

**SAN JOSÉ STATE UNIVERSITY**  
Department of English and Comparative Literature  
ENGL 112A-01: The Literature of Childhood Experience

**CONTACT INFORMATION**

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Office Hours: R, 1-3 PM via [Calendly](#)  
Class Times: *Sync*: T, 1:30PM – 2:45PM ; Zoom Link [HERE](#)  
  
*Async*: F, 11:59PM – Post Due  
Sun, 11:59PM – Responses Due

**COURSE COMMUNICATION**

Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on Canvas Learning Management System course login website at <http://sjsu.instructure.com>. You are responsible for regularly checking with the messaging system through MySJSU on Spartan App Portal <http://one.sjsu>. to learn of any updates.

**COURSE DESCRIPTION**

English 112A (3 hours) is an upper division course designed to introduce the literature of childhood experience to adult readers. Although children are the central characters and the main readers, writers of this genre structure their works using many of the same complex literary devices and themes found in adult literature. We will discuss these techniques as we analyze the readings, which represent a variety of cultures and ethnic diversity. Students will also have the opportunity to become familiar with picture book and middle grades texts as well as the cultural politics that surround them. This course is designed to meet the subject matter requirement for those considering a teaching credential; though the information and curriculum approaches that we will explore will be helpful for elementary, middle or secondary levels of instruction, this is a literature class. It is, however, designed to support future educators particularly those entering k - 8 contexts.

**COURSE FORMAT**

This course is a hybrid synchronous/asynchronous model. You will need internet connection with capacity to connect to Zoom. We will meet synchronous on Tuesdays from 1:30PM – 2:45PM weekly. You will then have an online module to complete over the course of the next week. For each weekly module, there will be a “Post” due by 11:59PM on Friday and two “Responses” due by 11:59PM Sunday. Please feel free to submit earlier if you’d like.

Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.

## **LEARNING OBJECTIVES**

English Department Student Learning Objectives Students shall achieve the ability to write complete essays that demonstrate college-level proficiency in all of the following:

1. Read closely in a variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of Children's Literature.
2. Show familiarity with major literary works, genres, periods, and critical approaches to Children's Literature.
3. Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, context, and the nature of the subject.
4. Develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively.
5. Articulate relations among culture, history, and texts.

## **REQUIRED READINGS**

*Middle Grades:*

- Alex Gino, *George*
- Yang, *American Born Chinese*
- Lai, *Inside Out & Back Again*

*Picturebooks:* (Often Available Online)

- De La Peña, [\*Last Stop on Market Street\*](#)
- Dr. Seuss, [\*The Cat in the Hat\*](#)
- Ganeshram, *A Birthday Cake for George Washington* [PDF; Provided]
- Woodson & López, [\*The Day You Begin\*](#)
- Gonzalez & Amini, [\*Yo Soy Muslim\*](#)
- Richardson & Parnell, [\*And Tango Makes Three\*](#)
- Cherry & Harrison, [\*Hair Love\*](#)
- Morales, [\*Dreamers\*](#)
- Lindstrom & Goade, [\*We Are Water Protectors\*](#)

## **STUDENTS' RIGHTS, RESOURCES, AND REQUIREMENTS**

Rights to Language:

Additionally, this course takes up the groundbreaking **NCTE Resolution, “Students’ Rights to Their Own Language”** as a fundamental stance. In 1972, the National Council of Teachers of English (NCTE) adopted this resolution on language and students’ dialects.

*We affirm the students’ right to their own patterns and varieties of language—the dialects of their nurture or whatever dialects in which they find their own identity and style. Language scholars long ago denied that the myth of a standard American dialect has any validity.*

*The claim that any one dialect is unacceptable amounts to an attempt of one social group to exert its dominance over another. Such a claim leads to false advice for speakers and writers, and immoral advice for humans. A nation proud of its diverse heritage and its cultural and racial variety will preserve its heritage of dialects. We affirm strongly that teachers must have the experiences and training that will enable them to respect diversity and uphold the rights of students to their own language.*

### Rights to Name & Pronoun:

Students have the right to be addressed and referred to in accordance with their personal identity. In this class, you will have an opportunity to indicate your preferred name and pronouns, though neither is compulsory. Instructor will address and refer to all students accordingly and will support classmates in doing the same.

### Rights to Disagree:

James Baldwin famously stated, “We can disagree and still love each other unless your disagreement is rooted in my oppression and denial of my humanity and right to exist.” This course is situated in a critical genealogy that centers lives and experiences that have often been kept at the margins of society. While we will likely read texts and engage in discussions that will cause discomfort and even disagreement, the line of appropriateness for any comment will be drawn, by the instructor, at the “oppression and denial” of humanity. Accordingly, throughout the course, please act with general respect and openness, feel free to disagree; however, embrace the limits of your own knowledge and ask honest questions, instead of demanding predetermined answers. And feel free to do so of your instructor as well. I promise to treat all student’s experiences of the course with sincerity and respect, while I also want to emphasize that discomfort is a prime locus for learning. Never hesitate to reach out via e-mail with any concerns you might have. Your right to disagree is extended to me as equally as to your fellow classmates.

### Resources for Learning

- **Accessible Education Center** is online at <http://www.sjsu.edu/aec/> and on Facebook. You can also reach them at 408-924-6000 (voice) or by email at [aec-info@sjsu.edu](mailto:aec-info@sjsu.edu). AEC is the office that handles requests for accommodations (<http://www.sjsu.edu/aec/current-students/accommodation-information/index.html>). Their office is in the Administration Building (110), and they offer a variety of services to facilitate access for students at SJSU:
- **Accessible Software and Training** (<http://www.sjsu.edu/aec/current-students/center-for-accessible-technology/accessible-software-and-training/index.html>)
- **Deaf and Hard of Hearing Services** (<http://www.sjsu.edu/aec/current-students/deaf-and-hard-of-hearing-services/index.html>)

- **Gender Equity Center** is online at <http://www.sjsu.edu/genec/> and provides a variety of spaces and services including drop-in social spaces, free condoms, pads, and tampons, a lactation room, as well as events throughout the year. They are located in the Student Union, First Level, Room 1650. You can also reach them at 408-924-6500 or via email at [sjsugenec@gmail.com](mailto:sjsugenec@gmail.com)
- **MOSAIC Cross Cultural Center** is online at <http://www.sjsu.edu/mosaic/> and on Facebook. They provide support and services for students from historically underrepresented groups, including educational and leadership opportunities through programming and training, a resource library and database of speakers, funding opportunities, and a space to study or connect. You can find them on the 1st floor of the Student Union Main Building. You can also reach them at 408-924-6255 or via email at [mosaic@sjsu.edu](mailto:mosaic@sjsu.edu)
- **Pride Center** is online at <http://www.sjsu.edu/pride/> and provides support on campus to LGBTIQQA students. Their library has a variety of resources and the space is also available for meeting, studying, or socializing. They are located in the Student Union in the Main Section on the 1st Level.
- **Student Counseling and Psychological Services** is online at <http://www.sjsu.edu/counseling/> and are located in the Student Wellness Center, Third Floor (300B). You can schedule an appointment by calling 408-924-5910 or email them at [counseling.services@sjsu.edu](mailto:counseling.services@sjsu.edu). You can also access their after hours crisis service by calling their main number, and pressing 4. If you are experiencing an emergency you can also reach the police at 911, campus police at 408-924-2222, the County Suicide and Crisis Line at 855-278-4204, or text ANSWER to 839863 to get a response from the Crisis Call Center.
  - **SCPS** has also compiled a list of local and community resources including resources for mental health, addiction issues, legal aid, and community and cultural groups, including veterans etc., which you can find at: [http://www.sjsu.edu/counseling/students/OffCampus\\_Assistance/Community\\_Resources/index.html](http://www.sjsu.edu/counseling/students/OffCampus_Assistance/Community_Resources/index.html) - alcohol
- **The Office of Student and Faculty Success** is online at <http://www.sjsu.edu/sfs/> and they have a wide range of services to provide support for the campus community, including:
  - **#FinishIn4** (<http://www.sjsu.edu/californiapromise/>)
  - **Project Succeed** (<http://www.sjsu.edu/projectsucceed/>) Gorman-DaRif, 123 D Spring, 2020
  - **Academic Advising and Retention Services** (<http://www.sjsu.edu/aars/>)
  - **CommUniverCity** (<http://cucs.org/>)
  - **E-Campus** (<http://www.sjsu.edu/ecampus/>)
  - **Peer Connections** (<http://peerconnections.sjsu.edu/>) offers peer mentoring and tutoring services
  - **Student-Athlete Success Services** (<https://sjsuspartans.com/sports/2018/8/3/ot-sjsu-academic-services.html.aspx>) offers academic and study skills services for student athletes
  - **Office of Supported Instruction** (<http://www.sjsu.edu/supportedinstruction/index.html>) offers courses in Math and Writing to first year students for college success.
  - **TRIO ASPIRE Program** (<http://www.sjsu.edu/aspire/index.html>) offers support services to students from underrepresented groups.

- **Student Health Center** is online at <http://www.sjsu.edu/studenthealth/>. In addition to general medicine, they also have a Wellness and Health Promotion Unit which provides support relating to nutrition, substance abuse, body image, sleep, sexual health, and violence prevention. Appointments can be made online, or you can call them at 408-924-6122.
- **YWCA Silicon Valley** (<https://ywca-sv.org/>) is a community center providing shelter and resources for survivors of domestic violence, sexual assault, and dating violence. Their 24-hour # is: 800-572-2782

**San José State Writing Center** is online at <http://www.sjsu.edu/writingcenter/> and offers free consultations about student writing. They're not line editors, they're way better: trained writing instructors who can help you at any point in your writing process. You can schedule an appointment online, or contact them at 408-924-2308. They are located on the second floor of the MLK library, as well as offering drop-in tutoring in Clark Hall 126.

### Requirements for Academic Integrity

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The University Academic Integrity Policy F15-7 requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. Visit the Student Conduct and Ethical Development website for more information.

### Requirements for Late Work: *When in doubt, reach out!*

In order for everyone to get timely feedback, it is imperative that all work be turned in on time—this being true for students as much as for the professor. However, life happens. Late work will not be taken without communication. So, ***when in doubt, reach out!*** Communication is key to earning the grade you deserve when life gets in the way. Be in contact, even if you think you will be late. Otherwise, for uncommunicated late work, students will take a 10% penalty per day for up to 5 days, at which point the student will received a 0 for the assignment.

### Requirements for Online Learning:

This semester we will be learning in a hybridized digital classroom space; this means we work both synchronously and asynchronously. Key to fostering a dynamic learning environment, in which we can delve deeply into issues of equity and justice, is the need to see one another, our interactions, and reactions. For this reason, the default for the course will be for videos to remain on, while we are learning synchronously. This is not a lecture course, which means we will engage in many learning activities that requires active engagement. So please come prepared to have your camera on, if at all possible. That being said, you are adults; if you need to go do something, don't worry about it; go ahead and mute your camera and return as soon as you can! Just don't forget to mute audio too!

## **COURSE COMPONENTS AND GRADING AT A GLANCE**

Over the course of the semester, you will develop a critical inquiry portfolio (CIP) that explores course content and is comprised unit products, final project, and a reflection. Your final grade will be calculated based on the following scale:

| Grading Components  | Grade Percentage                           |
|---|--|
| <ul style="list-style-type: none"> <li>• Unit #1 Product – Imagination Map</li> <li>• Unit #2 Product – Keywords Paper</li> <li>• Unit #3 Product – WIP Presentation</li> <li>• Final Project – Critical Inquiry Project <ul style="list-style-type: none"> <li>○ Initial Project Plan</li> </ul> </li> </ul> | 80%<br>20 %<br>20 %<br>10 %<br>25 %<br>5 % |
| <b>Participation</b> <ul style="list-style-type: none"> <li>• Asynchronous Modules</li> </ul>   | 20%<br>20%                                 |

| A plus | A     | A minus | B plus | B     | B minus | C plus | C     | C minus |
|--------|-------|---------|--------|-------|---------|--------|-------|---------|
| 100-98 | 97-93 | 92-90   | 89-88  | 87-83 | 82-80   | 79-78  | 78-73 | 72-70   |

| D plus | D     | D minus | F    |
|--------|-------|---------|------|
| 69-68  | 68-63 | 62-60   | 59-0 |

### ***COURSE ASSIGNMENTS***

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The following **Course Assignments** will demonstrate your intellectual journey over the course of the semester. The goal of these assignments is to reveal your intellectual journey—to yourself, to your peers, and to me. We are interested in growth, not necessarily mastery. The hope is that the products composed here will showcase your thinking, growing, and grappling over the course of the semester. Your grades will be tied to 1) adherence to the prompts and 2) to the demonstration of growth in relation to course content. So please, following your passions; following your gut instincts; follow the inquires that matter to you and to your future students.

**Writing Guidelines:** All writing should be in *Times New Roman, 12 pt. font, and double spaced with 1 in margins* all around.

#### ***Unit #1 Product – Imagination Map (20%) [CLO 1, 2, 3, 5]***

The **Imagination Map Project** contains two primary components: **a)** a visual map and **b)** a critical reflection:

*For the visual map:*

In some sort of publicly shareable format, create a visual map of your imagination that explores at least 3 – 5 central texts around which your childhood imagination formed. These texts might be more traditional academic formats like picturebooks or cartoons, or they might be more culturally specific formats like folks tales or even tapestries. ***Any children’s text or literature that mattered to you in childhood is fair game.*** Furthermore, maps can be digital or in print, but they

**should be visual.** Additionally, maps might be topographic in that they look like some imagined or real geography, or they might be more conception, like a concept or bubble map. Feel free to be creative!

*For the critical reflection:*

Importantly, this project is intended to be reflective in nature and should contain a **1 to 2-page double-spaced critical reflection**, considering the role that “mirrors, windows, and sliding doors” (Bishop, 1990) played in your childhood. To do so, you should engage the following questions:

- What stories mattered to you in childhood?
  - Were they similar in some way or different?
  - Were these stories mirrors or windows to your own identity?
- Whether mirrors or windows, whose stories were missing?
  - Why do you think that is?
- What does your map tell you about the development of your imagination?
  - What stories might you need now to restructure or expand your imagination?
- What does your imagination map tell you about gaps and needs in English Language Arts (ELA) teaching and learning today?
  - **For future teachers:** How will you address those gaps and needs in your own future classrooms?
  - **For non-teachers:** How does this make you think about the importance of representational diversity in your own contexts of living, learning, and working?

## **Unit #2 Product – Keywords in Children’s Literature Paper (20%) [CLO 1, 3, 4, 5]**

### Keywords in Children’s Literature Paper: Assignment Description

Choosing **one** keyword associated with the study of Children’s literature, you will write a 2-3 page (500-750 words), double-spaced definitional paper in which you thoroughly define or conceptually map your chosen keyword in 3 primary sections (described below). For examples of professional keywords paper, see [Race \(Links to an external site.\)](#), [Queer \(Links to an external site.\)](#), [Identity \(Links to an external site.\)](#) (These are written by professors, so look to them for structure and citational ideas; Expectations for you are different). Please select from one of the following keywords or selected one of your own choosing (confirm with Teaching Team first):

- |                    |                 |               |
|--------------------|-----------------|---------------|
| • African American | • Diversity     | • Queer       |
| • Asian American   | • Gender        | • Race        |
| • Body             | • Girlhood      | • Tomboy      |
| • Boyhood          | • Innocence     | • Young Adult |
| • Censorship       | • Latino/a/x    | • Adolescence |
| • Childhood        | • Multicultural |               |

- Disability
- Native American
- Or, choose your own Keyword (consult with the Teaching Team)

For your chosen keyword, you will need write the following sections

- **Section 1: Define your Keyword.** Provide an introduction to and definition of your keyword. One good place to look for this is the OED (Oxford-English Dictionary), which provides etymologies of all words within the English language. You can access the OED through SJSU libraries online. Citations are expected.
- **Section 2: Research the History.** You will need to conduct original research. I recommend using the [SJSU library portal \(Links to an external site.\)](#) as well as [ERIC \(Links to an external site.\)](#) (Educational Resources Information Center), which provides educational specific research. *You will need to include at least 3 citations that address the historical uses of that word within children's literature.*
- **Section 3: Critical Relevance.**
  - **For future teachers:** Finally, describe how your keyword might be used to inform critical issues related to pedagogy about children's literature. Critical here refers to issues of power such as, but not limited to, social justice, equality, marginalization, and oppression. You may take this up in any way that makes sense to you; however, you must discuss why you chose this word and how it relates to future contexts in which you will be teaching children's literature. **Be specific! What are you going to do? Where? And why?**
  - **For future non-teachers:** : Finally, describe how your keyword might be used to inform critical issues related to future contexts in which you will encounter children's literature. Critical here refers to issues of power such as, but not limited to, social justice, equality, marginalization, and oppression. You may take this up in any way that makes sense to you; however, be specific! **What are you going to do? Where? And why?**

### ***Unit #3 - Work-In-Progress (WIP) Presentation (10%)***

On the final day of class, you will present your final paper as a Work-In-Progress (WIP). No more than **2.5 minutes**, this presentation may take any form (e.g., powerpoint presentation, digital story, etc.) and must have a visual component. This presentation is intended as an opportunity to demonstrate the evolution of your inquiry over the course of the semester as well as to pose any lingering questions you have in support of your Final Project's development. You should explore the following questions:

- What topic did you choose to explore for your Final Project and why? (e.g., what was your research question or the desired outcome of your project?)
- What elements of the course led you to this project? Did this stem from any particular readings? Or from your own research, whether with the imagination map or Keywords paper?
- What have you learned thus far in researching or preparing your final project that you'd like to share?

- What questions/concerns do you have moving forward? And how can we as a class support you in making the best final project possible?

### ***Final Project (30%) [CLO 1, 3, 4, 5]***

For the Final Project, you will submit one **Major Composition (20%)** and an **Initial Project Plan (5%)**.

For the **Initial project plan (5%)**, you will prepare a one-pager pitching your initial project plan idea. Your initial project plan should provide the following: a) a selected Major Composition option (listed below), b) list of 3 researched sources (course readings do not count), c) an outline for the argument/organization of your Major Composition, and d) a timeline for completion.

For your **Major Composition (20%)**, you may choose from the following options, including:

- 1. Issues in Children's Literature, Media, and/or Culture.** Choose an issue or concern that has arisen for you, and develop an exposition of some approaches to that issue. The issue may be quite broad to begin with (for example, the issue of gender in relation to children's lit; the insider/outsider debate; critical/critical race/feminist/queer issues in children's or YA lit; race/ethnicity as a factor in response); you then need to narrow it so that you can adequately deal with it in the space of the paper. Papers should be 3-4 pages (750-1000 words) double spaced and contain at least 5 citations, three of which must come from original research.
- 2. Genre/Author/Illustrator Study.** Take a genre that particularly interests you (such as historical fiction for children, fantasy, or realistic fiction) and explore the issues involved in responding to such a genre. Or choose an author/illustrator that interests you and discuss their work (referencing specific book titles). Papers should be 3-4 pages (750 – 1000 words) double spaced and contain at least 5 citations, three of which must come from original research.
- 3. Text Set.** Choose a theme or representation important to Children's literature and generate a text set of at least 10 books (these may include texts from the course). You should explain on the opening page (1 page) what theme or representation you choose and why. You then need to provide the following for each text: **a) title, b) author(s) & illustrator(s), c) year of publication, d) brief summary of plot, brief explanation (3 – 5 sentences) of how this books connects to your chosen theme/representation, and e) a brief explanation (3 – 5 sentences) of how you would teach it.**
- 4. Literature Unit of Study.** Based on the principles from the class, create a 4-week unit plan (planned to the daily level) for a group of children you work with currently or may possibly work with in the future. Include (a) the age/grade level of the students, (b) the research that informs your decisions, (c) a detailed description of each activity/assignment the students will complete, (d) the goals set for your unit and a description of how you will know when those goals have been met, (e) a unit plan timeline, and (f) a 1 page (250 words), double spaced rationale for why your unit is necessary/important.

5. **Critical Analysis of Teaching.** In alignment with CalTPA, you might engage in a critical analysis of teaching, whether through ATLAS or through some other form of observation that you secure (at least three lessons). These might also be an analysis of your own teaching. Your analysis should be aligned with the course content and integrate research literature. Papers should be 4-5 pages (1000 -1250 words) double spaced and contain at least 5 citations, three of which must come from original research.
  6. **Alternative Option.** You may address another substantial topic or approach of your choice. This might include an artistic project, grant writing, or something other physical product connected to children's literature. You must receive permission from the professor to do an alternative option
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### ***Participation (20%)***

As this is a hybrid course, you are expected to complete asynchronous course modules on a weekly basis—these take the place of a synchronous class. Each week, you will have one “Post” and two “Responses” due; The expectations and topics for these are detailed in the assignment for the asynchronous module for that week. ***Posts are worth 1 point and responses are worth .5 points each.*** Unless otherwise indicated, posts are due Friday at 11:59PM of the week assigned, and responses are due Sunday at 11:59PM of the week assigned. Over the course of the semester, you are expected to ***earn 20 points total*** at your own discretion; these are then converted into your participation grade (20 points = 20%, an A+).

Additional points might be allocated at teacher discretion for exception participation during synchronous sessions. Further, a failure to contribute to discussion, complete activities, or adhere to general timelines in class can result in a loss of points, again at the discretion of the instructor. If at any point, you are concerned about your participation points, please reach out to the instructor. Communication is key in all things, and even lost points can be regained.

# ENGL 112A: Course Calendar

*Sync Sessions:* Tues 1:30 – 2:45

*Async Sessions:* Friday 11:59PM – Post due

Sunday 11:59PM – Responses Due

| Unit 1: Critical Approaches to Children’s Literature |  | Async Points |
|--|--|--------------|
| <b>Week 1</b>  | <p>S1 (2/2): Introduction to Mirrors, Windows, and Doors: Representation Matters</p> <p><i>Reading(s):</i><br/>Bishop, “Mirrors, Windows, and Sliding Doors”</p>   |              |
|  | <p>S2: The Dangers of a Single Story: Misrepresentation Matters</p> <p><i>Reading(s):</i><br/>De La Peña, <a href="#">Last Stop on Market Street</a><br/>Adichie, <a href="#">Dangers of a Single Story</a><br/>Larrick, “The All-white World of Children’s Books”</p> <p style="color: green;">Post Due: (2/5)<br/>Responses Due: (2/7)</p> | 2            |
| <b>Week 2</b>  | <p>S3 (2/9): Critical History of Children’s Literature and the Child</p> <p><i>Reading(s):</i><br/>Hintz &amp; Tribunella, Reading Children’s Literature, (Excerpts)<br/>Cox Gordon, <a href="#">Too Darkness Too Visible</a><br/>De La Peña, <a href="#">Why We Shouldn’t Shield Children from Darkness</a></p>                             |              |
|  | <p>S4: Confronting Censorship: Banning Books and the ALA</p> <p><i>Reading(s):</i><br/>Gino, <i>George</i>, (Chapters 1 – 4)<br/><a href="#">Trans 101</a><br/>Jonna Perrillo, <a href="#">“More Than the Right to Read”</a></p> <p style="color: green;">Post Due: (2/12)<br/>Responses Due: (2/14)</p>                                     | 2            |
| <b>Week 3</b>  | <p>S5: (9/16) Confronting Canon: To Boldly Select Texts that No one has Selected Before</p> <p><i>Reading(s):</i></p>  |              |

|               |  |   |
|---------------|--|---|
|               | <p>Gino, <i>George</i>, (Chapters 5 - 6)<br/> Ryan &amp; Herman-Wilmarth, <i>Reading the Rainbow</i>, Chapter 2</p>  |   |
|               | <p>S6: Challenging Authors: Cancelled, Called out, or Called in?</p> <p><i>Reading(s):</i><br/> Gino, <i>George</i>, (Chapters 7 - 10)<br/> Callender, <a href="#">Harry Potter Saved My Life. J.K. Rowling is Now Endangering Trans People like me</a><br/> Cancel Culture, <a href="#">“JK Rowling criticizes ‘cancel culture’ in open letter signed by 150 public figures”</a></p> <p>Post Due: (2/19)<br/> Responses Due: (2/21)</p> | 2 |
|               | <p>S7: (2/23) Challenging Censorship: Protecting Students’ Rights to Read and Write</p> <p><i>Reading(s):</i><br/> Gino, <i>George</i>, (Chapters 11 - 12)<br/> Blackburn, <i>Adventurous Thinking</i>, “The Students’ Rights to Read”<br/> Davis, “Protecting Your Students’ Rights to Read and Write and Yours to Teach”</p>   |   |
| <b>Week 4</b> | <p>S8: Dealing with the Dr...Seuss: Confronting Racism in Children’s Book Classics.</p> <p><i>Reading(s):</i><br/> Dr. Suess, <a href="#">The Cat in the Hat</a><br/> Ishizuka &amp; Stephens, “The Cat is Out of the Bag”</p> <p>Post Due: (2/26)<br/> Responses Due: (2/28)</p>  | 2 |
|               | <p>S9: (3/2) Depicting Racist History in Children’s Texts</p> <p><i>Reading(s):</i><br/> Ganeshram, <i>A Birthday Cake for George Washington</i> (PDF)<br/> Schoenberg, <a href="#">“Slavery in Children’s Books”</a><br/> Thomas, Reese, Horning, “Much Ado About a Fine Dessert”</p>   |   |
| <b>Week 5</b> | <p>S10: Antiracist Manifesto: Piecemeal</p> <p><i>Reading(s):</i><br/> Nel, <i>Is the Cat in the Hat Black?</i>, “Conclusion; A Manifesto for Anti-Racist children’s Literature”</p>   | 1 |

|  |   |      |
|--|---|------|
|  | Post Due: (3/5)<br><b>NO RESPONSES THIS WEEK</b>                                      |      |
| Week 6   | S 11: (3/9) Imagination Maps<br>Due: Imagination Maps either In Class or Via Flipgrid |      |
|  | S12: Imagination Maps<br>Responses due: (3/11) on FlipGrid                            | 1    |
| <b>Unit Assessment:</b> Imagination Maps (3/9) |   | X/10 |

| Unit 2: Multimodalities of Children’s Literature |  | Async Points |
|--|--|--------------|
| Week 7   | S13: (3/16): Picturebooks and Multimodality: Learning to Read Anew<br><br><i>Reading(s):</i><br>Woodson & López, <a href="#">The Day You Begin</a><br>Gonzalez & Amini, <a href="#">Yo Soy Muslim</a><br>Sipe, “Learning the Language of Picturebooks” |              |
|  | S14: Reading Picturebooks: Chaperoning Words<br><br><i>Reading(s):</i><br>Richardson & Parnell, <i>And Tango Makes Three</i><br>Sanders, “Chaperoning Words”<br><a href="#">Drag Queen Happy Hour</a><br><br>Post Due: (3/19)<br>Responses Due: (3/21) | 2            |
| Week 8   | S15: (3/23) Representing Stereotypes: Reading Power across Modes<br><br><i>Reading(s):</i><br>Yang, <i>American Born Chinese</i> , (pgs. 1 – 52)<br>Bang, <i>Picture This</i>  |              |
|  | S16: Teaching Graphic Texts: Seeing Mirrors<br><br><i>Reading(s):</i><br>Yang, <i>American Born Chinese</i> , (pgs. 52 – 106)<br>Rodriquez & Kim, “In Search of Mirrors”<br><br>Post Due: (3/26)<br>Responses Due: (3/28)                              | 2            |
| <b>SPRING BREAK</b>                              |  |              |

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|  | <p>S17: (4/6) Researching Keywords in Children’s Literature</p> <p><i>Reading(s):</i><br/> Yang, <i>American Born Chinese</i>, (pgs. 106 – 160)<br/> Keywords Examples (Choose 1): <a href="#">Queer</a>, <a href="#">Gender</a>, <a href="#">Race</a></p>   |      |
| <b>Week 9</b>  | <p>S18: Researching Children’s Literature (Part 2)</p> <p><i>Reading(s):</i><br/> Yang, <i>American Born Chinese</i>, (pgs. 160 – 233)</p> <p>Post Due: (4/9)<br/> Responses Due: (4/13)</p>   | 2    |
| <b>Week 10</b>   | <p>S19: (4/13) Digital Activism and Children’s Literature: We Need Diverse Books, Building Your Stack, and More...</p> <p><i>Reading(s):</i><br/> All:<br/> <a href="#">We Need Diverse Books</a><br/> <a href="#">Build Your Stack</a></p> <p>Choose 2 of the following and explore:</p> <p><a href="https://booktoss.blog">https://booktoss.blog</a><br/> <a href="https://www.theconsciouskid.org">https://www.theconsciouskid.org</a><br/> <a href="https://crazyquiltedi.blog/">https://crazyquiltedi.blog/</a><br/> <a href="https://americanindiansinchildrensliterature.blogspot.com">https://americanindiansinchildrensliterature.blogspot.com</a><br/> <a href="https://readingwhilewhite.blogspot.com">https://readingwhilewhite.blogspot.com</a><br/> <a href="https://blog.leeandlow.com">https://blog.leeandlow.com</a><br/> <a href="https://readingspark.wordpress.com">https://readingspark.wordpress.com</a><br/> <a href="https://disabilityinkidlit.com">https://disabilityinkidlit.com</a><br/> <a href="https://yapride.com">https://yapride.com</a></p> |      |
|  | <p>S20: Adapting Children’s Literature: Change Modality to Change Minds</p> <p><i>Reading(s):</i><br/> Short Film: Cherry, <a href="#">Hair Love</a><br/> Picturebook: Cherry &amp; Harrison, <a href="#">Hair Love</a></p> <p>Post Due: (4/16)<br/> Responses Due: (4/18)</p>   | 2    |
| <b>Unit Assessment: Keywords in Children’s Literature Paper (4/23)</b> |  | X/18 |



## Unit 3: Teaching Children's Literature Across Borders

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| <b>Week 11</b> | <p>S21: (4/20) Identity Borders: Needing Intersectionality</p> <p><i>Reading(s):</i><br/>Lai, <i>Inside Out &amp; Back Again</i>, Part 3 (pgs. 1-70)<br/>Gill, "Everybody Else Gets to be Normal"</p> <p>Guest: Victoria Gill</p>   |   |
|                | <p>S22: Trauma Borders: Needing to Heal and #SayHerName</p> <p>Lai, <i>Inside Out &amp; Back Again</i>, Part 2 (pgs. 73 - 111)<br/>Crenshaw, <a href="#">The Urgency of Intersectionality</a><br/>Dutro, <i>Vulnerable Heart</i>, Chapter 2</p> <p>Post Due: (4/23)<br/>Responses Due: (4/25)</p> | 2 |
| <b>Week 12</b> | <p>S23: (4/27) Historical Borders: Needing to Restoring the Past</p> <p><i>Reading(s):</i><br/>Lai, <i>Inside Out &amp; Back Again</i>, Part 3 (pgs. 112 - 195)<br/>Thomas and Stornaiuolo, "Restoring the Self"</p>  |   |
|                | <p>S24: Genre Borders: Needing Poetry</p> <p><i>Reading(s):</i><br/>Lai, <i>Inside Out &amp; Back Again</i>, Part 3 &amp; 4 (pgs. 196 - 262)</p> <p>Due: Initial Project Plan (4/30)</p> <p><b>Optional Module:</b><br/>Post Due: (4/30)<br/>Responses Due: (5/2)</p>                             | 2 |
| <b>Week 13</b> | <p>S25: (5/4) Linguistic Borders: Needing Translanguaging</p> <p><i>Reading(s):</i><br/>Morales, <i>Dreamers</i><br/>Domke, "Probing the Promise of Dual-Language Books"<br/>Zapata &amp; Laman, "I write to show how beautiful my languages are"</p>   |   |
|                | <p>S26: National Borders: Needing Indigenous Histories</p> <p><i>Reading(s):</i><br/>Lindstrom &amp; Goade, <i>We Are Water Protectors</i><br/>Botelho, "Rereading Columbus"</p>  | 2 |

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|--|---|------|
|  | Reese, “Critical Indigenous Literacies”<br><br>Post Due: (5/7)<br>Responses Due: (5/9)            |      |
| <b>Week 14</b>   | S27: (5/11) WIP Presentations<br>Due: WIP Presentations at 1:30PM Either in class or via Flipgrid |      |
|  | S28: (5/13) WIP Presentations Response<br>Due: WIP Presentations Responses                        | 1    |
| <b>Unit Assessment:</b> Work in Progress Presentation (5/11) |   | X/25 |

**Final: Final Project**

**Due:** May 20, 2020 by 11:59PM via Canvas