

**EASTERN MICHIGAN UNIVERSITY FINAL FORMAT
DIVISION OF ACADEMIC AFFAIRS**

**REQUEST FOR INCLUSION OF A COURSE IN THE
GENERAL EDUCATION PROGRAM:
EDUCATION FOR PARTICIPATION IN THE GLOBAL COMMUNITY**

DEPARTMENT/SCHOOL: English Language and Literature COLLEGE: Arts & Sciences

DEPARTMENT CONTACT: Sheila Most CONTACT PHONE: (734) 487-2296

CONTACT EMAIL: smost@emich.edu

1. Subject Code, Number, and Title: LITR 208 Multicultural Children's Literature

2. Credit Hours 3

3. Course Description

Introduction to literature for children and young adults by and about African Americans, Asian Americans, Latinos, and Native Americans, including history of multicultural writing for the young; major issues of multiculturalism; historical and cultural background of each group; and critical apparatus for the selection, interpretation, and evaluation of such literature.

4. This course is (check one):

an existing course with no revisions (need not go through the input system)

an existing course with revisions (attach this form to Request for Course Revision form)

a new course (attach this form to Request for New Course form)

5. Check the General Education requirement this course is intended to meet. If the course is to be proposed for more than one requirement, submit a separate form for each one.

Effective Communication

Quantitative Reasoning (*QR designation*)

Writing Intensive (*WI designation*)

Perspectives on a Diverse World

Global Awareness

U.S. Diversity

O Knowledge of the Disciplines

- o Arts
- o Humanities
- o Science
- o Social Science

O Learning Beyond the Classroom (*LBC designation*)

6. Rationale. Provide a concise, clear, jargon-free explanation of why this is a General Education course and how it fits into this specific area of the program. (The rationale should explain to students why they are taking the course. It should address both why it is part of the General Education program and why it fits into the particular category.) This rationale should appear on the general course syllabus provided here and should be included in specific course syllabi given to students.

U.S. Diversity

A study of children's literature is also a study of the values, beliefs, and attitudes of a society, since what adults offer to children reflects contemporary adult views. This course exposes students to multicultural literature for young readers—as well as the history, beliefs, values, and attitudes of underrepresented groups in the United States. Course design assures adequate representation of the literature by and about a wide selection of minorities in our country, with emphasis on four major cultures—African, Asian, Latino, and Native Americans—as well as the diversity within each culture. Supplementary materials in history, cultural anthropology, and philosophy provide a sound basis for the discussion of the literary works, but the primary focus is on the literature itself. The history of the development of multicultural literature for young readers, criteria for evaluation, literary criticism, as well as cultural authenticity are explored. Since this is an introductory course, it will also include a discussion of basic literary terms and literary criticism, as well as fundamental issues such as why we study literature, what culture means, why we study culture, how literature for young readers can inform us about culture, etc.

7. Clearly and concisely explain how this course meets each of the General Education outcomes for the requirement checked in number five (all outcomes should be addressed). To do this, (a) list the General Education outcomes for the requirement and explain how the course meets each outcome; and (b) explain, in general terms, the method(s) of evaluation to be used in the course and how these methods assess the degree to which students have met the General Education outcomes for this requirement.

U.S. Diversity Outcomes

- ***Students will examine the complexity of their own cultural identities and how these relate to the cultural identities of others in the U.S.***

a. *How the course meets the outcome:*

In the first week of the course, the class participates in an exercise on stereotypes of underrepresented groups in the U.S. The class is divided into groups with a speaker for each group who draws straws to determine which culture they will discuss. Students fill in a chart on stereotyping discussing appearance, demeanor, academic ability, language/speech, residence, occupations, socioeconomic class, religion, recreational activities, and family life. They must separate anecdotal observations from widely accepted stereotypes. The speaker for each group then reports the group's findings, the class discusses the stereotypes, compares and contrasts them with each other, discusses the attitudes of the mainstream culture which promotes the stereotypes and the effects of the stereotypes on members of the cultures. Students' heightened awareness of stereotypes from this exercise facilitates our discussion of the literature: themes, the

depiction of characters, conflicts, resolutions, etc. The stereotypes are reconsidered as we discuss each book. For example, in Pam Muñoz Ryan's *Esperanza Rising*, the widow and daughter of a Mexican landowner who has been killed flee to California and become migrant farm workers. Although their white bosses hold the stereotype of Mexican Americans as lazy, the immigrants perform backbreaking work in the fields and packing sheds without complaint to earn a living.

b. *Evaluation of outcome:*

Students use what they have learned in this exercise in discussions of the literature of each cultural group, on tests, and in papers on the various cultures. For example, students write a brief reflective paper on stereotyping in *Roll of Thunder, Hear My Cry*—its origin, function, and effects on the African American characters. A question on the final exam asks students to reflect upon what they have learned about their own culture, attitudes, beliefs, and values in the process of examining other cultures.

• ***Students will explore the causes and consequences of social intolerance in the U.S.***

a. *How the course meets the outcome:*

Following the exercise on stereotyping, we discuss the origin and function of stereotypes, why they are so effective and why so difficult to do away with. This leads to a discussion of social intolerance in the U.S and its effects not only on the minority cultures but also on the mainstream culture. The study of the literature by and about each underrepresented group begins with a reading on the history and culture of that group in the U.S. and how the differences between their cultural attitudes, beliefs, and values and those of the mainstream have led to stereotypes which have, in turn, been both the cause and the result of social intolerance toward the group. For example, Asian Americans have often been called the Model Minority, implying that they have come to this country with nothing and have raised themselves to the middle and upper classes by dint of hard work and education. This is a seemingly positive stereotype, but untrue nonetheless, and one which has disallowed programs of federal aid to this group. For example, in Laurence Yep's *Child of the Owl* (about Chinese Americans), although the protagonist's Uncle Phil has become a successful attorney, her father Barney has sought jobs in vain and, in desperation, has become a compulsive gambler. Sheridan, Barney's friend, has found a job but is underemployed as a clerk at Orange Julius.

b. *Evaluation of outcome:*

Student's answers to study questions on each work of literature are used to evaluate the success of this outcome. They must also use this information on papers and examinations.

• ***Students will examine the differences between social intolerance and institutionalized racism, ethnocentrism, and exclusion in the U.S.***

a. *How the course meets the outcome:*

The literature of each culture is selected so that there is at least one work about a period before the Civil Rights Movement and one work on the modern period. This provides students with portrayals of older institutionalized racism in the U.S. supported by exclusionary laws and the perhaps more insidious contemporary ethnocentrism, social intolerance, and exclusion still found in the U.S. Institutionalized racism is widespread, for example, in Mildred Taylor's *Roll of Thunder, Hear My Cry* (set in Mississippi during the Great Depression), in which the Night Riders (Ku Klux Klan) burn the Berry's house, a black boy is almost lynched, the blacks are not allowed to go to school with whites or to vote, and only one black family in the community owns land. In Christopher Paul Curtis's *Bud, Not Buddy* (about an orphaned African American boy in Michigan during the Great Depression), a kindly man who picks Bud up at night when he is trying to walk from Flint to Grand Rapids, tells him that there used to be a sign near Owosso which read (with the language cleaned up): "To Our Negro Friends Who Are Passing Through, Kindly Don't Let the Sun Set on Your Rear End in Owosso!" We also learn that Bud's grandfather, who leads a black band in Grand Rapids, has had to hire one white band member to arrange gigs with white groups—who would not knowingly hire a black band—and to pose as the owner of the band members' house, since blacks were not allowed to own property. Institutionalized racism has been replaced by social intolerance in Walter Dean Myers' *Scorpions* (about a boy in modern Harlem who is having trouble at home

and in school). The principal ridicules the dialect spoken by Jamal and his mother, saying: "At least try to talk as if you're civilized," and tells Jamal—a bright boy who has misbehaved—"There is no sense in punishing you because it will do no good," implying that Jamal is hopeless.

b. *Evaluation of outcome:*

In addition to questions on examinations dealing with then-and-now changes in racism, students visit two websites and write their reactions to what they find. One website, <<http://www.ferris.edu/news/jimcrow/>>, is a collection of racist materials from the Jim Crow past which, while emotionally devastating, demonstrates in a concrete manner the kinds of institutionalized racism which most of our students have never experienced. Lest they want to believe that social intolerance is a thing of the past, they then visit the website <<http://www.resist.com/cartoons/racistcartoons.htm>>, sponsored by the White Aryan Resistance organization and posting cartoons about Latinos, blacks, and Jews. These highly offensive cartoons provide students with hard evidence that racism is still alive and well in twenty-first-century America. Questions on examinations ask students to compare and contrast the discrimination depicted in a novel set in earlier times with that in modern times.

- ***Students will explore how diversity has affected and continues to affect income distribution, economic mobility, political access, and the democratic process in the U.S.***

a. *How the course meets the outcome:*

An article/chapter on the historical background of each culture in America, as well as lectures and discussions provide students with information on how social intolerance affects unequal income distribution, economic mobility, political access, and democratic participation in the U.S. For example, two of the African American novels we read portray the difference in the African American family in the North and in the South during the Great Depression. Many African American families tried to pursue the American Dream by moving from the South to the big cities of the North during the hard times of the early twentieth century. While the women could find work as domestics, the men were frequently unable to find employment, and this situation led to the large-scale breakup of the African American families in the North, while those who had stayed in the rural South remained stronger. The breakdown of the family and Bud's search for the man he thinks is his father is a central theme in Christopher Paul Curtis's *Bud, Not Buddy* (set in Michigan during the Great Depression). In Mildred Taylor's *Roll of Thunder, Hear My Cry* (set in rural Mississippi during the Great Depression), however, the Logan family has remained strong and together are able to stand up to the racism they face. Continuing economic inequality is almost a given in multicultural novels for children. Each of our novels depicts this situation, especially the novels by and about Latino Americans and Native Americans.

b. *Evaluation of outcome:*

Students demonstrate their understanding of these important issues in their class discussions of the novels, on examinations, and in writing assignments. One question that the students discuss is why, in *Bud, Not Buddy*, the theme of family dominates the novel and the theme of racism recedes to the background, whereas in *Roll of Thunder, Hear My Cry*, the opposite is the case.

- ***Students will develop an awareness of alternative values, views, and communication styles in the U.S.***

a. *How the course meets the outcome:*

The exercise on stereotyping conducted the first week of class sensitizes students to an awareness of alternative values, views, and communication styles in the U.S. Readings on the culture of each minority group and the literature of each group which expresses these differences continue to develop the students' awareness of diversity. This preparation is valuable for the students, so they become aware of what to look for in the novels. Because literature invites the reader to identify with the main character, students are able to see issues from the point of view of other cultures. In Joseph Bruchac's *Heart of a Chief*, for example, we see young Chris bring the Native American format of discussions using a talking stick and decisions made by consensus from the reservation to the white classroom. In Laurence Yep's *Dragonwings*, we see the importance of interdependence and community to Chinese immigrants. In Francisco Jiménez's *Breaking Through*, the incredibly strong Mexican American work ethic is depicted, as well as the attitude that

the welfare of the family is more important than that of individual family members. In addition, alternative communication styles are very apparent in multicultural literary works. The class discusses the influence language, dialects, and communication styles have on the perception of the various groups and their interaction with each other and with the mainstream culture. We discuss various authorial techniques of representing the non-standard English and the mixing of languages and dialects of their characters. For example, we investigate how authors convincingly depict various speech patterns: African American Vernacular English, Chinese spoken by Chinese, yet—by necessity—rendered in English, broken English spoken by immigrants and older Native Americans, broken Pennacook spoken by a young Indian boy trying to learn his ancestral tongue, etc.

b. *Evaluation of outcome:*

This outcome is evaluated in classroom discussions of the novels, on examinations, and in short writing assignments. One examination question usually deals with the author's depiction of non-standard speech. Another question asks students to identify several distinctive features of a particular culture and to show how they are portrayed in one or two novels.

8. Attach a syllabus (1-inch margins and 10-12 pt. font). The syllabus must include the rationale from #6 above and clearly reflect the outcomes and methods of evaluation detailed in #7 above.

Please see attached syllabus.

Please submit all materials in electronic form.

Action of the Department/College

1. Department

Vote of department faculty: For _____ Against _____ Abstentions _____

Department Head _____ Date _____

2. College

College Dean _____ Date _____

Action of General Education Advisory Committee

Vote of General Education Committee: For _____ Against _____ Abstentions _____

Chairperson, General Education Advisory Committee _____ Date _____

Approval

Associate Vice-President for Undergraduate Studies and Curriculum _____ Date _____

LITR 208: MULTICULTURAL CHILDREN'S LITERATURE

Course Requirements and Information

INSTRUCTOR:

Sheila M. Most	Office Phone: 487-2296 (do not leave messages here)
Office: Pray-Harrold 603-M	Home: (734)482-3603 (9:00 am-10:00 pm) (leave messages here)
Secretary: 487-4220	Email: smost@emich.edu

COURSE DESCRIPTION: This course will investigate multicultural children's literature, the issues involved, the criteria for selecting and judging these books, and materials for continuing research. It will concentrate on books dealing with four main underrepresented groups: African Americans, Asian Americans, Latino/a Americans, and Native Americans. There will also be an opportunity for interested students to study children's literature about other ethnic Americans, such as those of Caribbean, Jewish, Eastern European, Italian, or Arabic heritage. Each unit begins with a brief consideration of the history, culture, and values of the group in America. We then use that background to study two or three novels about the group. Students will also have an opportunity to examine picture books about each culture.

RATIONALE: A study of children's literature is also a study of the values, beliefs, and attitudes of a society, since what adults offer to children reflects contemporary adult views. Because this course exposes students to multicultural literature for young readers—as well as the history, beliefs, values, and attitudes of underrepresented groups in the United States—it can be used to satisfy both the U.S. Diversity and the Humanities components of the General Education program. Course design assures adequate representation of the literature by and about a wide selection of minorities in our country, with emphasis on four major cultures—African, Asian, Latino, and Native Americans—as well as the diversity within each culture. Supplementary materials in history, cultural anthropology, and philosophy provide a sound basis for the discussion of the literary works, but the primary focus will be on the literature itself. The history of the development of multicultural literature for young readers, criteria for evaluation, literary criticism, as well as cultural authenticity are explored. *Note:* Students may take this course to fulfill *either* the U.S. Diversity *or* the Humanities requirements, but *not both* of these.

READING LIST: The books and coursepack listed below were ordered through **Campus Book and Supply** on Huron River Drive (near McDonald's), but they should also be available at the other student bookstores. The coursepack is for sale only at Campus Book and Supply. If Campus Book and Supply is out of the coursepack, tell them you need a copy and give them your name, because they will not order additional copies unless they are certain they can sell them. We will be discussing the books in the order in which they are listed below.

Coursepack for LITR 208 Multicultural Children's Literature, Instructor Sheila Most

Norton, Donna E. *Multicultural Children's Literature: Through the Eyes of Many Children*. 2nd ed. Upper Saddle River, NJ: Merrill Prentice Hall, 2005. ISBN: 0-13-117806-7.

Taylor, Mildred. *Roll of Thunder, Hear My Cry*. New York: Penguin Putnam Books for Young Readers, 1997. ISBN: 0-14038451-0.

Curtis, Christopher Paul. *Bud, Not Buddy*. New York: Random House Children's Books, 2002. ISBN: 0-440-41328-1.

Myers, Walter Dean. *Scorpions*. New York: HarperCollins Children's Book Group, 1996. ISBN: 0-06-440623-7.

Yep, Laurence. *Dragonwings*. New York: HarperCollins Children's Book Group, 2001. ISBN: 0-06-440085-9.

Yep, Laurence. *Child of the Owl*. New York: HarperCollins Children's Book Group, 2001. ISBN: 0-06-440336-X.

Ryan, Pam Muñoz. *Esperanza Rising*. New York: Scholastic, 2002. ISBN: 0-439-12042-X.

Jimenez, Francisco. *Breaking Through*. Boston: Houghton Mifflin, 2001. ISBN: 0-618-34248-6.

Erdrich, Louise. *Birchbark House*. New York: Hyperion, 1999. ISBN: 0-7868-1454-3.
 Bruchac, Joseph. *The Heart of a Chief*. New York: Penguin Putnam Books for Young Readers, 1998. ISBN: 0-14-131236-X.

SYLLABUS: The syllabus is only a guide and is subject to change. Some material may be added or deleted as time demands, and items may be moved to different days. If you must miss a class, it is your responsibility to find out about any changes made in the syllabus from a fellow student. You are responsible for taking tests when they are given and handing in assignments when they due, whether the date has been changed from that on the syllabus or not. ***Please get the name and phone number of at least two other students in class, so that you may call them for information in the event of your absence.***

EXAMINATIONS: There will be a midterm and a final examination. The final is cumulative but will concentrate on material since the midterm. There will be objective questions and essay questions on both exams. Make-up tests are given extremely rarely—and then only for a valid excuse. If you are truly unable to take a test, ***you must inform me before the test is given***, and we will arrange a make-up test.

TERM PAPER: A six- to eight-page paper is required. Information about the paper is in the coursepack and will be discussed in class. Consult the syllabus for the due date. ***Late papers are marked down one letter grade (10%) for every class period they are late.*** Workshops on the paper will be held. ***If you do not bring your completed paper to the workshops, you will lose 10% on the final paper grade.***

ACADEMIC INTEGRITY: Academic dishonesty, including all forms of **cheating** and/or **plagiarism**,* will not be tolerated in this class. Penalties for an act of academic dishonesty may range from receiving a failing grade for a particular assignment to receiving a failing grade for the entire course. In addition, you may be referred to the Office of Student Judicial Services for discipline that can result in either a suspension or permanent dismissal. The Student Conduct Code contains detailed definitions of what constitutes academic dishonesty, but if you are not sure about whether something you're doing would be considered academic dishonesty, consult with me.

****Plagiarism is using someone else's ideas and/or words (a whole paper, a paragraph, or even a sentence) and passing them off as your own. When you use someone else's ideas and/or words in a paper, you must cite your source(s).***

ATTENDANCE: Students enrolled in English Department classes are expected to participate in daily interactive activities. They will, for example, routinely discuss reading assignments, write in class on impromptu topics, participate in collaborative activities, or engage in peer review of drafts. Students who miss these activities cannot reasonably make them up. As a result, students who do not participate regularly should expect to receive lower grades in the course, and students who miss more than the equivalent of two weeks of class should seriously consider withdrawing and taking the class in a future semester. ***Students who know that other commitments will make it impossible to attend at certain times (early mornings, nights, Fridays) should enroll in classes that do not meet at these times.***

The EMU Board of Regents approved the following attendance policy on (03/17/98):

Regular class attendance and active participation in classes are important elements in the learning process. Students are at the University primarily for the sake of their intellectual growth and development. Attendance and participation provide appropriate opportunities for the evaluation of the student's progress.

Each student is personally responsible for the satisfactory completion of the course work prescribed by his/her instructors. This means specifically that he/she is expected to attend classes regularly, and that he/she is responsible for the work assigned in class, the material covered in class and for participation in class activities (including discussion and listening) designed by the instructor as part of the learning experience. However, physical attendance shall not be the sole criterion for determining the student's course grade. . . .

Students are expected to attend all classes, and faculty members are not permitted to cancel classes or excuse students prior to any holiday (Minutes of the Board of Regents, March 17, 1998; paragraph 5352M).

Note on Class Participation: Your class participation will be graded in the following manner:

- Since you cannot participate if you are not present, I will begin grading class participation by attendance. Each class period, I will pass around an attendance sheet. Please sign your name or initials. ***It is your responsibility to sign the attendance sheet***; if it misses you,, please remember to come to my desk and sign it at the end of class. ***If you do not sign the attendance sheet, you are considered absent. If you come in late—after the attendance sheet has already made the rounds and is back on my desk—you will be considered absent.***
- Your class participation grade begins with your basic attendance score:

Absences	Points	Absences	Points
0-1	50	7	25
2	47	8	20
3	43	9	15
4	40	10	10
5	35	11	5
6	30	≥ 12	0

- Your basic attendance score may then be adjusted higher, depending upon your contributions to class discussions, etc. It will not be adjusted lower.

EXTRA CREDIT: From time to time during the semester you will have opportunities to earn extra credit for attending a pre-approved multicultural event, reading information on a culture, etc., and writing a one-page, double-spaced, typed response to it. Responses are due one week after the event/assignment. You can earn up to three points for each event with a maximum of 15 extra credit points.

GRADING:

<u>Graded Item</u>	<u>Points</u>
Midterm Examination	100
Final Examination	150
Paper Topic	5
Sources and Outline for Paper	20
Term Paper	100
Class Participation	<u>50</u>
Total Possible Points	= 425
Extra Credit (maximum)	= 15

<u>Grade</u>	<u>Average</u>
A	= 93-100%
A-	= 90-92%
B+	= 87-89%
B	= 83-86%
B-	= 80-82%
C+	= 77-79%
C	= 73-76%
C-	= 70-72%
D+	= 67-69%
D	= 63-66%
D-	= 60-62%
E	= 0-59%

CLASSROOM CONDUCT: Students are expected to abide by the Student Conduct Code and assist in creating an environment that is conducive to learning and protects the rights of all members of the University community. Incivility and disruptive behavior will not be tolerated and may result in a request to leave class and referral to the Office of Student Judicial Services (SJS) for discipline. Examples of inappropriate classroom conduct include repeatedly arriving late to class, using a cellular telephone, or talking while others are speaking. You may access the Code online at <www.emich.edu/sjs>.

STUDENTS WITH DISABILITIES: If you wish to be accommodated for your disability EMU Board of Regents policy #8.3 requires that you first register with the Access Services Office (ASO) in room 203 King Hall. You may contact ASO by telephone at (734) 487-2470. Students with disabilities are encouraged to register with ASO promptly as you will only be accommodated from the date you register with them forward. No retroactive accommodations are possible.

LITR 208: MULTICULTURAL CHILDREN'S LITERATURE
PROVISIONAL SYLLABUS

DATE	CLASS NO.	TOPIC	READINGS AND OTHER ASSIGNMENTS (due on the date listed)
Sept. 7	1	Introduction to course History of Multicultural Children's Literature	<u>Donna Norton</u> , <i>Multicultural Children's Literature</i> , Ch. 1: "Introduction to Multicultural Literature" <u>CP</u> : 1 (Academic Honesty Policy)
Sept. 12	2	History of Multicultural Children's Literature Multicultural Awards Issues in Multicultural Children's Literature	<u>CP</u> : 12 (Major Awards for Multicultural Children's Literature) <u>CP</u> : 11 (Some Important Issues in Multicultural Children's Literature)
Sept. 14	3	Discuss Term Paper Stereotyping Exercise Group Reports on Stereotyping	<u>CP</u> : 16-20 Topics for Papers and Projects <u>CP</u> : 13-14 (Stereotyping—Chart)
Sept. 19	4	Lecture on Stereotyping AFRICAN AMERICAN CHILDREN'S LITERATURE African American Historical & Cultural Background	<u>CP</u> : 15 "Teacher's Bias Experiment Offers Us Hope" <u>CP</u> : 28-58 (Lawrence Levine, <i>Black Culture and Black Consciousness: Afro-American Folk Thought from Slavery to Freedom</i> , Ch. 3: "Freedom, Culture, and Religion")
Sept. 21	5	Mildred Taylor, <i>Roll of Thunder, Hear My Cry</i>	<u>Norton</u> , Ch. 2: 14-38: "African American Literature" <u>Mildred Taylor</u> , <i>Roll of Thunder, Hear My Cry</i> <u>CP</u> : 59-60 (<i>Roll of Thunder</i> . Study Questions); <u>CP</u> : 61-62 (Merzer: "Cycle of Poverty Traps Generations of Blacks")
Sept. 26	6	Mildred Taylor, <i>Roll of Thunder, Hear My Cry</i>	<u>Norton</u> , Ch. 2: 39-49: "African American Literature" <u>CP</u> : 58a Selection from Uncle Remus Write a 2-3-page reflective paper on stereotyping in <i>Roll of Thunder, Hear My Cry</i> . Discuss its origin, function, and effects on the African American characters.
Sept. 28	7	Paper due LIBRARY DAY	<u>CP</u> : 2-5 (Children's Literature Reference Books in the Halle Library); <u>CP</u> : 6-9 (Children's Literature Electronic Sources); <u>CP</u> : 10 (Some Sources which Review Multicultural Children's Literature). <i>Bring these pages to the library.</i>
Oct. 3	8	Christopher Paul Curtis, <i>Bud, Not Buddy</i>	<u>Christopher Paul Curtis</u> , <i>Bud, Not Buddy</i> <u>CP</u> : 63-64 (<i>Bud, Not Buddy</i> . Study Questions)

DATE	CLASS NO.	TOPIC	READINGS AND OTHER ASSIGNMENTS (due on the date listed)
Oct. 5	9	PAPER TOPICS, BOOK SELECTION DUE Christopher Paul Curtis, <i>Bud, Not Buddy</i> Walter Dean Myers, <i>Scorpions</i>	Type topic and xerox front page of books for term paper CP: 25-27 (MLA Format for Bibliographies) Walter Dean Myers, <i>Scorpions</i> CP: 65 (<i>Scorpions</i> : Study Questions)
Oct. 10	10	Walter Dean Myers, <i>Scorpions</i>	Norton, Ch. 2: "African American Literature," 50-69 (Optional)
Oct. 12	11	Discuss Outline; Citations and Bibliography in MLA Format ASIAN AMERICAN CHILDREN'S LITERATURE Asian American Historical & Cultural Background	CP: 66-82 (Helen Zia, "Surrogate Slaves to American Dreamers"); CP: 83 (Map of Asia); CP: 84 (Diversity of Asian Cultures); CP: 85-88 (Chan: "Chronology" of Asian Immigration to the U.S.)
Oct. 17	12	Asian American Historical & Cultural Background Laurence Yep, <i>Dragonwings</i>	CP: 89-91 ("New Chinatown Part of New Year Dreams"); CP: 92 "'Model' Asian Student Called a Myth"; CP: 93 ("Asians' Success Creates Tension") Norton, Ch. 5: 194-225: "Asian Literature" Laurence Yep, <i>Dragonwings</i> CP: 94-95 (<i>Dragonwings</i> : Study Questions)
Oct. 19	13	Laurence Yep, <i>Dragonwings</i> Paper: Workshop on Outline & Bibliography	Complete outline of term paper and bibliography and bring it to class for workshop. If you do not bring it to the workshop, you will lose 10% of the grade on your paper.
Oct. 24	14	OUTLINE OF PAPER & BIBLIOGRAPHY DUE (MLA format) Laurence Yep, <i>Dragonwings</i> Laurence Yep, <i>Child of the Owl</i>	Type outline of paper and xerox first page of each source. Staple all pages together. Laurence Yep, <i>Child of the Owl</i> CP: 96-97 (<i>Child of the Owl</i> : Study Questions)
Oct. 26	15	Laurence Yep, <i>Child of the Owl</i>	Norton, Ch. 5: 226-46: "Asian Literature" (Optional)

DATE	CLASS NO.	TOPIC	READINGS AND OTHER ASSIGNMENTS (DUE ON THE DATE LISTED)
Oct. 31	16	Q & A Review for Midterm LATINO AMERICAN CHILDREN'S LITERATURE Latino American Historical & Cultural Background	Bring questions for review to class CP: 98-117 (Andersen & Collins, Race, Class, and Gender); CP: 118-122 (Trivial Pursuit: Hispanic Version); CP: 123-25 (Latinos Share Distinctive Views); CP: 126-27 "Latino Leaders Seek to Increase Political Clout"
Nov. 2	17	MIDTERM EXAM	Study for Midterm
Nov. 7	18	Discuss Midterm Exam Latino American Historical & Cultural Background	Norton, Ch. 4: 140-71 "Latino Literature"
Nov. 9	19	Suggestions for Writing Term Paper Pam Muñoz Ryan, <i>Esperanza Rising</i>	CP: 1 (Academic Honesty Policy); CP: 21-24 (Suggestions to Improve Your Writing) Pam Muñoz Ryan, <i>Esperanza Rising</i> CP: 131-32 (<i>Esperanza Rising</i> : Study Questions);
Nov. 14	20	Pam Muñoz Ryan, <i>Esperanza Rising</i>	CP: 128-30 (Ryan: "Pam Muñoz Ryan: <i>Esperanza Rising</i> Links")
Nov. 16	21	Term Paper: Workshop	CP: 24a (Directions for Typing and Turning in Your Paper); 24b (Workshop on Term Paper) Complete term paper and bring it to class for workshop. If you do not bring it to the workshop, you will lose 10% of the grade on your paper.
Nov. 21	22	TERM PAPER DUE Francisco Jimenez, <i>Breaking Through</i>	Revise your term paper. Francisco Jimenez, <i>Breaking Through</i> CP: 133 (<i>Breaking Through</i> : Study Questions) Norton, Ch. 4: 172-93: "Latino Literature" (Optional)
Nov. 23	—	THANKSGIVING BREAK No Classes	
Nov. 28	23	Francisco Jimenez, <i>Breaking Through</i>	
Nov. 30	24	NATIVE AMERICAN CHILDREN'S LITERATURE Native American Historical & Cultural Background	CP: 137-47 (Paula Gunn Allen, "The Sacred Hoop: A Contemporary Perspective"); CP: 148 (Major North American Culture Areas—Map) CP: 148a "U-M Museum Transforms American Indian Culture Exhibit"

DATE	CLASS NO.	TOPIC	READINGS AND OTHER ASSIGNMENTS (due on the date listed)
Dec. 5	25	Native American Historical & Cultural Background Louise Erdrich, <i>Birchbark House</i>	Norton, Ch. 3: 70-109: "Native American Literature"
Dec. 7	26	Last day to turn in extra credit responses Louise Erdrich, <i>Birchbark House</i>	Louise Erdrich, <i>Birchbark House</i> CP: 149-50 (<i>Birchbark House</i> : Study Questions)
Dec. 12	27	Joseph Bruchac, <i>The Heart of a Chief</i>	Joseph Bruchac, <i>The Heart of a Chief</i> CP: 151-52 (<i>The Heart of a Chief</i> : Study Questions); CP: 153-54 (Brochure produced by HONOR denouncing Indian mascots for sports teams)
Dec. 14	28	Last class Joseph Bruchac, <i>The Heart of a Chief</i> Q & A Review	Norton, Ch. 3: 110-139: "Native American Literature" (Optional) Bring questions for review to class
Monday Dec. 19 9:00- 10:30	—	FINAL EXAMINATION (comprehensive, but concentrating on the material since the last test)	Study for the final examination