review of the professional literature related to the authenticity, accuracy, and evaluation criteria as applied to a body of children's and YA books representing a specific diverse culture.
6. Research, prepare, and share a class lecture on the representations of specific diverse cultures in children's literature including examples of both high- and poor- quality literature.
7. Apply critical cultural analysis techniques to a select body of literature in order to develop an understanding of how a particular culture's folklore, heritage, social issues, etc. is represented, and present a research poster sharing your findings.
8. Engage in informed discussion with experts in the field of multicultural, international, global, multiethnic, and intercultural literature for children and young adults.
9. Explore digital collections of international/global children's literature from around the world and evaluate the literature for cultural authenticity, relevance, and accuracy.
10. Develop practices and techniques which will encourage youth to develop intercultural connections with their classmates and others in the world via facilitated dialog and high-quality literature representing diverse cultures.

V. Readings and Discussion Books

Required Technology Equipment & Online Classroom:

- ☞ Students must have access to a webcam and computer microphone.
- ☞ Access to the online classroom is available via Zoom. Please use the following link to access our live classroom:
<https://uasystem.zoom.us/j/159235137>

☞ Access to online readings, the discussion boards, and assignments is available via Blackboard. You'll submit all your assignments there.

Required Texts:

- ❖ Fox, Dana and Kathy Short (Eds). (2003). *Stories Matter: The Complexity of Cultural Authenticity in Children's Literature*. Urbana, IL: National Council of Teachers of English. **Available full text:** <http://eric.ed.gov/?id=ED480339>
- ❖ Naidoo, Jamie Campbell and Sarah Park Dahlen. (Eds). (2012). *Diversity in Youth Literature: Opening Doors through Reading*. Chicago: ALA Editions.
- ❖ Various Required Readings available on Blackboard or Online.

Books to Obtain for Book Discussions (You don't have to purchase these. Rather, borrow them from a public or school library.):

- ❖ Agosín, Marjorie. (2014). *I Lived on Butterfly Hill*. Atheneum books for Young Readers
- ❖ Applegate, Katherine. (2007). *Home of the Brave*. Feiwel & Friends.
- ❖ Athaide, Tina. (2019). *Orange for the Sunsets*. HarperCollins.
- ❖ Behar, Ruth. (2017). *Lucky Broken Girl*. Nancy Paulsen Books.
- ❖ Benwell, Sarah. (2015). *The Last Leaves Falling*. Simon & Schuster
- ❖ Charleyboy, Lisa, & Mary Leatherdale. (ed.) (2016). *Dreaming in Indian: Contemporary Native American Voices*. Annick Press.
- ❖ Dimaline, Cherie. (2017). *The Marrow Thieves*. DCB.
- ❖ Ellis, Deborah. (2006). *I Am a Taxi*. Groundwood.
- ❖ Farizan, Sara. (2013). *If You Could Be Mine*. Algonquin Young Readers
- ❖ Gharib, Malaka. (2019). *I Was Their American Dream*. Potter
- ❖ Gratz, Alan. (2017). *Refugee*. Scholastic
- ❖ Lai, Thanhha. (2011). *Inside Out & Back Again*. HarperCollins.
- ❖ Ogle, Rex. (2019). *Free Lunch*. Norton
- ❖ Oshiro, Mark. (2018). *Anger is a Gift*. Tor Teen.
- ❖ Satrapi, Marjane. (2003). *Persepolis: The Story of a Childhood*. Pantheon
- ❖ Shraya, Vivek. (2010). *God Loves Hair*. Self-Published in Canada.
- ❖ Tan, Shaun. (2006). *The Arrival*. Scholastic.
- ❖ Venkatraman, Padma. (2019). *The Bridge Home*. Nancy Paulsen Books.

Blogs, Websites, News Stories, and Webstreams to Explore:

- ❖ Reading While White: <http://readingwhilewhite.blogspot.com>
- ❖ We Need Diverse Books: <http://weneeddiversebooks.org/>
- ❖ Danger of a Single Story: http://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story.html
- ❖ Lee & Low's Open Book: <http://blog.leeandlow.com>
- ❖ De Colores: <http://decoloresreviews.blogspot.com>
- ❖ White Ravens: A Selection of International Children's Literature: <https://www.ijb.de/en/reference-library/white-ravens-online.html>
- ❖ American Indians in Children's Literature: <http://americanindiansinchildrensliterature.blogspot.com>
- ❖ Rich in Color: <http://richincolor.com>
- ❖ Disability in Kidlit: <http://disabilityinkidlit.com>
- ❖ IBBY Collection of Books for Young People with Disabilities: <http://www.ibby.org/awards-activities/activities/ibby-collection-of-books-for-young-people-with-disabilities/>

- ❖ Latinx in Kidlit: <http://latinosinkidlit.com>
- ❖ Gay YA: <http://www.gayya.org/>
- ❖ Teaching Tolerance: <http://perspectives.tolerance.org>
- ❖ Where Are the People of Color in Children's Books: http://www.nytimes.com/2014/03/16/opinion/sunday/where-are-the-people-of-color-in-childrens-books.html?_r=1b
- ❖ CBC Diversity: <http://www.cbcdiversity.com>
- ❖ CCBC Diversity Statistics: <https://ccbc.education.wisc.edu/books/pcstats.asp>
- ❖ Perceptions of Diversity in Book Reviews: <https://www.malindalo.com/blog/2015/02/perceptions-of-diversity-in-book-reviews>
- ❖ Importance of Diversity in Library Programs and Material Collections for Children: http://www.ala.org/alsc/sites/ala.org.alsc/files/content/ALSCwhitepaper_importance%20of%20diversity_with%20graphics_FINAL.pdf
- ❖ *Interracial Books for Children Bulletin* digital archive: <http://digicoll.library.wisc.edu/cgi-bin/Literature/Literature-idx?type=browse&scope=Literature.CIBCBulletin>
- ❖ *Interracial Books for Children Bulletin* Online Index and Finding Aid by Dr. Nicole Cooke: <https://www.ibcbulletin.info/>
- ❖ Research on Diversity in Youth Literature: <https://sophia.stkate.edu/rdyl/>
- ❖ Bookbird: A Journal of International Children's Literature: <https://muse.jhu.edu/journal/409> and <http://www.ibby.org/bookbird/>

VI. Administrative Details:

Americans with Disabilities Act - Student Assistance

If you are registered with the Office of Disability Services, please make an appointment with me as soon as possible to discuss necessary course accommodations. If you have a disability, but have not contacted the Office of Disability Services, please call (205) 348-4285, visit 1000 Houser Hall to register for services, or visit their website <http://ods.ua.edu/>.

Academic Responsibility

You agreed by enrollment in UA to strictly All students in attendance at the University of Alabama are expected to be honorable and to observe standards of conduct appropriate to a community of scholars. All acts of dishonesty in any academic work constitute academic misconduct. This includes, but is not limited to, the following: cheating, plagiarism, fabrication, and misrepresentation. The Academic Misconduct Disciplinary Policy will be followed in the event that academic misconduct occurs. You agreed by enrollment in UA to strictly adhere to the academic responsibility code of the University



"As a member of The University of Alabama community, I will pursue knowledge, act with fairness, integrity and respect; promote equity and inclusion; foster individual and civic responsibility; and strive for excellence in all I do."

as described by the Capstone Creed (<https://sa.ua.edu/about/the-capstone-creed/>), and the Academic Misconduct Disciplinary Policy (<https://provost.ua.edu/academic-misconduct-disciplinary-policy/>).

Statement of Equality/Diversity Statement

The instructor and students in this course will act with integrity and strive to engage in equitable verbal and non-verbal behavior with respect to differences arising from age, gender identity, sexual orientation, race, ethnicity, physical ability, religious preferences, and individual perspectives and points of view. Our goal is to create a supportive and inclusive class environment conducive to open discussion, learning, and achievement.

UA ACT Ethical Community Statement

The University of Alabama is committed to an ethical, inclusive community defined by respect and civility. The UA website provides a list of reporting channels that can be used to report incidences of illegal discrimination, harassment, sexual assault, sexual violence, retaliation, threat assessment or fraud. For more information, refer to <https://www.ua.edu/campuslife/uact/>

Syllabus Contract & Changes Statement

This syllabus is a contract between the students and instructor. In the event of extenuating circumstances or necessary modifications to create the best learning experience for the students, this syllabus and schedule are subject to change. Changes in due dates or assignments will not be made if they put students at a disadvantage. Any changes or modifications will be communicated to students in class and via the “announcements” section of Blackboard.

Attendance Policy

Classrooms are houses of collaborative and cooperative learning. This course is constructed around interactions requiring students' regular class attendance. You are expected to be on time and prepared for each class. You are also expected to actively participate by taking part in class discussions, promptly completing readings **before** class, and submitting assignments on Blackboard by the due date listed on the class schedule. Class participation points are determined by your attendance and involvement in all activities.

Considering the nature of this advanced level, online weekend course, students missing more than one class period for any reason should make an appointment with the instructor to make up work. No student missing more than two classes or one weekend will receive a passing grade for the course except in extremely unusual circumstances.

VII. Academic Course Requirements and Assignments:

During this course, student progress and understanding will be assessed using the assignments listed below. Each bullet represents an assignment for which student performance will be assessed.

- ❖ Active Class Participation: Because this course centers on active engagement between members of the class, students will receive points for class participation. To receive all the points, a student must complete course readings (articles and book chapters) prior to class; actively participate in discussions and large and small group dialogues; and be attentive/responsive to any guest speakers. **Class participation is worth 25 points.**

- ❖ Cultural Representation Class Lectures: Part of learning about children's and YA literature from diverse cultures involves research, close examination, and analysis of a particular culture and the various picturebooks and novels by and about it. For this assignment, students will (1) select a particular culture (from a list below); (2) research the professional literature related to the representations, stereotypes, ideologies, social constructions, etc. of that culture in children's and YA literature; (3) collect a wide variety of novels and picturebooks representing that culture (including recommended, award-winning, and to-be-avoided-at-all-costs books); (4) read and analyze these books; (5) describe how to use the literature with youth (children and teens) in classroom and/or library settings, and (6) prepare an approximately 35-45 minute, engaging class lecture which includes the following (a) review of the professional literature with a handout of the resources you accessed, (b) a list of recommended books (at least 10 picturebooks and 10 novels), (d) links to suggested programming ideas or curricular connections, and (c) examples of both quality and stereotyped books. You should create a visual presentation to go along with your presentation. This presentation should include book jackets of various books. You may also want to include activities that show your classmates how to make intercultural connections to the culture you have chosen. You will be the expert on our topic! **These presentations are due on the dates outlined in the course schedule and are worth 75 points.** Students will choose their cultural groups during the first weekend of class. These groups may include: Asian Americans, African Americans, Indigenous Cultures, Latinx Cultures, LGBTQAI+ populations, Religious Groups, and Individuals with Disabilities. Other topics may be selected after all of these groups are chosen. These additional topics can cover bicultural heritage, homelessness, a specific country, etc. *Students may choose to work in groups or by themselves.*

- ❖ Book Discussions: Book discussions are a great way for youth librarians and educators to promote reading and quality literature about diverse cultures. For this assignment, you will read the assigned discussion books and participate in the class discussions **outlined in the course schedule.** We will be comparing, contrasting the books and responding to the books from intercultural or insider perspectives **Book discussions are worth 35 points. Discussion questions will be provided prior to class.**

- ❖ Critical Cultural Research Poster: A very useful way to present research is via a research poster. For this assignment students will create a research poster based upon critical cultural research of youth literature and present their findings via a virtual poster session. Students

will choose a topic related to diversity in youth literature (using one of the suggestions listed below), conduct a study on their chosen topic, and present the research poster in class on December 1st. **This assignment is worth 65 points and posters should be submitted on Blackboard by midnight on April 11th in addition to being presented in class.**

<p><u>Cultural Authenticity Poster:</u></p> <ul style="list-style-type: none"> ❖ Locate and read professional literature related to cultural authenticity as it pertains to children's or young adult literature with characters/themes from a particular culture ❖ Prepare a review of the professional literature covering this issue (you must have a minimum of 10 sources of professional literature: book chapters, articles, etc.). ❖ Select and critically analyze a body of children's and/or YA books (about your chosen culture) that are written by both cultural insiders and cultural outsiders. You will find the critical cultural analysis techniques useful that are discussed in the Botelho and Rudman Black Board readings. ❖ From the books that you critically analyze, you will suggest a minimum of 6 books that you would recommend to librarians or teachers wanting books about your chosen culture. ❖ Students will create a visually engaging, research poster (<u>along with a handout</u>). The poster should include references to the insider/outsider debate and answer the question: "Do authors who are cultural insiders create more authentic representations of a specific culture than authors who are cultural outsiders?" You will need to support your conclusion in your poster. In addition, the poster should highlight the books you have chosen to recommend, along with your rationale for inclusion. 	<p><u>International & Domestic Youth Literature Comparison Poster:</u></p> <ul style="list-style-type: none"> ❖ Select a specific cultural group ❖ Locate a selection of at least 5 U.S. and 5 non-U.S. books that depict your chosen cultural group. ❖ Read these books. ❖ Apply critical cultural analysis techniques, discussed in the Botelho and Rudman Black Board readings to discern how these cultures are represented. Identify any similarities and differences in terms of how particular countries depict a cultural group. Which titles do the best job in depicting your cultural group? Is there content in the international titles that might be problematic for a U.S. audience? ❖ Create a visually engaging, research poster (<u>along with a handout</u>). The poster and/or handout should showcase your critical analysis of your chosen books and clearly indicate which books you would recommend using with youth.
<p><u>Critical Cultural Analysis of Cultural Group Representation Poster:</u></p> <ul style="list-style-type: none"> ❖ Select a specific cultural group ❖ Locate a selection of at least 10 picturebooks/informational books <u>or</u> at least 5 picture books/informational books and 4 novels representing your chosen cultural group. 	<p><u>Critical Cultural Analysis of Cultural Folklore Poster:</u></p> <ul style="list-style-type: none"> ❖ Select a specific folktale or folk character from a particular culture (i.e. Juan Bobo, Cucarachita/Martina the Cockroach, La llorona/The Weeping Woman, and el cucuy are all folk characters from Latino culture);

<ul style="list-style-type: none"> ❖ Read these books. ❖ Apply critical cultural analysis techniques, discussed in the Botelho and Rudman Black Board readings to discern how these cultures are represented and the social messages these books send to readers. ❖ Create a visually engaging, research poster (<u>along with a handout</u>). The poster and/or handout should showcase your critical analysis of your chosen books and clearly indicate which books you would recommend using with youth. 	<ul style="list-style-type: none"> ❖ Locate as many different versions of the tale as possible, keeping in mind that you may find versions of the tale in a collection of stories. ❖ Read all the versions that you can find (between 6-10) ❖ Using critical cultural analysis techniques, examine the versions in a similar fashion as Ch 9 of the Botelho and Rudman Black Board reading under "Supplemental Readings." ❖ Create a visually engaging, research poster (<u>along with a handout</u>). The poster and/or handout should showcase your critical analysis of your chosen books and clearly indicate which books you would recommend using with youth.
<p><u>Choose Your Own Topic for the Poster:</u></p> <ul style="list-style-type: none"> ❖ Select a topic and suggest a study that can be presented in the poster format and employs the critical cultural analysis techniques, discussed in the Botelho and Rudman Black Board readings. You will also <u>produce a handout</u> for this option. <ul style="list-style-type: none"> ❖ Present your suggestion to the professor via email (jcnaidoo@slis.ua.edu). 	

VIII.Evaluation and Grading:

Performance assessment will be based on both written and oral contributions. Students are expected to demonstrate knowledge of course content and to practice effective communication skills. In addition, students will participate in many class activities and discussions, some planned, some spontaneous.

Grades will be determined by using the activities and points listed above in the "Academic Course Requirements and Assignments" section. Assignments not given a points value are considered evidences of class participation. Failure to participate in or to complete any of the course activities and assignments will result in an "F" for the assignment and an overall final course grade reduction by one letter. Consistent attendance and class participation will significantly influence the determination of final grades.

Student projects and assignments will be evaluated as follows:

- ❖ Class Participation (25 points) – Ongoing.
- ❖ Book Discussions (35 points) – Due on the dates outlined in the course schedule.
- ❖ Cultural Representation Class Lectures (75 points) – Due on the dates outlined in the course schedule.
- ❖ Critical Cultural Research Poster (65 points) – Due April 11th

Total 200 possible points

**All assignments will be reviewed for content, organization, and mechanics. Assignments should be typed (double-spaced, 12 pt font) and exemplify correct grammar. Points will be deducted from assignments that do not meet these

minimum criteria. You are working towards a higher degree; please write accordingly.

Make-up Policy/Due Dates

Assignments are due on the date listed in the class schedule. Students may elect to turn in late work for evaluation, but 3 points will be deducted from that assignment grade for each calendar day (not each class meeting) beyond the due date that the assignment is late. Unless the student has received an extension, no assignment which is more than one week late will be accepted for grading and a zero will be recorded for that assignment.

Grades for assignments will be posted on Blackboard. Final grades will be assigned according to the University Grading Scale (shown below in total points value out of 200):

- A (180-200)
- B (160-179)
- C (140-159)
- D (120 -139)
- F (0 -119)

Incomplete Grades

Incomplete grades will not be given for this course unless there are critical circumstances affecting a student's ability to meet course requirements. Students, who believe they need an incomplete, should notify the instructor as early in the term as possible. The instructor may ask for documentation regarding the critical situation that led the student to request an incomplete grade for the course. In cases where an incomplete grade is assigned, it is the student's responsibility to complete all course requirements within the timeframe established by the instructor.

Contacting the professor

I encourage you to take advantage of the many ways to contact me in order to receive constructive feedback on your works in progress. I am very happy to discuss the work for our class at any point in the semester. The quickest way to reach me is via email (jcnaidoo@slis.ua.edu). I generally check email several times a day unless I'm traveling. If you send me an email, PLEASE ensure that you include **CIS 621** in your subject heading. I receive hundreds of emails per day and if your email is not labeled, I may miss your important message or question.

Assignment Due Date Overview

Assignment	Points Value	Due Date
1. Cultural Representation Class Lectures	75 points	Due on Dates Outlined in Course Schedule [Depending on chosen topic]
2. Critical Cultural Research Poster	65 points	April 11 th
3. <u>Book Discussions:</u> Various Youth Books	35 points	Due on Dates Outlined in Course Schedule
9. <u>Class Participation:</u> Class Discussions & Article/Chapter Readings	25 points	Due on Dates Outlined in Course Schedule



CIS 621: Intercultural Perspectives in Youth Literature

IX. Tentative Class Schedule:

CIS 621: Intercultural Perspectives in Children's & Young Adult Literature Spring 2020 - Weekend Format - Online

All course readings (discussion books, textbook readings, and assigned articles) are due prior to the discussion date listed in the course schedule. Assignments are due on the dates listed in the course syllabus. Classes will be live online using Zoom.

Weekend 1: January 17th -18th

Read for Saturday:

- * Botelho & Rudman Black Board Reading: Chapter 4
- * Naidoo & Dahlen: Chapters 1 & 2
- * Larrick Blackboard article "All White World of Children's Books"
- * Blackboard article "The We Need Diverse Books Campaign and Critical Race Theory: Charlemae Rollins and the Call for Diverse Children's Books"
- * Blackboard article "Cultural Correctness and the Evaluation of Multicultural Literature"
- * Blackboard article "Drawing Diversity: Representations of Race in Graphic Novels for Young Adults"
- * "Rethinking Tikki Tikki Tembo" available:
<http://www.gracelinblog.com/2012/04/rethinking-tikki-tikki-tembo.html>;

Do for Friday:

- * Bring a multicultural book (children's or YA) to class that you think is an example of a great book to promote cross-cultural (intercultural) understanding.
- * Be ready to explain why this is a great example in class.

Friday Night Topics:

- * Course Overview
- * Student and Professor Introductions
- * Conceptualization of Multicultural and Intercultural
- * Remembering Culture from Our Childhood Texts
- * Student Sharing of Exemplar Multicultural Book

Saturday:

- * Discussion of Readings: Ideologies, Social Constructs, and Race/Cultural Theories applied to Children's and YA Literature
- * Historical Overview of Representation of Diverse Populations in U.S. Children's and YA Books
- * Evaluating and Critically Analyzing literature representing diverse cultures
- * Choose "Cultural Experts"
- * Describe final project (critical cultural research poster) in detail

Weekend 2: February 14th -15th

Read for This Weekend:

- * Discussion Books: *The Arrival* by Tan, *Home of the Brave* by Applegate, *Inside Out and Back Again* by Lai, *Lucky Broken Girl* by Behar, and *I Was Their American Dream* by Gharib
- * Pinkney Blackboard Article: "Awards that Stand on Solid Ground"
- * Aronson Blackboard Article: "Slippery Slopes and Proliferating Prizes"
- * Blackboard Article: "Conveying a Stance of Religious Pluralism in Children's Literature"
- * Blackboard Article: "Publishing Perspective on Diversity"
- * Botelho & Rudman Black Board Readings: Chapters 1 & 2
- * Fox & Short: Chapter 13
- * Naidoo & Dahlen: Chapters 4, Sliding Door 2, 7, 9.
- * Lee and Low Blog "The Open Book: The Diversity Gap section," available: <http://blog.leeandlow.com/category/the-diversity-gap/>
- * Hornbook Editorial (and responses) "We're Not Rainbow Sprinkles," available: <http://www.hbook.com/2015/10/opinion/editorials/editorial-were-not-rainbow-sprinkles/#>
- * "Perceptions of Diversity in Book Reviews" available: <https://www.malindalo.com/blog/2015/02/perceptions-of-diversity-in-book-reviews>
- * "What the Laura Ingalls Wilder Award Name Change Means – And What it Doesn't" available: <https://bookriot.com/2018/07/05/laura-ingalls-wilder-award-name-change/>
- * "Laura Ingalls Wilder's name stripped from children's book award over 'Little House' depictions of Native Americans" available [please be sure to watch brief clip on racism in children's lit too]: https://www.washingtonpost.com/news/morning-mix/wp/2018/06/25/laura-ingalls-wilders-name-stripped-from-childrens-book-award-over-little-house-depictions-of-native-americans/?utm_term=.dee9004aff59

Friday Night:

- * Discussion of Readings
- * Diversity Publishing & Book Reviewing
- * **In Class Activity:** Exploring Print & Online Journals Focused on Diversity in Youth Literature: *Interracial Books for Children Bulletin*, *Bookbird*, and *Research on Diversity in Youth Literature*.
- * Diversity Topics in Social Media and Across the Web
- * Cross Cultural & Immigrant experiences in children's and young adult books
- * Bicultural Heritage
- * **Book discussions** of *The Arrival* by Tan, *Home of the Brave* by Applegate, and *Inside Out and Back Again* by Lai

Saturday:

- * Religious Pluralism in Youth Literature
- * Cross Cultural & Immigrant experiences in children's and young adult books (cont.)

- * **Book discussions** of *Lucky Broken Girl* by Behar and *I Was Their American Dream* by Gharib.
- * Ethnic Children's Awards: Do They Work? and Laura Ingalls Wilder: A Sign of the Times?
- * **Representation of Latinx Cultures in Children's and YA Literature**
- * **Representations of Religious Pluralism in Children's and YA Literature**

Weekend 3: March 6th – 7th

Read for This Weekend:

- * Fox & Short: Chapters 1, 11 & any two of the following chapters 3, 5, 6, 7, 8, 10
- * Blackboard Articles: "Straight Talk on Race" and "The Representation of Latinos and the Use of Spanish: A Critical Content Analysis of Skippyjon Jones."
- * Blackboard article "Picture Book Characters with Disabilities: Patterns and Trends in a Context of Radical Change"
- * Naidoo & Dahlen: Chapters 10, 5, 11, Sliding Door 3, 12, 13
- * Atlantic Article "How Schools Can Navigate Racism in Children's Books" available:
<https://www.theatlantic.com/education/archive/2017/08/reading-racism-in-dr-seuss/536625/>
- * Discussion Books: *God Loves Hair* by Shraya, *If You Could Be Mine* by Farizan, *Anger is a Gift* by Oshiro, *The Last Leaves Falling* by Benwell, *I am a Taxi* by Ellis, *Free Lunch* by Ogle, and *The Bridge Home* by Venkatraman.

Friday Night:

- * Discussion of Readings: Cultural Authenticity and Political Correctness
Discussion: Insider vs. Outsider; Who has the right to write and what is YOUR stance?
- * **Representation of Abilities/Disabilities in children's and young adult literature**
- * **Book discussions** of *Anger is a Gift* and *The Last Leaves Falling*
- * **Representation of Asian Americans in Children's and YA Literature**

Saturday:

- * **Book discussions** of *God Loves Hair* by Shraya and *If You Could Be Mine* by Farizan.
- * **Representation of LGBTQAI+ cultures in children's and young adult literature**
- * Social constructions of gender in children's and young adult literature
- * Homelessness & Poverty in children's and young adult Literature
- * **Book discussion** of *I am a Taxi* by Ellis, *Free Lunch* by Ogle, and *The Bridge Home* by Venkatraman.
- * **Representations of Z cultures in children's and young adult literature**
- * Understanding and Exploring Social Constructions of Race in Children's Literature

Weekend 4: April 10th – 11th

Read and do for this Weekend:

- * Fox & Short Chapters: 15, 22
- * Naidoo & Park: Chapters 3, 6, 8,
- * Blackboard article (one document with 32 pages) by Susan Stan– “Why Read Books from Other Countries, Children’s Book Illustration and Culture, & Reading Across Cultures.”
- * Discussion Books: *The Marrow Thieves* by Dimaline, *Dreaming in Indian* by Charleyboy and Letherdale, *Persepolis: The Story of a Childhood* by Satrapi, *Refugee* by Gratz, *I Lived on Butterfly Hill* by Agosín, and *Orange for the Sunsets* by Athaide
- * Online article “Educating for Social Justice” available:
<http://www.iajiss.org/index.php/iajiss/article/view/193/182>

Friday Night:

- * Political Unrest and war in children’s and young adult literature
- * **Book discussions** of *Persepolis: The Story of a Childhood* by Satrapi, *Orange for the Sunsets* by Athaide, *Refugee* by Gratz, and, *I Lived on Butterfly Hill* by Agosín
- * International literature for children and young adults
- * United Nations’ Convention on the Rights of the Child & Refugee Children
- * Fostering intercultural connections.
- * **Representations of Y cultures in children’s and young adult literature**

Saturday:

- * Discussion of Readings
- * **Book discussions** of *The Marrow Thieves* by Dimaline and *Dreaming in Indian* by Charleyboy and Letherdale
- * **Representations of Indigenous Cultures in children’s and young adult literature**
- * **Racial Literacy & Talking to White Children & Teens about Whiteness**
- * **Representation of African Americans in Children’s and YA Literature**
- * **Choice project due - In-Class Digital Poster Session of Research Posters**