

**UNIVERSITY OF KENTUCKY**  
**SCHOOL OF INFORMATION SCIENCE**

**YOUTH LITERATURE FOR A DIVERSE SOCIETY**

DELIVERED ONLINE VIA CANVAS

LIS612.201 – SPRING 2016

JANUARY 13 – MAY 6, 2016

**\*\*Course Syllabus\*\***

**Instructor**

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**Office Hours**

Office hours are by appointment.  
At the scheduled time, please use  
the following link:  
<http://connect.uky.edu/drreynolds/>

**Website**

<https://sites.google.com/site/youthlitmatters/>

**Course Description**

A survey and historical study of culturally diverse literature for youth of all ages. Students will engage in extensive reading, evaluation, and discussion of literature and the issues related to developing an understanding of various cultures and special populations within the United States. Prerequisite: Children's Literature (LIS610 or comparable) is preferred.

**Course Objectives**

- To become aware of and familiar with a wide variety of multicultural literature for youth.
- To develop competencies in the exploration and critical evaluation of multicultural materials for youth.
- To develop an understanding of literature written about a culture and literature written for a culture.
- To learn to meet the personal and intellectual requirements and interests of youth of various ethnic backgrounds and special populations.
- To develop competencies in selecting and presenting books and stories for the purpose of motivating young people from various backgrounds to enjoy literature and to become lifelong readers.
- To develop an understanding of the potential uses of multicultural books in public and school library programming.
- To become familiar with selection aids and other sources of information about multicultural books for youth.

## Course Overview

To complete this course, students will read a wide variety of children's literature from across cultures, and experience media related to the literature. To meet the course objectives, students will complete a variety of course projects and engage in extensive discussion.

## Required Texts

- Fox, D. L., & Short, K. G. (2003). *Stories matter: The complexity of cultural authenticity in children's literature*. Urbana, IL: National Council of Teachers of English. (Referred to in course materials as SM)
- Naidoo, J. C., & Dahlen, S. P. (2013). *Diversity in youth literature: Opening doors through reading*. Chicago: American Library Association. (Referred to in course materials as DYL)

## YA Literature Reading List and Recommended Texts:

- Horning, K. (2010). *From cover to cover: Evaluating and reviewing children's books* (Revised Edition). New York: HarperCollins [Students will be writing book reviews.]
- Please see pages 7-9 below for the required youth literature and journal articles.
- See the youthlitmatters website for additional recommended texts.

## Integration of the Syllabus with the Themes of Diversity, Assessment, and Technology

All UK professional education programs address and affirm the value of diversity in education, the use of technology to support all aspects of instructional programming, and the importance of attaining high levels of skill in assessing the outcomes of instruction. This course will provide students an opportunity to demonstrate attention to these themes and reflect on the mechanisms that this course has provided to demonstrate improved skills in these areas.

## Integration of Syllabus with UK Educator Preparation Unit Themes

This course will address the four themes of the conceptual framework for the UK professional education unit: **research**, **reflection**, **learning**, and **leading**. Students will be given the opportunity to review, analyze, discuss, and apply **research** from diverse perspectives in education, including professional scholarship and practitioner inquiry, in order to reflect on their own practices as they study, observe, and practice in P-12 school and university classrooms. **Reflection** will also be integrated into students' learning opportunities through the production of written essays and analyses of observation and teaching experiences to help students take advantage of the analytical and problem-solving skills that comprise critical professional reflection on one's own teaching. This course emphasizes the commitment of the professional education unit to assure that its graduates move into their professional lives equipped for lifelong **learning** as educators who will be active in **leading** colleagues in their schools, districts, and professional organizations. The ultimate goal in addressing these four themes is to produce teacher leaders who work together to improve student learning among diverse populations and improve education in Kentucky and beyond.

## STUDENT EVALUATION

### Grading of Course Work

(See pages 10-12 for assignment parameters)

- Group Discussion (Participation): 20 points each – 35%
- Librarian Interview: 100 points – 15%
- Cultural Authenticity Paper: 100 points – 20%
- Collection Evaluation Project: 125 points – 30%

### Grading Guidelines

- Concise and clear writing is expected at all times. All work will be graded comparatively, including evidence of effort, research, support from course literature, clarity of thought, creativity, and when appropriate, design and awareness of the intended audience.
- Unless there is evidence of considerable improvement by the end of semester, final grades will not be rounded up (e.g., 89.6% will not be automatically rounded up to an A).

### Grading Scale

- 90% – 100% = **A (Exceptional Achievement: work that goes above expectations)**
- 80% – 89% = **B (High Achievement)**
- 70% – 79% = **C (Average Achievement)**
- 0% – 69% = **E (Failing)**

### Participation

Class participation is an important component of your grade for this class. The due dates for required discussion posts are posted in the schedule below, as well as within Canvas. Credit will not be given for late responses. Poorly written posts will not be given credit. Your discussion posts must be substantive and thoughtful, but not essays (excessively lengthy posts will be deleted). I encourage you to complete your discussion posts in Word and then paste them to the discussion board. If you compose online and there is a technology-related failure, you will likely lose your work.

### Communication

You may communicate with me via the Discussion Boards in Canvas, e-mail or phone. Canvas email is preferred. While I will always respond to email and discussion posts as soon as possible, please do not expect an immediate response, especially during the weekend and outside of normal business hours on weekdays. It is each student's responsibility to be certain that all course communications are read in a timely manner. Please do not expect a response to questions relating to assignments on the day that they are due. Plan ahead! I have many students in multiple courses, please note the course number in all email (in the subject line) and phone communication with me.

## Submission of Course Projects

**IMPORTANT:** All projects are to be submitted electronically via Canvas by **11:59 PM ET** on the dates as indicated on the Course Schedule beginning on page 7 below and the course calendar in Canvas. Projects are **not** accepted via email. Unless otherwise indicated, all documents must be submitted as a Word document (doc or docx) or as an Adobe Portable Document Format (pdf) file. Documents created in Microsoft Publisher will only be accepted if submitted as a pdf. Microsoft Office and other software is available for free download. Please see <https://download.uky.edu/> and <http://wiki.uky.edu/software/Wiki%20Pages/Home.aspx>.

The use of proper English is expected at all times. This includes discussion posts. Writing and citation guides will be provided in Canvas. If you need additional assistance with writing skills, please contact the UK Writing Center (<http://www.uky.edu/AS/English/wc/>). Proper citations/references are always required; this includes picture books, novels, and other materials. APA (6<sup>th</sup> edition) formatting is required for citations (in-text citations, bibliographies and Works Cited). Please proof your work and ask someone else to as well.

## Late Work

It is expected that you will submit course assignments on time. However, life happens. “Normal” life does not stop for any of us just because a semester is in progress. I am always willing to work with you if you get into a bind, but please be proactive. If you are going to be late with an assignment, you need to let me know at least 3 days before the due date. Technology issues are not valid excuses for late work. **Late assignments will not be accepted without prior approval. Ten points will be deducted for each day the assignment is late.**

## ACADEMIC STANDARDS

### Academic Integrity

Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

Part II of *Student Rights and Responsibilities* (available online <http://www.uky.edu/StudentAffairs/Code/part2.html>) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where

students feel unsure about the question of plagiarism involving their own work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgement of the fact, the students are guilty of plagiarism. Plagiarism includes reproducing someone else's work, whether it be a published article, chapter of a book, a paper from a friend or some file, or something similar to this. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work, which a student submits as his/her own, whoever that other person may be.

Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone. When a student's assignment involves research in outside sources of information, the student must carefully acknowledge exactly what, where and how he/she employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas, which are so generally and freely circulated as to be a part of the public domain (Section 6.3.1). **Please note:** Any assignment you turn in may be submitted to an electronic database to check for plagiarism.

### **Disability Accommodation**

If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address: [jkarnes@email.uky.edu](mailto:jkarnes@email.uky.edu)) for coordination of campus disability services available to students with disabilities.

### **Incompletes**

Student requests for an Incomplete (an I grade) will be considered within University guidelines and only in extreme circumstances. See section 5.1.3.2 <http://www.uky.edu/StudentAffairs/Code/part2.html>.

## **TECHNOLOGY INFORMATION & RESOURCES**

Distance Learning Students are expected to have a minimum level of technological acumen and the availability of technological resources. Students must have regular access a computer with a reliable Internet connection and audio capabilities. Please see the online guide to supported operating systems and browsers: <http://bit.ly/TDKqwy>. Please be certain that your computer and/or browser allow you to view Adobe Reader documents (.pdf). I am your first go-to person for technology problems. E-mail me at [stephanie.reynolds@uky.edu](mailto:stephanie.reynolds@uky.edu) for the timeliest response.

**Information Technology Customer Service Center (UKIT)**

<http://www.uky.edu/ukit/techtips/students>; 859-257-1300

**Information on Distance Learning Library Services** <http://www.uky.edu/Libraries/DLLS>

- Carla Cantagallo, DL Librarian; Email: [dllservice@email.uky.edu](mailto:dllservice@email.uky.edu)
- Local phone number: 859-257-0500, x2171; Out of area: 800-828-0439 (option #6)
- DL Interlibrary Loan Service: <http://libraries.uky.edu/ILL>

**COURSE EXPECTATIONS**

**What I expect from you...**

- I expect you to read all of the materials for each week before the week begins.
- I expect you to participate in a timely manner and on at least two days per week, three posts minimum (please note that posting at, for example, 11:59 PM on one day and at 12:05 AM the next does not constitute participating on two different days).
- I expect you to proof all discussion posts, blog entries and all other assignments.
- I expect you to submit assignments on time and to remember that everyone's time is important, not just yours.
- I expect you to plan accordingly so that assignments demonstrate quality work.
- I expect you to proof your work for grammar and spelling errors.
- I expect you to ask for assistance and not wait until the last minute to do so.

**What you can expect from me...**

- I will treat you as an individual and with the respect.
- I will not discriminate against you in any way and will respect your well-supported viewpoints.
- I will handle class communication in a professional manner.
- I will not teach what I do not know. I will seek out answers when necessary.
- I will update course information, materials and other readings as necessary.
- If plagiarism, cheating, or other violations of academic integrity are suspected, they will be explored and punishment pursued.
- I will work with you on late work when you communicate with me AHEAD of time. Late work without a legitimate excuse will not be accepted.
- I will make myself available to you through the discussion boards, email, and other avenues as needed.
- To minimize subjectivity when grading, I will use rubrics for grading.
- I will assess your work with honesty based on the criteria provided.
- If I make a mistake when assessing your work, I will make corrections as appropriate.

## COURSE SCHEDULE

### **Course Introduction (January 13 - January 16)**

- **Introduce** Yourself
- **Read** "Why the Best Kids Books Are Written in Blood" <http://goo.gl/TqvF7E>

### **Week 1 (January 18 - January 23): Who are YOU?**

- **Read** *Whoever You Are* by Mem Fox (picture book)
- **Read** *Spaghetti in a Hot Dog Bun* by Maria Dismody (picture book)
- **Read** "Cite the Source: Reducing Cultural Chaos in Picture Books, Part One" <http://goo.gl/wHtYqE>
- **Read** "Respect the Source: Reducing Cultural Chaos in Picture Books, Part Two" <http://goo.gl/DAUpC3>

### **Week 2 (January 25 - January 30): Acceptance vs. Tolerance**

- **Read** *Stories Matter*, Part I
- **Read** *The Skin I'm In: A First Look at Racism* by Pat Thomas (picture book)
- **Read** *All families are Special* by Norma Simon (picture book)
- **Read** *The Whole Story of Half a Girl* by Veera Hiranandani
- **Read** Perkins, M. (2009, April). Straight talk on race. *School Library Journal*, 55(4), 28-32.
- **Read** Brooks, W., & Browne, S. (2012). Towards a culturally situated reader response theory. *Children's Literature in Education*, 43(1), 74-85. DOI: 10.1007/s10583-011-9154-z

### **Week 3 (February 1 - February 6): Windows vs. Mirrors**

- **Read** *Diversity in Youth Literature*, Part I
- **Read** *The Snowy Day* by Ezra Jack Keats (picture book)
- **Read** *A Step from Heaven* by An Na
- **Read** *Make Lemonade* by Virginia Euwer Wolff
- **Read** "Cover Story: Windows and Mirrors: Reading Diverse Children's Literature" <http://goo.gl/99ES4n>
- **Read** Glazier, J., & Seo, J. (2005). Multicultural literature and discussion as mirror and window? *Journal of Adolescent & Adult Literacy*, 48(8), 686-700.

### **Week 4 (February 8 - February 13): African-American Culture & the Segregation Experience**

- **Read** *Diversity in Youth Literature*, Chapter 3; Sliding Door 1 & 2
- **Read** *Goin' Someplace Special* by Patricia McKissack (picture book)
- **Read** *Sit-In: How Four Friends Stood Up by Sitting Down* by Andrea & Brian Pinkney (picture book)
- **Read** *The Blossoming Universe of Violet Diamond* by Brenda Woods **OR** *The Skin I'm In* by Sharon G. Flake
- **Read** *Fire from the Rock* by Sharon Draper **OR** *Claudette Colvin: Twice Toward Justice* by Phillip Hoose
- **Read (Optional)** Larrick, N. (1965, September). The all-white world of children's books. *The Saturday Review*, 48, 63-65. <http://goo.gl/xW2LdQ>

- **Read (Optional)** Horning, K. T. (May 2014). Still an all-white world? Nancy Larrick's landmark 1965 study on race and children's books was supposed to have been a wake-up call. Not much has changed. *School Library Journal*, 60(5), 18-21.

**Week 5 (February 15 - February 20): Hispanic/Latino Culture**

- **Read** *Diversity in Youth Literature*, Chapter 4
- **Read** *Stories Matter*, Part II
- **Read** *My Name is Celia/Me llamo Celia: The Life of Celia Cruz/la vida de Celia Cruz* by Monica Brown (picture book)
- **Read** *Yes! We Are Latinos* by Alma Flor Ada and F. Isabel Campoy
- **Read** *Becoming Naomi León* by Pam Muñoz Ryan
- **Read** *Mexican White Boy* by Matt de la Peña **OR** *Baseball in April, and Other Stories* by Gary Soto
- **Complete** Librarian Interview, **Due** February 20, 2016

**Week 6 (February 22 - February 27): Asian Culture**

- **Read** *Diversity in Youth Literature*, Chapter 11; *Sliding Door* 4
- **Read** *Henry and the Kite Dragon* by Bruce Edward Hall **OR** *The Name Jar* by Yangsook Choi (picture books)
- **Read** *Baseball Saved Us* by Ken Mochizuki (picture book)
- **Read** *The Star Maker* by Laurence Yep
- **Read** *Finding My Voice* by Marie G. Lee **OR** *So Far from the Bamboo Grove* by Yoko Kawashima Watkins
- **Read** Loh, V. (2006). Quantity and quality: The need for culturally authentic trade books in Asian-American young adult literature. *The ALAN Review*, 34(1), 44-61.

**Week 7 (February 29 - March 5): Middle Eastern Culture**

- **Read** *Diversity in Youth Literature*, Chapter 9
- **Read** *Golden Domes and Silver Lanterns: A Muslim Book of Colors* by Hena Khan (picture book)
- **Read** *Nasreen's Secret School* by Jeanette Winter (picture book)
- **Read** *The Day of the Pelican* by Katherine Paterson
- **Read** *Does My Head Look Big in This?* Randa Abdel-Fattah
- **Read** Agosto, D. (2001). Bridging the culture gap: Ten steps toward a more multicultural youth library. *Journal of Youth Services in Libraries*, 14(3), 38-41.

**Week 8 (March 7 - March 13): Eastern European Culture**

- **Read** *Stories Matter*, Part III
- **Read** *The Grand Mosque of Paris: A Story of How Muslims Rescued Jews During the Holocaust* by Karen Gray Ruelle and Deborah Durland Desaix (picture book)
- **Read** *The Blessing Cup* by Patricia Polacco (picture book)
- **Read** *The Day of the Pelican* by Katherine Paterson **OR** *The Garden of My Imaan* by Farhana Zia
- **Read** *The Book of Trees* by Leanne Lieberman

- **Read** Williams, V. K., Deyoe, N. (2014). Diverse Population, Diverse Collection? Youth Collections in the United States. *Technical Services Quarterly*, 31(2), 97-121. DOI: 10.1080/07317131.2014.875373

**Week 9 (March 14 - March 19): SPRING BREAK**

**Week 10 (March 21 - March 26): Native American Culture**

- **Read** *Stories Matter*, Part IV
- **Read** *Moonstick: The Seasons of the Sioux* by Eve Bunting (picture book)
- **Read** *The Rough-Face Girl* by Rafe Martin (picture book)
- **Read** *Rain is Not My Name* by Cynthia Leitich Smith
- **Read** *The Absolutely True Diary of a Part-Time Indian* by Sherman Alexie
- **Read** Toelken, B. (2004). Beauty behind me; beauty before (AFS Address). *Journal of American Folklore: Journal of the American Folklore Society*, 117(466), 441-445.
- **Complete** Cultural Authenticity Paper, **Due** March 26, 2016

**Week 11 (March 28 - April 2): LGBTQA Culture**

- **Read** *Diversity in Youth Literature*, Chapter 12
- **Read** *Heather Has Two Mommies* By Leslea Newman (or other similar Newman picture book <http://www.amazon.com/Leslea-Newman/e/B000APS4US>)
- **Read** *Gracefully Grayson* by Ami Polonsky **OR** *From the Notebooks of Melanin Sun* by Jacqueline Woodson
- **Read** *Aristotle and Dante Discover the Secrets of the Universe* by Benjamin Alire Sàenz
- **Read** *This Book is Gay* by James Dawson
- **Read** Wickens, C. M. (2011). Codes, silences, and homophobia: Challenging normative assumptions about gender and sexuality in contemporary LGBTQ young adult literature. *Children's Literature in Education*, 42(2), 148-164. DOI: 10.1007/s10583-011-9129-0

**Week 12 (April 4 - April 9): Developmental Disabilities Culture**

- **Read** *Diversity in Youth Literature*, Sliding Door 3
- **Read** *Stories Matter*, Part V
- **Read** *My Brother Sammie is Special* by Beck Edwards (picture book)
- **Read** *Thank You, Mr. Falker* **OR** *The Junkyard Wonders* by Patricia Polacco
- **Read** *Out of My Mind* by Sharon Draper **OR** *Rules* by Cynthia Lord
- **Read** *Marcelo in the Real World* by Francisco X. Stork
- **Read** *Owning It: Stories About Teens with Disabilities* by Donald R. Gallo (editor)

**Week 13 (April 11 - April 16): Adoption Culture & the Mixed Race/Multiethnic Experience**

- **Read** *Diversity in Youth Literature*, Chapter 7
- **Read** *Marisol McDonald Doesn't Match / Marisol McDonald No Combina* by Monica Brown (picture book)
- **Read** *Drum Dream Girl: How One Girl's Courage Changed Music* by Margarita Engle (picture book)
- **Read** *Kimchi & Calamari* by Rose Kent

- **Read** *Pieces of Me: Who Do I Want to Be? Voices for and by Adopted Teens* by Robert Ballard
- **Read** "Adoption & Children's Literature" <http://goo.gl/BoVOX1>
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**Week 14 (April 17 - April 23): Poverty, Homelessness & the Immigrant Experience**

- **Read** *Diversity in Youth Literature*, Chapter 10
- **Read** *A Place to Grow* by Soyung Pak (picture book)
- **Read** *Inside Out & Back Again* by Thanhha Lai
- **Read** *Eleanor & Park* by Rainbow Rowell
- **Read** *The Circuit: Stories from the Life of a Migrant Child* by Francisco Jimenez
- **Complete** Collection Evaluation Project, **Due** April 23, 2016

**Week 15 (April 25 - April 30): 2016 Youth Literature Awards Honoring Diversity**

- **Read** The 2016 Coretta Scott King (Author) Medal Winner *Gone Crazy in Alabama* by Rita Williams-Garcia
- **Read** The 2016 Coretta Scott King (Illustrator) Medal Winner *Trombone Shorty* by Bryan Collier
- **Read** Any one of the 2016 Schneider Family Book Award titles <http://goo.gl/KoIVp1>
- **Read** Aronson, M. (2001, May). Slippery slopes and proliferating prizes. *Horn Book Magazine*, 77(3), 272-278.
- **Read** Pinkney, A. (2001, September). Awards that stand on solid ground. *Horn Book Magazine*, 77(5), 535-539.

## **COURSE ASSIGNMENTS & PROJECTS**

***All projects are due by the End of the Day (11:59 PM) on the date indicated.***

### **Group Discussion Boards**

***Every Monday Through Saturday Through April 29<sup>th</sup>***

Class participation is an important component of your grade for this class. The due dates for required discussion posts are posted in the class schedule below, as well as within Canvas. Credit will not be given for late responses. Poorly written posts will not be given credit. Your discussion posts must be substantive and thoughtful, but not essays (excessively lengthy posts will be deleted). Remember to write first in Word (or other off-line application) and then copy/paste your work to Canvas.

For each week's discussion, you will be given a short list of discussion prompts based on the textbook readings. I expect you to participate in a timely manner and on at least two days per week, three posts minimum (please note that posting, for example, at 11:59 PM on one day and at 12:05 AM the next does not constitute participating on two different days). If all of your responses are posted on the same day, full credit will not be given. Discussion will **not** be graded throughout the semester; it is your responsibility to know the requirements and adhere

to them. I am happy to answer questions about the quality of your work, but please do not ask each week. Missing more than two weeks will lower your total discussion grade by ten points.

Please do not post essays. Responses are to be thoughtful and indicate that you understand the material, but longer is not better. You may respond to all of the discussion prompts, but each must be responded to in a separate post. Responses to classmates' posts must be more substantial than comments such as, "I agree" or "Great post".

**You can participate in each week's discussion by (a variety of these options is best):**

- responding to one or more of the discussion prompts;
- responding to classmates' posts;
- asking questions of your classmates;
- commenting on a class project and how it pertains to that week's material(s);

**Evaluation Criteria:** Completeness and thoughtfulness of responses which demonstrate respect for other points of view, and evidence of comprehension of diversity as it relates to youth and their literature, the textbooks and other readings.

**Learning Outcomes:** To gain an understanding of youth and the diverse world in which they live. To recognize how literature can facilitate a greater awareness of that world and how librarians can foster that awareness, including acceptance of self and others.

## **Librarian Interview**

*Due February 20<sup>th</sup>*

For this project, you will interview a librarian who serves a population that primarily represents a specific population. For example, Lexington Public Library's Village Branch serves a population that is predominately Latino. There are many possibilities, but consider a librarian who:

- serves a very poor community
- directs a juvenile detention center library
- works in a school that serves a unique population such as those with a disability (e.g., a blind school)
- works at a school that serves a particular ethnic group or religion

Please check your choice with me before scheduling your interview. Your interview must be interactive (e.g., in person, via phone, via Skype, etc., but not via email).

You will ask your interviewee 10-12 questions and provide a written transcript of the interview that includes both the questions (numbered and in bold text, please) and the responses (in first person, please). Questions will be discussed in class. I recommend recording the interview, but you need to have written permission (email is fine) to do so. At the end of your document, after the interview, you are to provide a 600- to 800-word reflective statement that includes the Program Learning Outcomes.

## Cultural Authenticity Paper

Due March 26<sup>th</sup>

For this paper, you will perform an in-depth analysis of the cultural authenticity of *The Absolutely True Diary of a Part-time Indian* by Sherman Alexie. In developing your paper, consider the excerpt below on Content from the Multicultural Literature for Youth section of Youth Services Librarianship: A Guide to Working with Young People in School and Public Libraries.

- You may use the course textbooks, but you need use 3-5 additional academic-focused resources to support your assertions.
- Your paper is to be 1,500 to 2,000 words (this does not include your Works Cited).

**Content.** The profanity, crime, violence, and other harsh realities of life present in a lot of multicultural literature, especially in urban or “street” literature, have caused many educators and librarians to be hesitant of seeking out such literature. At the same time, many of the characters and plots within these texts may strike a chord with readers and should be appreciated just as many have embraced banned books. Tatum (2009) argues that many of these texts are disabling rather than enabling and it may be challenging to determine which will benefit youth. Hughes-Hassel et al. (2012) has created a [rubric](#) to aid in identifying enabling texts based on Tatum's research. Although created for African-American adolescent males, the rubric may be tailored toward other groups.

(<https://youthserviceslibrarianship.wikispaces.com/Multicultural+Literature+for+Youth>)

## Collection Evaluation Project

Due April 23<sup>rd</sup>

You will evaluate a specific diverse collection at your local public library (or other instructor-approved location). While most of the work can be completed using the library's OPA, do plan to visit the library to evaluate placement, access and to consult with the librarian.

You will need to decide what criteria upon which to base your evaluation and submit a report on your findings. We will discuss possible criteria in the group discussion. Report lengths will vary depending upon the size of the collection you evaluate, but you should plan for a minimum of 1,200 words.

After completing your study, prepare a trifold guide to the collection that you evaluated. Additional details will be provided in Canvas.