

ELIT 290
Survey of Culturally Diverse Literature for Children
Spring 2023
3 credit hours
Section 001 T/R 9:30-10:45

Instructor Name: Suzette Youngs

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Instructor Student Drop-In Hours: T/R 10:45-12:30 W online 10:00-11:00

Course Catalog Description: Survey of culturally diverse children's literature with an emphasis on selection, enjoyment, and critical analysis of picturebooks and chapter books. Course participants will develop knowledge of genres and historical trends of social, political and economic issues pertaining to culturally diverse literature. Various reading strategies necessary for reading texts critically and effectively that nurture examinations of power and privilege will be addressed. LAA2, LAMS

LAC. Credits 3 hours Prerequisites: None UNC Catalog: <http://unco.smartcatalogiq.com/>

Important Dates: Please see Canvas and the Assignment Calendar for all important dates and due dates.

Liberal Arts Curriculum & GT Pathways

This course is a part of the Liberal Arts Curriculum at UNC and fulfills [3] credit hours of the Arts & Humanities: Literature & Humanities category. The Colorado Commission on Higher Education has approved [ELIT 290] for inclusion in the Guaranteed Transfer (GT) Pathways program in the GT-AH2 category. For transferring students, successful completion with a minimum C- grade guarantees transfer and application of credit in this GT Pathways category. For more information on the GT Pathways program, go to

<http://higher.ed.colorado.gov/academics/transfers/gtpathways/curriculum.html>

UNC's LAC outcomes in Arts & Humanities: Literature & Humanities are aligned with the State of Colorado's GT Pathways student learning outcomes, competencies, and content criteria for AH2. This includes CDHE competencies and student learning outcomes in Critical Thinking and Written Communication.

Course Description and Objectives:

1. Understand and identify the historical construction of children's literature and trends in children's literature publishing and book awards.
2. Develop an awareness of the issues and trends in the field of culturally diverse children's literature.
3. Demonstrate understandings of the history of multicultural literature, antibias education, and experiences and perspectives of individuals and groups across the range of perspectives represented in your children's and YA selections.
4. Identify, compare, and analyze issues of authenticity and representation of class, race, gender, religion, economic class, sexual orientation, physical ability, language, age, national identity ethnicity, sexuality, geography, and/or family structure in children's literature.
5. Discuss the diversity of experiences and perspectives of individuals and groups with a wide range of identities (including but not limited to race, gender, economic class, sexual orientation, physical ability, religion, language, age, and/or national identity) and their contributions to educational, social, legal, religious, political, and/or cultural institutions and society.
6. Recognize bias, implicit bias, cultural appropriation, equity, privilege, inclusion, intersectionality, structural inequality, institutional racism, systemic racism across publishing, display, and literature selection practices.

7. Identify, analyze, and apply strategies for disrupting and dismantling systems that perpetuate oppression, privilege, and/or marginalization in order to promote equity and increase access and opportunity for traditionally excluded communities through the analysis of publishing, selection and display practices and advocacy projects to promote diverse literature for all children.
8. Develop the ability to select, interpret and critically evaluate culturally diverse children's literature through the application of various analytical frameworks.
9. Explore attitudes, values and sociocultural perceptions of children's literature, the child reader and the role of the dual reader.
10. Recognize and articulate reading identities, preferences and bias to understand how literary experiences influence reading habits, selection and interpretation of children's literature.

Outline of Course Content

1. Historical Construction of Children's Literature
 - Eras of children's literature and issues with cultural diversity
 - Historical developments in literature for children
 - Publishing trends in culturally diverse literature
 - Marketing trends in culturally diverse literature
2. Reader Response Theories and Reader Identity
 - Sociocultural influences on reading and response
 - Personal preferences, bias, power and privilege
 - Windows and mirrors and disrupting single stories
 - Unpacking multiple perspectives
 - Understanding bias, implicit bias, cultural appropriation, equity, privilege, inclusion, intersectionality, structural inequality, institutional racism, and systemic racism as it applies to children's and YA literature.
3. Visual Literacy and the Art of the Picturebook and Graphic Novel
 - How picturebooks and graphic novels work
 - Text/image relationships and visual power structures
 - The power of gaze
 - Visual design elements and visual literacy concepts
 - Reading and interpreting visual narratives in culturally diverse picturebooks
 - Critical analysis of visual narratives
 - Selecting Quality Culturally Diverse Texts for Children
 - Multiple ways of selecting texts (e.g., social media, by genre, by author)
 - Author Studies
 - Epitextual information as analytic structure
 - Reading aloud for access and discussion of culturally diverse literature
 - Critical analysis of representations of diverse groups in children's literature
 - Challenges with children's book awards
 - Challenged books and censorship of culturally diverse literature
 - Problematizing the Caldecott and Newbery awards
4. The Intersection of Class, Gender, and Race in Children's Literature
 - Deconstructing multiculturalism in children's literature
 - Recognizing and analyzing frames and stereotypes
 - Representations of rural areas and characters and poverty in literature for children
 - Understanding and recognizing the social construction of race and gender and class
5. Exploring Genres and Themes
 - Genre as a social construct
 - Characteristics of and responses to various genres
 - Genres and representations of culturally diverse groups
 - Deconstructing historical narratives
6. Informational Texts and Secondary Sources

- Selecting and analyzing culturally diverse informational texts
- Selecting and analyzing secondary sources to disrupt single stories of marginalized groups
- Connecting historical fiction and informational text to work together to disrupt single stories
- Focus on text types, features and structures

7. Analysis Frameworks

- Disrupting single stories
- Locating windows and mirrors
- Critical Multicultural Analysis
- Recognizing power structures

Required Text/Course Materials:

Example Picturebooks:

- *Starfish*
- *Mr. Tiger Goes Wild*- Reynolds
- *Voices in the Park*- Browne
- *Carmela Full of Wishes*- de la Pena & Robinson
- *Last Stop on Market Street*- de la Pena & Robinson
- *Milo Imagines the World*- de la Pena & Robinson
- Choice books: (See booklists in Assignment Calendar and Canvas for topics and genres for required choice reading)

[Course Requirements \(assignments\)](#)

Further descriptions and resources will also be uploaded to Canvas

PROFESSIONAL READING AND LEARNING REFLECTION, KEY IDEAS AND ANNOTATIONS 30% of final grade

- **Professional Reading:** Each week you will engage with a variety of research and articles focused on the reading of diverse children’s literature. The readings are meant to provide new understandings of the historical and contemporary issues surrounding children’s literature and publishing. You will have numerous opportunities to engage and apply the concepts presented in the reading each week as well as across the semester as we revisit concepts across themes. Your engagement will be enhanced if you actively read, annotate, and ask questions about the reading.
- **Key Ideas:** After reading each week you will record 3 Key ideas from the professional readings to the top of your word document. These key ideas will act as an outline for the readings or video for you to study from for your weekly quizzes. In addition, these professional articles and videos will then be the basis of your annotations/analysis of children’s literature and your group discussion. The focus of this class is the application of ideas to develop your analytic repertoire.
- **Annotations:** The professional reading above highlights various aspects of children’s and YA literature such as the grammar of visual design, how picturebooks work, issues around diversity, etc. To apply these new ideas, you will annotate the literature highlighting your new insights from the articles. You will bring all annotations to class and then use them in your Learning Reflections. **To receive full credit for these annotations you must demonstrate how the readings/viewings influenced your understanding of the literature.**
 - i. How does the reading provide new insights into how you read your selected picturebook?
 - ii. Also, annotate places in each story you want to discuss with your group.
 - iii. **YOU CAN'T DO THIS ASSIGNMENT WITHOUT READING AND REFERRING TO THE ARTICLES.**
 - iv. See rubric in Canvas. Each week you will score your own annotations to support your progression of ideas.
- **Learning Reflections:** At the end of 3 modules, you will reflect on your learning. You will use the

professional reading key ideas, content learned in our workshop and your annotations for your literature analysis. These reflections should demonstrate proficiency with the material, and you **MUST** provide evidence of your learning through quotes or sample annotations. Examples will be provided in class.

- **Quiz:** There will be periodic quizzes on the professional readings. Success on the quiz requires that you read the professional reading and are ready for our workshop that week where we will apply the ideas and theories to the various selections of children's literature.

IN CLASS PARTICIPATION: BOOK TALKS, LITERATURE DISCUSSIONS, RESPONSE TO LITERATURE 30% of Final Grade

- **Tuesday:** Upload a photograph of you in class with the required books
- **Thursday:** Upload your annotations for the week to Canvas and your group Jamboard.

Throughout the week:

- Bring required books to class with annotations
- Engage in literature discussions with Group: Each week you will meet in class with your group to discuss professional readings and children's literature. The discussion will be guided by your annotations of children's literature – which is an application of professional readings. **To receive full credit, you must bring in all of your children's and/or YA literature for the week and participate in the discussion.**
- Engage in Book Talks: Each week you will bring in your Children's and YA literature to share with your group and class. To receive full credit you will do book talks for the new titles you have discovered.
- Participate in any in-class activity- these will vary and will enhance your understanding of course objectives and diverse children's literature

GOODREADS POSTING 10% of Final Grade

- To begin create a Goodreads account and shelves, friend the other members of your group and class and post books for different topics and genres throughout the course. This is your account- we will use it for class, but it is my hope that you use it throughout college and beyond to catalog and find great children's and YA literature.

MIDTERM, FINAL REFLECTION AND FINAL ADVOCACY PROJECT: 30% of Final Grade

Midterm Display Project:

With a partner, locate a display of children's books. It can be in a public library, college library, elementary school, classroom, office, Boy's and Girls Clubs, bookstore, stores, etc. Take photographs of the display and submit an analysis. Submit a screenshot of your Padlet to this assignment along with your reading challenge reflection. See Canvas for Padlet and instructions. This is a midterm project/reflection. Your analysis of a display and reflection on the books you have read should demonstrate all that you have learned in this class so far. It is a midterm exam/project. Use your readings and guides to help you consider the book display and your reading list. See Canvas for Padlet and instructions

Final Advocacy Project:

- For your final project, you will design an advocacy project/campaign that advocates for a reader, access to literature, and awareness of, or publication of children's or YA literature. Given the current climate in educational spaces, being an advocate for diverse literature can be challenging but something we must pursue so all children can see themselves in the pages of the books they read. Once you have identified the topic you wish to address and you have a good understanding of the topic you will then need to consider how best to advocate for the inclusion of diverse literature in public and/or private spaces.

- You or you and your partner/group will choose an advocacy project and develop a campaign to support the reading and or inclusion of diverse literature in that particular venue or learning environment. This project is wide open but could include creating social media posts to encourage accessibility of various books and to encourage reading aloud a wide variety of narratives from diverse groups. It might include creating inclusive displays for libraries, classrooms, and bookstores that show a wide variety of narratives that are sensitive and authentic and are not continuing damaging diversity tropes.
- **Reading Challenge Reflection:** Across the semester you will be challenged to read across a wide variety of literature that represents diversity of experiences and perspectives of individuals and groups with a wide range of identities including race, gender, economic class, sexual orientation, physical ability, religion, language, age, and/or national identity. You will create a reading challenge checklist to track your various groups and titles. For the midterm and final project, you will reflect on the checklist. For this assignment the focus will be on the various children's and YA literature read this semester and what you learned about yourself and the world around you. Submit a link or upload your reading challenge checklist and write a 1/2-1 page reflection on what you notice about yourself and the books you have read so far. This reflection should be on the same document as the display reflection. Examples will be provided on Canvas.

Course Grading Scale/Assignments:

ASSIGNMENT	POINT VALUE
PROFESSIONAL READING: KEY IDEAS AND ANNOTATIONS	30%
PARTICIPATION: BOOKS, WEEKLY BOOK TALKS, LITERATURE DISCUSSIONS, RESPONSE TO LITERATURE AND GROUP POSTS (ATTENDANCE)	30%
QUIZZES, MIDTERM, CHALLENGE REFLECTION & FINAL ADVOCACY PROJECT	30%
GOODREADS	10%

Grading scale

A 93-100%, A- 90-92%, B+ 87% - 89%, etc.

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LAC Literature & Humanities Learning Outcomes + GTP Competencies & SLOs	<p>Course Mapping <i>list and/or provide narrative explanation of the activities, assignments, etc. that correspond to the competencies, SLOs, and content criteria in the left column.</i></p>
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Critical Thinking:
Competency in critical thinking addresses a student's ability to analyze information and ideas from multiple perspectives and articulate an argument or an opinion or a conclusion based on their analysis.

Student Learning Outcomes (SLOs)
Students should be able to:

2. Utilize Context

- a. Evaluate the relevance of context when presenting a position.
- b. Identify assumptions.
- c. Analyze one's own and others' assumptions.

5. Understand Implications and Make Conclusions

- a. Establish a conclusion that is tied to the range of information presented.
- b. Reflect on implications and consequences of stated conclusion.

2.a, b & c

5. a & b

Key Ideas, Applications, Annotations and Discussion (Consistent Weekly assignment but the topic changes)

Students identify 3 key ideas across the articles/video that demonstrate their understandings of the history of multicultural literature, antibias education, and experiences and perspectives of individuals and groups across the range of perspectives represented in children's and YA selections.

Application to critical analysis of children's literature:

- Using the professional reading and Critical Multicultural Analysis guide, students read and analyze selections of children's literature. They then consider how the reading provides new insights as they consider diversity of experiences and perspectives of the characters.

Example Essential Questions for Discussion: Week 7 Neuro and Physical Differences:

- How are neuro and physical differences represented across your picturebooks and chapter book?
- What race/ethnicity is most often represented?
- What gender is represented most often?
- How is class represented across books?
- How do class, race, and gender affect each other?
- How is social status portrayed within the text set, if at all?
- What types of disabilities are represented more often?

5 a & b

Weekly Discussion groups.

- Each week students engage in a literature discussion of the professional readings and children's literature assignments. Discussions are guided by an essential question and students are asked to share ideas and interpretations along with evidence to support ideas/claims. For example, students will engage in a debate during a word storm where they need to defend a particular interpretation of a text.
- Students select picturebooks and chapter books around a particular topic each week and analyze as a group how various cultural groups are represented. They identify their assumptions about various groups and create a collective new understanding of the narratives presented.
- Students work together to identify and dismantle single stories in YA and children's literature and to create a diverse text set of narratives across topics and marginalized groups.
- Quizzes require students to read, synthesize and apply content from a variety of sources.
- With every discussion of children's and YA literature students are required to cut across 3 levels/questions: What do you notice? What might it mean? And What is the significance to the whole?

Reading Challenge Reflection:

- Across the semester students will be given choice in what to read. To help guide choices students will use a challenge reading checklist. The checklist will challenge students to read across various character identities, geographies, reader response, genres, book type, author/illustrator, insider outsider, and students' own mirrors and

	<p>windows and underrepresented mirrors. For this assignment students will reflect on the various children’s and YA literature read this semester and what they learned about themselves and the world around them.</p> <ul style="list-style-type: none"> ● For the midterm and final project students reflect on their selections across the semester recorded on the checklist. The list challenges students to read across various character identities, geographies, reader response, genres, book type, author/illustrator, insider outsider, and own mirrors and windows and underrepresented mirrors. ● For the reflection portion of the assignment students reflect on the various children’s and YA literature read this semester and what they learned about themselves and the world around them. <p>Final Analysis and Advocacy Project:</p> <ul style="list-style-type: none"> ● In groups students read and analyze a text set of children’s literature around a particular topic. They will analyze 3 or more texts each and create analysis criteria and a questioning framework based on the research. Students choose a topic, concept, social issue, literary element, illustrative technique, cultural group, etc. anything that interests you but is focused on the content analysis of children’s or young adult literature. ● Once students have a good understanding of their topic students will consider how to advocate for the inclusion of diverse literature in public and/or private spaces. Given the current climate in educational spaces, being an advocate for diverse literature can be challenging but something students must pursue so all children can see themselves in the pages of the books they read. Students will choose an advocacy project and develop a campaign to support the reading and or inclusion of diverse literature in any type of learning/reading environment. This project is wide open but could include creating social media posts to encourage accessibility of various books and to encourage reading aloud a wide variety of narratives from diverse groups. It might include creating inclusive displays for libraries, classrooms and bookstores that show a wide variety of narratives that are sensitive authentic and are not continuing damaging diversity tropes. ● Hashtags to Start a Movement class activity: Various course readings across the semester explore publishing trends for various diverse groups of people. Articles showcase the struggles and themes across accessibility and representation for various marginalized groups. In class we discuss and analyze through various activities (timeline, charts, hashtag projects, etc.) publishing trends, accessibility in children’s literature, and we problematize mainstream book awards. In this activity we create hashtags that we can use to target publishing companies about inclusive and diverse literature.
<p>Written Communication: Competency in written communication is a student’s ability to write and express ideas across a variety of genres and styles. Written communication abilities develop over time through layered, interactive, and</p>	<p>2.a. Students engage in a variety of writing assignments</p> <ul style="list-style-type: none"> ● Key Ideas, Connections, and/or Wonderings: After reading each week students record Key ideas from the professional readings. These key ideas act as an outline for the readings or video for students to study from for weekly quizzes. In addition, the professional articles and videos become the basis of annotations/analysis of children’s literature and group discussion. The focus of this class is the application of ideas to develop your analytic repertoire.

<p>continual processes and experiences across the curriculum.</p> <p>Student Learning Outcomes (SLOs) <i>Students should be able to:</i></p> <p>2. Develop Content</p> <p>a. Create and develop ideas within the context of the situation and the assigned task(s).</p> <p>4. Use Sources and Evidence</p> <p>a. Critically read, evaluate, apply, and synthesize evidence and/or sources in support of a claim.</p> <p>b. Follow an appropriate documentation system.</p>	<p>4.a, b. Weekly professional readings and applications of concepts to children’s literature annotations.</p> <ul style="list-style-type: none"> ● Each week students engage with a variety of research and articles focused on the reading of diverse children’s literature. The readings are meant to provide new understandings of the historical and contemporary issues surrounding children’s literature and publishing. Students have numerous opportunities to engage and apply the concepts presented in the reading each week as well as across the semester as we revisit concepts across themes. Engagement is expected students are asked to actively read, annotate, and ask questions about the reading. ● With every discussion of children’s and YA literature students are required to cut across 3 levels/questions: What do you notice? What might it mean? And What is the significance to the whole? ● Application (Annotations): The professional reading highlights various aspects of children’s and YA literature such as the grammar of visual design, how picturebooks work, issues around diversity, etc. Students then apply these new ideas as they annotate the literature highlighting new insights from the articles. Analysis is a deeper look at literature. These assignments focus on 2nd and 3rd readings of a text and move students beyond surface level ideas to analysis, interpretation, and critical reading. ● Learning Reflections: At the end of 3 modules, students reflect on their learning as they use the professional reading key ideas, content learned in our workshop and annotations to create a literature analysis. These reflections should demonstrate proficiency with the material, and provide evidence of learning through quotes and/or sample annotations. This assignment requires a synthesis of their learning across topics and themes. ● Selection, Reading and Organization of Culturally Diverse Literature: Students establish a Goodreads account and create shelves, friend the other members of the class and post text selections for different topics and genres throughout the course. ● Reading Challenge: Students document their reading across the semester and challenge themselves as readers to read a wide variety of text types, structures and varied cultural groups and identities.
<p>Content Criteria for Literature and Humanities (GT-AH2)</p>	<p>Course Mapping</p>
<p>Respond analytically and critically to literary or media works, by addressing all of the following:</p> <p>a. Specific era(s)</p> <p>b. Specific culture(s)</p> <p>c. Themes or major concepts</p> <p>d. Attitudes and values</p>	<p>a. Specific Eras: Course readings, video, analysis, class activities (timeline, and discussions related to:</p> <ul style="list-style-type: none"> ● Historical Construction of Children’s Literature ● Eras of children’s literature and issues with cultural diversity, historical developments in literature for children, publishing trends in culturally diverse literature, marketing trends in culturally diverse literature,

influence of the Civil Rights Movement on the development of Multicultural Literature

Reading Challenge Reflection:

- The reading challenge requires students to read across various character identities, geographies, reader response, genres, book type, author/illustrator, insider outsider, and students' own mirrors and windows and underrepresented mirrors. For this assignment students will reflect on the various children's and YA literature read this semester and what they learned about themselves and the world around them.
- For the midterm and final project students reflect on their sections across the semester recorded on the checklist. The list challenges students to read across various character identities, geographies, reader response, genres, book type, author/illustrator, insider outsider, and own mirrors and windows and underrepresented mirrors.
- For reflection portion of the assignment students reflect on the various children's and YA literature read this semester and what they learned about themselves and the world around them.

b. Specific Cultures: (see assignment calendar for topics focused on various cultures)

- **Key Ideas, Applications, Annotations and Discussion** (Weekly assignment but the topic changes): Students identify 3 key ideas across the articles/video that demonstrate understandings of the history of multicultural literature, antibias education, and experiences and perspectives of individuals and groups across the range of perspectives represented in your children's and YA selections.
- **Application and critical analysis of children's literature:** Using the professional reading and Critical Multicultural Analysis guides, students read and analyze selections of children's literature. They consider how the reading provides new insights for them as they consider the diversity of experiences and perspectives of the characters.
- **Multicultural Literature and Reader Identity:** Through course readings, videos, and class discussions students will demonstrate understanding sociocultural and political influences on reading and response, personal preferences, understanding and exploring one's role in systems of privilege and oppression, and power.
- Through course readings, videos, and class discussions students will examine mirrors of privilege, selecting antibias children's literature, analysis of privilege racism, marginalization and bias in accessing, selecting. reading and responding to culturally diverse children's literature.
- Through course readings, videos, and class discussions students will examine windows and mirrors and demonstrate ways of disrupting single stories and unpacking multiple perspectives across themes.
- Students will explore genre studies and the impact on culturally diverse literature through the analysis of diverse characters in fantasy, realistic fiction, historical fiction and informational text.

Midterm Display Project: see description above

Essential Questions to guide analysis of the display:

- Who is the intended audience? How do you know?

- Use the Reading Challenge Checklist to consider the identity of various readers.
- Who would this display be a mirror for?
- **Who is underrepresented? Who is misrepresented? Who is missing or invisible?**
- Which genre is represented most?
- Look at the gender of characters. Based on the cover and titles, how many males? How many females? What are they doing?
- What do you notice about race?
- What do you notice about class?

c. Specific Themes/Concepts:

- **Example discussion and class activities include:**
- Identity mapping. In this assignment students create a poster of identity markers and aspects to their identity. We then map these out onto children’s literature that act as a mirror and window. Through this assignment we begin to see themes and patterns of privilege and marginalization in various groups of people who are invisible, misrepresented, underrepresented, or overly represented.
- All course readings across the semester explore publishing trends for various diverse groups of people. Articles showcase the struggles and themes across accessibility and representation for various marginalized groups. In class we discuss and analyze through various activities (timeline, charts, hashtag projects, etc.) publishing trends, accessibility in children’s literature, and we problematize mainstream book awards. See course readings (Ex. “Why Diverse Books Matter,” “Mirrors Window and Sliding Glass Doors,” “Rooting Out Racism in Children’s Literature,” “Problematizing Mainstream Children’s Book Awards”).
- **See Final Analysis and Advocacy Project** above

d. Attitudes and Value

- See Identity mapping activity above.
- Class discussions, book talks and Goodreads Posting: Students select favorite books, mirrors, windows and single story narratives, books that correspond with each across the semester. Students keep a **reading challenge checklist** that helps them to organize all the books they have read across several identities and marginalized groups. At various points in the semester we reflect on choices, response to these choices and the accessibility of various diverse narratives.
- **Annotations:** Professional reading application to children’s literature. Students read a variety of professional reading across the semester that highlight various aspects of children’s and YA literature (grammar of visual design, how picturebooks work, issues around diversity, representation issues around various cultural groups, problematizing award winners, etc.). To apply these new ideas, students annotate literature highlighting new insights from the articles.

Reading Challenge Reflection: see description above
Midterm and final Advocacy Project

Course Policies:

Course Policies

Attendance /Participation/Professionalism

Since the majority of our learning occurs through in-class experiences (reading workshop, mini-lessons, group discussion, etc.), attendance is non-negotiable. Occasionally, absences are unavoidable, as I understand things in life happen (e.g. illness, childcare issues, family/life emergency, etc.) It is expected that you will attend each class, participate in discussion, share books with your classmates and discuss literature through literature study groups. Participation and attendance are essential. You cannot participate if you are not here. You cannot participate if you are unprepared. **In-class assignments cannot be made up. *The only time I will excuse absences is if you bring a signed, official doctor's note or jury duty summons.* 0-3 Absences no penalty. After 4 unexcused absences, I reserve the right to drop a letter grade for each additional absence.**

Tardiness is unprofessional and disruptive to the class; you miss crucial learning, interrupt instruction, and interfere with the day's work. Excessive tardiness will significantly lower your grade.

Cell Phone Policy I invite you to use your phones for classroom and learning purposes. **We will explore many ways your phone can be a resource. However,** using a cell phone or text messaging during class or when your classmates are speaking is the ultimate demonstration of disrespect for your fellow classmates and instructor. Please use them respectfully and purposefully. **(Note: If you have an unusual circumstance which requires you to be "connected" on a particular day, please let me know ahead of time and I can accommodate – (i.e. childcare issues, expecting an important call, etc.) I am reasonable about this 😊**

PROFESSIONALISM: As adult learners who have chosen to attend college, I assume you want to be here to learn. Professional behavior begins in the college classroom.

Examples of unprofessional behavior:

1. Completing work for other classes
2. Playing on computer/tablet during class
3. Sleeping in class
4. Engaging in side conversations/disrupting instruction
5. Arriving late to class
6. Not participating in class discussions/responding inappropriately to classmates/professor
7. Arriving unprepared for class (missing assignments, etc.)

Unprofessional behavior in class will result in ZERO for all participation points for the day, despite your physical presence in class. Three late arrivals = 1 absence. *Your actions impact the entire learning community*

Communication

Email is the best way to contact me with any questions or concerns. My email is suzette.youngs@unco.edu. I generally respond to email within 24 hours, but might take a bit longer during weekends, holidays, and breaks. When emailing with questions please be sure to let me know which class and section you are in. It is highly suggested not to begin your email with "Hey..." Instead try a professional greeting and a clear message or a clear question. It is also highly advised to avoid asking questions that were covered in class, by Canvas or the syllabus. Hint: use your resources.

All official class communications will be sent to your listed UNC student email address or posted on Canvas. You are responsible for staying current with in-class content, even when you are absent. I recommend exchanging contact information with *at least* one classmate to update each other on missed class days.

J. (a) University Policies (links) –
General Course Requirements

UNC's Policies UNC's policies and recommendations for academic misconduct will be followed.

For additional information, please see the Student Code of Conduct at the Dean of Student's website

<https://www.unco.edu/dean-of-students/pdf/Student-Code-of-Conduct.pdf>

In the case of academic appeals, university procedures will be followed. For information on academic appeals, see

https://www.unco.edu/registrar/pdf/academic_appealprocess.pdf

Food Insecurity and Basic Needs

Research shows that college students experience food insecurity at higher rates than the American household rate, and that food insecurity can negatively impact academic performance and persistence. In recognition of this problem, UNC offers assistance to students facing food insecurity through an on campus food pantry. The Bear Pantry is located in University Center 2166A, and is open for regular hours throughout the semester. Please visit www.unco.edu/bear-pantry for more information. Any student who faces challenges securing their food or housing and believes this may affect their performance in the course is also urged to contact Student Outreach and Support (SOS) for assistance. SOS can assist students during difficult circumstances which may include medical, mental health, personal or family crisis, illness or injury. SOS can be reached at sos@unco.edu or via phone at 970-351-2796.

The University of Northern Colorado has established expectations of students. Students have the responsibility to:

- Inquire about course requirements if they do not understand/are in doubt of them
- Maintain the standards of academic performance established for the individual courses and for programs of study
- Initiate an investigation if they believe academic rights have been violated
- Learn the content of any course of study
- Act in accordance with commonly accepted standards of academic conduct
- Adhere to APA style, citation, ethical principles for research and writing

Disability Resources

It is the policy and practice of the University of Northern Colorado to create inclusive learning environments. If there are aspects of the instruction or design of this course that present barriers to your inclusion or to an accurate assessment of your achievement (e.g. time-limited exams, inaccessible web content, use of videos without captions), please communicate this with your professor and contact Disability Resource Center (DRC) to request accommodations.

- Office: (970) 351-2289, Michener Library L-80.
- Students can learn more here: www.unco.edu/disability-resource-center

Academic Integrity

Students are expected to practice academic honesty in every aspect of this course. Students who engage in academic misconduct are subject to grading consequences with regard to this course and/or university disciplinary procedures through the Dean of Students Office. More information about the academic misconduct process can be found in UNC's Student Code of Conduct (BEAR Code).

TITLE IX

The University of Northern Colorado is committed to providing a safe learning environment for all students that is free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these incidents, know that you are not alone. UNC has staff members trained to support you in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more.

Please be aware all UNC faculty and most staff members are "responsible employees," which means that if you tell a faculty member about a situation involving sexual harassment, sexual assault, dating violence, domestic violence, or stalking, they must share that information with the Title IX Coordinator, Larry Loftin. Larry or a trained staff member in the Office of Institutional

If you do not want the Title IX Coordinator notified, instead of disclosing this information to your instructor, you can speak confidentially with the following people on campus and in the community. They can connect you with support services and help explore your options now, or in the future.

- UNC’s Assault Survivors Advocacy Program (ASAP): 24 Hr. Hotline 970-351-4040 or www.unco.edu/asap
- UNC Counseling Center: 970-351-2496 or www.unco.edu/counseling
- UNC Psychological Services: 970-351-1645 or www.unco.edu/cebs/psych_clinic

If you are a survivor or someone concerned about a survivor, or if you would like to learn more about sexual misconduct or report an incident, please visit www.unco.edu/sexual-misconduct or contact the Office of Institutional Equity and Compliance (970-351-4899). OIEC is located on the third floor of the University Center in room 3060.

Equity and Inclusion Statement

The University of Northern Colorado embraces the diversity of students, faculty, and staff, honors the inherent dignity of each individual, and welcomes their unique perspectives, behaviors, and worldviews. In this course, people of all races, religions, national origins, sexual orientations, ethnicities, genders and gender identities, cognitive, physical, and behavioral abilities, socioeconomic backgrounds, regions, immigrant statuses, military or veteran statuses, size and/or shapes are strongly encouraged to share their rich array of perspectives and experiences. Course content and campus discussions will heighten your awareness to each other’s individual and intersecting identities. If you would like to report an incident or learn more about identity-based discrimination/harassment, please visit www.unco.edu/institutional-equity-compliance.

Name in use/pronoun in use/name change

Some students may have changed their names to better reflect their gender identity or for other reasons. The process to request that the University change the name that appears on Canvas and on the course roster is available here:

<https://www.unco.edu/registrar/name-change.aspx>

Course Grading Scale/Assignments:

ASSIGNMENT	POINT VALUE
PROFESSIONAL READING: QUIZ QUESTIONS, KEY IDEAS AND ANNOTATIONS	30%
IN CLASS PARTICIPATION: BOOKS, WEEKLY BOOK TALKS, LITERATURE DISCUSSIONS, RESPONSE TO LITERATURE AND GROUP POSTS (ATTENDANCE)	30%
QUIZZES, MIDTERM, CHALLENGE REFLECTION & FINAL ADVOCAY PROJECT	30%
GOODREADS	10%

Grading scale

A 93-100%, A- 90-92%, B+ 87% - 89%, etc.

Course Calendar/Schedule:

Date	Topic	Professional Readings, Children's Literature and Assignments
<p>Week 1 1/10-1/12</p> <p>In class:</p>	<p>Who We Are As Readers and Why Representation Matters</p>	<p>Tuesday: Introduction and Class Overview</p> <ul style="list-style-type: none"> ● Create a Goodreads account and shelves ● Download app on your phone ● Follow Instagram <p>Thursday:</p> <p>Due:</p> <p>Professional Reading:</p> <ul style="list-style-type: none"> ● Essay by Rudine Bishop: Mirrors Windows and Sliding Glass Doors ● Why Diverse Books Matter: Read and View Mirrors and Windows section-but stop at Building empathy and Community <p>Children's Literature:</p> <ul style="list-style-type: none"> ● Mirror book, Favorite children's book or a book mentioned in readings <p>Application:</p> <ul style="list-style-type: none"> ● Post: Top 10 children's YA books to Goodreads ● Annotate your books with sticky notes- anything that is interesting or relates to the reading.
<p>Week 2 1/17-1/19</p>	<p>Mirrors, Windows and Single Stories</p>	<p>Assignments:</p> <p>Professional Reading/Viewing:</p> <ul style="list-style-type: none"> ● <i>Adiche: Single Stories</i> ● <i>Rooting out Racism in Children's Books</i> ● Building Critical Reading and Critical Literacy Practices with Picturebooks <p>Children's Literature:</p> <ul style="list-style-type: none"> ● Class Common Read: <i>Last Stop and Lubna and Pebble- scanned</i> ● Choice: <i>Choose another book from readings or the Top 20 suggestions in Canvas</i> <p>Thursday:</p> <ul style="list-style-type: none"> ● Tour of Children's section at Michener Library

<p>Week 3</p> <p>1/24-1/26</p>	<p><i>Diverse Author/Illustrator Study</i></p> <p><i>The Power of social media</i></p>	<p>Professional Reading:</p> <ul style="list-style-type: none"> ● “Diversity 2.0: Advocating for More Than Just Diverse Faces” ● Who Can Tell my story: <i>Jacqueline Woodson</i> ● Epitextual Resources (See Canvas) <p>Children’s Literature</p> <ul style="list-style-type: none"> ● <i>Carmella Full of Wishes</i> ● <i>Milo Imagines the World</i> ● <i>Last Stop on Market Street</i> <p>Application:</p> <ul style="list-style-type: none"> ● Submit to Canvas: Post 3 things you learned about Matt and Christian from the epitextual resources. ● Bring to Class: Annotate and record any patterns you noticed across the books and mark any connections you notice between their lives and the books
<p>Week 4</p> <p>1/31-2/2</p>	<p><i>Visual Literacy and the Art of Reading Diverse Picturebooks</i></p>	<p>Assignments:</p> <p>Professional Reading:</p> <ul style="list-style-type: none"> ● <i>Elements of Art, Design and Visual Composition and Picturebooks and Picturebook Theories</i> ● <i>Exploring the Artwork of Peter Brown’s Mr. Tiger Goes Wild</i> ● <i>Critical Peritextual Analysis</i> ● <i>Picturebook Analysis guides</i> <p>Children’s Literature:</p> <ul style="list-style-type: none"> ● <i>Mr. Tiger Goes Wild</i> ● <i>Voices</i> ● <i>Milo Imagines the World</i> ● <i>Last Stop on Market Street</i> <p>Application:</p> <ul style="list-style-type: none"> ● Submit to Canvas: 3 Key Ideas ● Submit to Canvas: Goodreads ● Bring to class: Annotations to class for Mr. Tiger, Voices, Milo and Last Stop
<p>Week 5</p> <p>2/7-</p>	<p>Subversion, agency & Power</p>	<p>Assignments Due</p> <p>Professional Reading/Viewing:</p> <ul style="list-style-type: none"> ● <i>The Metafictive Nature of Postmodern Picturebooks (No Bears)- Pantaleo</i> ● <i>Power and Agency Article</i> ● <i>Analysis guides</i> <p>Children’s Literature:</p> <ul style="list-style-type: none"> ● <i>Voices in the Park</i> ● <i>No Bears</i> (scanned) ● 1 other postmodern picturebooks ● 1 Trickster tale <p>Application:</p> <ul style="list-style-type: none"> ● Bring to Class: annotations for Voices in the Park and metaficitive elements ● Submit to Canvas: 3 Key ideas

		<ul style="list-style-type: none"> ● Submit to Canvas: Learning Reflection weeks 3-5 with example annotations
<p>Week 6</p> <p>2/14-2/16</p>	<p>Awards, banned books and NOT Recommended books</p>	<p>Professional Reading:</p> <ul style="list-style-type: none"> ● <i>Learning From/With Multicultural Literature</i> ● <i>ALA Censorship Infographics</i> ● <i>Tokenisms and problematic tropes</i> <p>Children's Literature:</p> <ul style="list-style-type: none"> ● 1 Banned or Challenged ● Award Winners: <ul style="list-style-type: none"> ○ 1 from diverse awards ○ 1 Caldecott Winner or Honor (must be a new title not one we are already reading) <p>Application:</p> <ul style="list-style-type: none"> ● Submit to Canvas 3 key ideas for Learning From/With MC literature ● Bring to Class: Annotations - what you notice and like about the various award winners <p>Thursday:</p> <ul style="list-style-type: none"> ● Out of Class Group meeting
<p>Week 7</p> <p>2/21-2/23</p>	<p>Body Image</p>	<p><u>Assignments:</u></p> <p><i>Professional Reading/Viewing:</i></p> <ul style="list-style-type: none"> ● <i>Bodies Are Cool</i> ● <i>Explore Body Positivity Tool Kit</i> ● View: Why was it illegal to be ugly? ● Use Body Image Guide for annotations <p>Children's Literature:</p> <ul style="list-style-type: none"> ● Class Read: <ul style="list-style-type: none"> ○ Starfish- or other body positivity ch books ○ Bodies Are Cool ● Choice from Top 20 <p>Application:</p> <ul style="list-style-type: none"> ● Submit to Canvas: 3 key ideas ● Bring to Class: Annotations Use analysis guide for annotations
<p>Week 8</p> <p>2/28- 3/2</p>	<p>Representations of Dis/Abilities and Neurodiversity</p>	<p><u>Assignments:</u></p> <p><i>Professional Reading/Viewing:</i></p> <ul style="list-style-type: none"> ● <i>The Current State of Disability Representation in CL</i> ● <i>Lee and low</i> ● <i>Analyzing Representations of Individuals with Disabilities in Picture Books use Tables</i> ● View: Analysis of Joy <p>Children's Literature:</p> <ul style="list-style-type: none"> ● Class Read: What Happened to You? Ada Twist Scientist ● 1-2 picturebooks across various disabilities <p>Application:</p> <ul style="list-style-type: none"> ● Submit to Canvas: 3 Key ideas ● Bring to Class: Annotations using analysis guides

<p>Week 9 3/7-3/9</p>	<p>Representations of LGBTQ+ community and characters</p>	<p>Assignments: Professional Reading:</p> <ul style="list-style-type: none"> ● LGBTQ Article: ● Drag Queen Story Hour Intro and Controversies ● View: The Hips on the Drag Queen <p>Children’s Literature:</p> <ul style="list-style-type: none"> ● Class Read: <i>When Aidan Became a Brother or Grandad’s Camper</i> ● Group Read: 1 LGBTQ chapter book <p>Application:</p> <ul style="list-style-type: none"> ● Submit to Canvas: 3 key ideas and Learning Reflection for week 7, 8 and 9 with example annotations ● Bring to Class: Annotations using guide <p>Introduce Advocacy Project</p>
<p>Week 10 3/14-3/16</p>		<p>SPRING BREAK</p>
<p>Week 11 3/21 -3/23</p>	<p>Display discussion Race: Stereotyping, Microaggressions Invisibility and Social Class</p>	<p>Assignments: Midterm: <i>Display analysis</i> Professional Reading:</p> <ul style="list-style-type: none"> ● <i>Straight Talk on Racism</i> ● <i>What is stereotyping</i> ● <i>Understanding white privilege</i> <p>Children’s Literature:</p> <ul style="list-style-type: none"> ● Class Read: ● Group Read: <p>Application:</p> <ul style="list-style-type: none"> ● <i>Submit to Canvas 3 key ideas</i> ● <i>Bring to Class: Annotations using guide</i>
<p>Week 12 3/28-30</p>	<p>Race: Hispanic/Latinx</p>	<p>Professional Reading/Viewing</p> <ul style="list-style-type: none"> ● Where <i>Are You From?</i> ● <i>Windows and Mirrors for Latinx Characters</i> <p>Children’s Literature:</p> <ul style="list-style-type: none"> ● Class Read: <ul style="list-style-type: none"> ○ <i>Where Are You From?</i> ○ <i>Nino</i> ● Group Read: <i>Choice</i> ● Group Read: 1 chapter book <p>Application:</p> <ul style="list-style-type: none"> ● <i>Submit to Canvas: 3 key ideas</i> ● <i>Group assignment: Create/update and use analysis guide for Latinx literature</i>

		<ul style="list-style-type: none"> ● <i>Bring to Class: Annotations for Where Are You From and Carmella</i>
<p>Week 13 4/4-6</p>	<p>Race: Indigenous and American Asian & Pacific Islanders</p>	<p>Professional Reading/Viewing</p> <ul style="list-style-type: none"> ● <i>Critical Indigenous Literacies: Selecting and using Children's Books about Indigenous Peoples</i> ● Professional Reading/Viewing: Celebrating Asian Pacific American Stories <p>Children's Literature: Choose from award winners</p> <ul style="list-style-type: none"> ● Class Read: ● Group Read: ● Choice:
<p>Week 14 4/11-13</p>	<p>Themes: Intersectionality Advocacy project due</p>	<p>Assignments:</p> <p>Professional Reading:</p> <ul style="list-style-type: none"> ● Article on immigration of intersectionality <p>Children's Literature:</p> <ul style="list-style-type: none"> ● Selections to support theme
<p>Week 15 4/18-20</p>	<p>Diversity All Year: Choice Theme</p>	<p>Assignments:</p> <ul style="list-style-type: none"> ● Advocacy Project <p>Professional Reading:</p> <ul style="list-style-type: none"> ● Choice Article to support theme <p>Children's Literature:</p> <ul style="list-style-type: none"> ● Selections for theme <p>Application:</p> <ul style="list-style-type: none"> ● Presentation of patterns and book choices
<p>Week 16 4/25-27</p>	<p>Informational and Biography</p>	<p>Professional Reading/Viewing</p> <ul style="list-style-type: none"> ● <i>Authenticity of Informational Nonfiction for Children</i> ● <i>Chronicling Extraordinary Lives through Children's Biography</i> ● <i>Latinx Children's Biographies</i> ● <i>The End Is Only the Beginning Exploring Endpapers in Picturebook Biographies McNair -</i> <p>Children's Literature</p> <ul style="list-style-type: none"> ● 1 diverse biography ● 1 book for young Activists ● 1 science or social studies informational text with diverse character
<p>May 1-5</p>	<p>Final Presentation</p>	<p>Advocacy project presentation</p>

MS SLO #	REPRESENTATIVE RELEVANT TEXTS/READINGS	REPRESENTATIVE ASSESSMENT/S
<p>SLO 1. Discuss the diversity of experiences and perspectives of individuals and groups with a wide range of identities (including but not limited to race, gender, economic class, sexual orientation, physical ability, religion, language, age, and/or national identity) and their contributions to educational, social, legal, religious, political, and/or cultural institutions and society.</p>	<p>Professional Readings:</p> <ul style="list-style-type: none"> ● Why Diverse Books Matter: https://www.colorincoolorado.org ● Rudine Bishop: <i>Mirrors Windows and Sliding Glass Doors</i> ● Chimamanda Ngozi Adichie: The danger of a single story TEDTalk ● Learning From/With Multicultural Literature- Maria Jose’ Botelho ● Rooting out Racism in Children’s Books- Reese <p>Other Sample readings across the semester:</p> <ul style="list-style-type: none"> ● Representing Differences: The Portrayal of Disabilities in Children’s Literature-Cornejo ● The Current State of Disability Representation in CL- Kingsbury ● Food Insecurity in Picturebooks- Acevedo-Aquino ● Poverty Representations in Children’s Literature ● Be Who You Are: Exploring Representations of Transgender Children in Picturebooks -Crawley ● Critical Indigenous Literacies: Selecting and using Children’s Books about Indigenous Peoples-Reese ● Windows and Mirrors for Latinx Characters- ColorinColorado <p>Children’s Literature:</p> <ul style="list-style-type: none"> ● <i>Lubna and Pebble</i>- Meddour ● <i>Hair Love</i>- Cherry ● <i>Alma and How She Got Her Name</i>- Martinez- Neal ● <i>Dreamers</i>-Morales ● <i>The Proudest Blue</i>-Muhammad ● <i>A Different Pond</i>-Phi ● <i>What Happened to You?</i> 	<p>Key Ideas, Applications, Annotations and Discussion (Consistent Weekly assignment but the topic changes) Identify 3 key ideas across the articles/video that demonstrate your understandings of the history of multicultural literature, antibias education, and experiences and perspectives of individuals and groups across the range of perspectives represented in your children’s and YA selections.</p> <p>Application to critical analysis of children’s literature:</p> <ul style="list-style-type: none"> ● Using the professional reading and Critical Multicultural Analysis guide, read and analyze your selections of children’s literature. Consider how the reading provides new insights for you as you consider diversity of experiences and perspectives of the characters. <p>Example Essential Questions for Discussion: Week 7 Neuro and Physical Differences:</p> <ul style="list-style-type: none"> ● How are neuro and physical differences represented across your picturebooks and chapter book? ● What race/ethnicity is most often represented? ● What gender is represented most often? ● How is class represented across books? ● How do class, race, and gender affect each other? ● How is social status portrayed within the text set, if at all? ● What types of disabilities are represented more often?

	<ul style="list-style-type: none"> ● <i>Skin Again</i>- Hooks ● <i>Last Stop on Market Street</i>- de la Pena ● <i>Milo Imagines the World</i>- de la Pena 	
<p>SLO 2. Explain the social, political, historical, cultural, and/or economic experiences of at least one cultural group in terms of the greater “American Experience.”</p>	<p>Professional Reading:</p> <ul style="list-style-type: none"> ● “Diversity 2.0: Advocating for More Than Just Diverse Faces” ● “Multicultural Literature for Children and Young Adults”-Bista ● “<i>Chronicling Extraordinary Lives through Children’s Biography</i>”-Weatherford ● “<i>Latinx Children’s Biographies</i>”-Brown <p>Children’s Literature De La Pena and Christianson</p> <ul style="list-style-type: none"> ● <i>Carmella Full of Wishes</i> ● <i>Milo Imagines the World</i> ● <i>Last Stop on Market Street</i> ● <i>Love</i> ● <i>Patchwork</i> 	<p>Author Illustrator Study Exploration of Diverse author and Illustrator team Matt de la Pena and Christian Robinson. Using the synthesis of professional readings and application to the children’s literature using Critical Multicultural Analysis, students share annotations and noticings with their discussion group.</p> <p>Essential Questions for analysis and group discussion:</p> <ul style="list-style-type: none"> ● How are class, race and gender represented across their books? ● How do they intersect and influence each other. ● Use Epitextual information (Matt’s and Christian’s twitter, Instagram, and Facebook sites, reviews and websites to understand more about their personal lives and how race, gender, culture, family, and personal background influence their writing and illustrations. ● How has systemic racism and governmental control influenced their work and how are they represented in their books? ● How are personal, social and cultural levels of agency portrayed and addressed in each book? ● How does Matt represent mixed status families in the US? ● How is incarceration represented? ● How do they address food insecurities?
<p>SLO 3. Recognize and explain key concepts and terms related to diversity, equity, and/or inclusion (for example, bias, implicit bias, cultural appropriation, equity, privilege, inclusion, intersectionality, structural inequality, institutional racism, systemic racism, etc.)</p>	<p>Professional Readings:</p> <ul style="list-style-type: none"> ● “Guide for Selecting Anti-Bias Children’s Literature” ● - Derman-Sparks ● Antibias Education and 4 goals ● “Learning From/With Multicultural Literature”- Maria Jose’ Botelho ● Ezra Jack Keats Foundation movie: “Tell Me a Story” and Discussion Guide ● The Dangers of a Single Story – TED Talk- Chimamanda Adichie ● Rooting Out Racism in Children’s Books- Perez Huber ● “Fantasy Authors Challenge the Trope of 	<p>Key Ideas, Applications, Annotations and Discussion (Weekly assignment but the topic changes) Identify 3 key ideas across the articles/video that demonstrate your understandings of the history of multicultural literature, antibias education, and experiences and perspectives of individuals and groups across the range of perspectives represented in your children’s and YA selections.</p> <p>Application to critical analysis of children’s literature:</p> <ul style="list-style-type: none"> ● Using the professional reading and Critical Multicultural Analysis guide, read and analyze your selections of children’s literature. Consider how the reading provides new insights for you as you consider diversity of experiences and perspectives of the characters. <p>Each week students engage with Professional reading and match it with children’s literature. The articles to the left are samples of the various topics. The assignment remains constant, but the topic and readings change each week.</p> <p>Example Class Discussion for Week 6 Traditional Literature:</p>

	<p>“Broken” Disabled People”- LeDuc</p> <ul style="list-style-type: none"> ● View: We Are Storytellers <p>Children’s Literature</p> <ul style="list-style-type: none"> ● 1 group fairy tale: Choose one fairytale to explore across cultures and versions. ● 1 Fractured Fairy Tale of your group tale ● 2 traditional literature selections from different subgenres (see We Are Storytellers and Ch 4) 	<p>Essential Questions for Discussion:</p> <p>Students read about the “Broken” trope in fantasy and traditional literature and then explore and analyze traditional literature from this lens.</p> <p>Fairy Tale Analysis Questions to consider:</p> <ul style="list-style-type: none"> ● "The most prolonged critique of fairy tales over the last several decades has been from feminist critics who feel that the tales reinforce gender stereotypes such as female passivity and an emphasis on stereotyped forms of female beauty" (LeDuc,2020) 20What do you think? ● How are you/we shaped by fairy tales? ● Consider the tales you heard, viewed, and read as a child. What effect do they have on you and your view of the world (goodness, evil, representations of beauty, ability, gender, family structure, etc.) ● Your group fairy tale: ● How is beauty/goodness defined and represented in your group tale and other books? ● What are some ways in which they reinforce social and political norms? ● Are fairy tales mirrors? Explain ● What did Disney do or what would Disney do to your tale? What are the implications? ● Rewrite and redraw your villain and hero. How can we remake these characters to be more inclusive and dismantle social and political norms?
<p>SLO 4. Explain theories and histories of marginalization, discrimination, and/or structural inequality, their effects on contemporary events, and their implications for the future.</p>	<p>Professional Readings:</p> <ul style="list-style-type: none"> ● “Learning From/With Multicultural Literature”- Maria Jose’ Botelho ● “Multicultural Literature for Children and Young Adults”- Bista ● “Rereading Columbus: Critical Multicultural Analysis of Historical Fiction”- Botelho ● View: We Are Storytellers- ColorinColorado.org ● “Smoky Night and the Un-telling of the L.A. Riots” ● Poverty Representations in Children’s Literature <p>Children’s Literature</p> <ul style="list-style-type: none"> ● <i>Carmella Full of Wishes- de La Pena</i> ● <i>Last Stop on Market Street- de La Pena</i> ● <i>Voices in the Park- Browne</i> 	<p>Key Ideas, Applications, Annotations and Discussion (Weekly assignment but the topic changes)</p> <p>Identify 3 key ideas across the articles/video that demonstrate your understandings of the history of multicultural literature, antibias education, and experiences and perspectives of individuals and groups across the range of perspectives represented in your children’s and YA selections.</p> <p>Application to critical analysis of children’s literature:</p> <ul style="list-style-type: none"> ● Using the professional reading and Critical Multicultural Analysis guide for LGBTQ and Race, read and analyze your selections of children’s literature. Consider how the reading provides new insights for you as you consider diversity of experiences and perspectives of the characters. <p>Example Discussion for Week 8: Representations of Poverty and Food Insecurities</p> <p>Essential Questions for Discussion:</p> <ul style="list-style-type: none"> ● How would a child living in poverty read this book? ● How were characters experiencing homelessness described? ● Do any of your books explore systemic factors surrounding inequity? ● Which characters do you empathize with?

	<ul style="list-style-type: none"> ● <i>Walk With Me</i>-By: Jairo Buitrago ● Free Lunch-Ogle 	<ul style="list-style-type: none"> ● How is economic diversity represented? ● What and whose narratives are presented? ● How might the conversations be expanded? Consider the ending- is it open or closed> ● What are the stereotypes of characters living in poverty? Does your book have non stereotypical images? How do you know? ● Consider the setting (time and place) of the book and overrepresentation of groups of people as poor: <ul style="list-style-type: none"> ○ People of color ○ Characters living in Africa or Central America ○ Single parent households ○ Rural areas ○ Consider the setting of the story ○ Are middle class norms- two hetero parent white families presented or central to the story? ● How do different narrators shape the way we feel about the representation of poverty? <ul style="list-style-type: none"> ○ Who speaks? ○ Who is silent? ○ Who is missing? ○ Who acts? ○ Who waits? ○ Who is rendered in the background? <p>Midterm Display Project: With a partner students will locate a display of children's books. It can be in a public library, college library, elementary school, classroom, office, Boys and Girls Clubs, bookstore, stores, etc. First determine the theme and then take photographs of the display and submit an analysis.</p> <p>Students will use their course readings and guides to help them analyze the book display.</p> <p>Essential Questions to guide analysis:</p> <ul style="list-style-type: none"> ● Who is the intended audience? How do you know? ● Use the Reading Challenge Checklist to consider the identity of various readers. ● Who would this display be a mirror for? ● Who is underrepresented? Who is misrepresented? Who is missing or invisible? ● Which genre is represented most? ● Look at the gender of characters. Based on the cover and titles how many males? How many females? What are they doing? ● What do you notice about race? ● What do you notice about class? ● Use the Multicultural Analysis guide to help you. Use your reading challenge list to choose a different identity than a mainstream, cisgender middle-class white reader. Consider a diverse reader and imagine how they might experience the display.
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		<ul style="list-style-type: none"> • Are there any books for them? Mirrors? Are any of the mirror books of high quality? • What do you notice about the books in general? • What is the overall message of the display?
<p>SLO 5. Identify and analyze systems and structures (historical, organizational, political, global) of power that create and/or perpetuate oppression, privilege, or marginalization, and describe how these systems present barriers to equity and inclusion.</p>	<p>Professional Readings/Viewings:</p> <ul style="list-style-type: none"> • <i>Jason Reynolds YouTube video: Honorary chair of Banned Books Week</i> • <i>ALA Censorship Infographics</i> • “Problematizing Children’s Book Awards”- Short <p>Children’s Literature:</p> <ul style="list-style-type: none"> • Banned or Challenged Blook • Award Winners: • Read books from different diverse awards • 1 Caldecott Winner or Honor (must be a new title not one we are already reading) • 2 other diverse award winners 	<p>Banned and Challenged Books and Award Winner Activity:</p> <ul style="list-style-type: none"> • What do you notice about class, race, gender across the banned or challenged books in your group? • What do you think about the particular banned books you have chosen to discuss with your group? • Do you agree with the decision to ban these books? Why or why not? • Are any of your favorites on the banned list? • Have you ever been offended by a book? Why? Do you think others would agree with you? • What are some reasons a school board might choose to remove certain books from schools? • Under what circumstances (if any) should a book be removed from a school? A library? • What is the difference between banning a book and restricting access to a book (e.g., requiring parental permission)? • Does a member of the public have a right to decide whether others should be allowed access to a book? If so, under what circumstances would he or she have the right to decide? • How does the historical context of a book affect the public’s reaction to it? <p>Award Winner Exploration</p> <ul style="list-style-type: none"> • Put them in order of publication date: What do you notice? • Put them in stacks based on genre: Which genre won the most awards? • Put them in stacks for male and female protagonist: How many male/female protagonists? What are men/boys doing? What are women/girls doing? # female and male authors • Put them in stacks based on the race of the protagonist. What is the number of books for each race? Now organize each race by the color of the character’s skin- lightest to darkest. What do you notice? Who has agency and power and how many darker characters were the main characters? Organize by the award: What awards did they win? How many are Caldecott? What do you notice about class? <p>Further Exploration</p> <ul style="list-style-type: none"> • How are female (black, Latina, Asian, LBGTO, poor, rural, etc.) characters portrayed in each of the books?

		<ul style="list-style-type: none"> • What does each author want us to think about girls and women? What are the girls doing in the books? • What does each author want us to think about boys and men? What are the males doing in the books? • What is the relationship between female characters and other characters in each of the books? • Which books do you recommend and why? • How much do we soak up when we read a book? Do inaccuracies and stereotypes really matter? • How important is it that characters in books are believable by the groups they represent? • How do we judge award-winning books that have literary merit but include inaccurate or hurtful representations of particular groups of people? <p>Consequences of Book Awards</p> <ul style="list-style-type: none"> • What happens when a book wins an award? • What is the economic impact? • The books we choose are never neutral- whatever we choose there can be unexpected issues. Thoughts? • Why is it important for having a rationale for books in your classroom.
<p>SLO 6. Identify, analyze, and apply strategies for disrupting and dismantling systems that perpetuate oppression, privilege, and/or marginalization in order to promote equity and increase access and opportunity for traditionally excluded communities.</p>	<p>Professional Readings:</p> <ul style="list-style-type: none"> • “Why Diverse Books Matter,” – ColorinColorado.org • “Building Community, Empathy and Engagement through LGBTQ Book Clubs” – Meixner & Scupp • “Rooting Out Racism in Children’s Literature” -Perez Huber • “Problematizing Mainstream Children’s Book Awards” - Short • Representation Matters: A Literary Call to Arms- Bradford • <i>Critical Indigenous Literacies: Selecting and using Children’s Books about Indigenous Peoples- Reese</i> 	<p>Analysis and Advocacy Project:</p> <ul style="list-style-type: none"> • In groups students read and analyze a text set of children’s literature around a particular topic. They will analyze 3 or more texts each and create analysis criteria and a questioning framework based on the research. Students choose a topic, concept, social issue, literary element, illustrative technique, cultural group, etc. anything that interests you but is focused on the content analysis of children’s or young adult literature. • Once students have a good understanding of their topic students will consider how to advocate for the inclusion of diverse literature in public and/or private spaces. Given the current climate in educational spaces, being an advocate for diverse literature can be challenging but something students must pursue so all children can see themselves in the pages of the books they read. Students will choose an advocacy project and develop a campaign to support the reading and or inclusion of diverse literature in any type of learning/reading environment. This project is wide open but could include creating social media posts to encourage accessibility of various books and to encourage reading aloud a wide variety of narratives from diverse groups. It might include creating inclusive displays for libraries, classrooms and bookstores that show a wide variety of narratives that are sensitive

		<p>authentic and are not continuing damaging diversity tropes.</p> <ul style="list-style-type: none"> ● Hashtags to Start a Movement class activity: Various course readings across the semester explore publishing trends for various diverse groups of people. Articles showcase the struggles and themes across accessibility and representation for various marginalized groups. In class we discuss and analyze through various activities (timeline, charts, hashtag projects, etc.) publishing trends, accessibility in children’s literature, and we problematize mainstream book awards. In this activity we create hashtags that we can use to target publishing companies about inclusive and diverse literature.
<p>SLO 7. Assess one’s own role in systems of oppression, privilege, and/or power and identify the various ways in which they have used or may use their roles to ensure equity, inclusion, and justice.</p>	<ul style="list-style-type: none"> ● “Representing Differences: The Portrayal of Disabilities in Children’s Literature”-Cornejo ● “The Current State of Disability Representation in CL”- Kingsbury ● “Where are you From?” Arnold & Sableski ● “What Are We Really Saying to Our Children?”- Gonzales ● “Bodies Are Cool”-Campbell 	<p>Key Ideas, Applications, Annotations and Discussion (Weekly assignment but the topic changes)</p> <p>Identify 3 key ideas across the articles/video that demonstrate your understandings of the history of multicultural literature, antibias education, and experiences and perspectives of individuals and groups across the range of perspectives represented in your children’s and YA selections.</p> <p>Application to critical analysis of children’s literature:</p> <ul style="list-style-type: none"> ● Using the professional reading and Critical Multicultural Analysis guide for LGBTQ and Race, read and analyze your selections of children’s literature. Consider how the reading provides new insights for you as you consider diversity of experiences and perspectives of the characters. ● Identity mapping activity: In this assignment students create a poster of all the markers and aspects to their identity. We then map these out onto children’s literature that act as a mirror and window. Through this assignment we begin to see themes and patterns of privilege and marginalization in various groups of people who are invisible, misrepresented, underrepresented or overly represented.