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DIVERSE CHARACTERIZATION: THE IMPORTANCE OF INCLUSIVE PROTAGONISTS
AND AUTHORS FOR ADOLESCENTS IN DIVERSE COMMUNITIES

by

Trista Straube

A thesis submitted to the Graduate College
in partial fulfillment of the requirements
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Thesis Committee:

Dini Metro- Roland, Ph. D., Chair
Jonathan Bush, Ph. D.
Katherine Sluiter, M.A.

DIVERSE CHARACTERIZATION: THE IMPORTANCE OF INCLUSIVE PROTAGONISTS AND AUTHORS FOR ADOLESCENTS IN DIVERSE COMMUNITIES

Trista Straube, M.A.

Western Michigan University, 2021

Despite continuous efforts to increase comprehension and success for students of diverse backgrounds there is a major underrepresentation of these communities in literary applications. Literary devices within public institutions should celebrate diversity in race, ethnicity, sexual orientation, gender identity, religion, culture, and physical and mental ability. It is important, in young adult development, that students have literature that reflects similarities in their personal lives. This thesis will serve to prove that literature pursued in public education should be selected based on the relatability of the students enrolled in the institution and inclusivity to the student population. When selecting relatable texts, the administration should be considering inclusivity, morality, representation, and experience. With this consideration, and the information provided in this study, the goal is to decide if the exposure of diverse literature to young students has the ability to increase motivation, build empathetic thought processes, and develop interest in experiences and other ways of living. The school observed within this research will remain anonymous and will be referred to as “Unity School” throughout the research process.

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INTRODUCTION

The association between positivity and people of color has the opportunity to influence the way diverse people are treated in society. With the incorporation of literature with protagonists and authors from non-majority communities, education will be pushed to become more inclusive, diverse, and equitable. The intent behind incorporation of relatable, diverse literature in education of young adolescents is that the concepts of inclusivity and representation would be reciprocated not only in education, but also in modern day society. When students are given the opportunity of exposure, prior to becoming a useful part of society, then they are more likely to have beneficial exchanges between themselves and any other human being. Exposure in their early years of life, to other ways of living, will only allow for space to become more inclusive, welcoming, empathetic, and accepting of differences.

The intent of this new literature is to provide a wider array of scenarios that show successes of people in non-majority communities. It is important for many teachers to teach and adapt beyond their own perspective and include a more diverse range of options for their students (Gurung & Prieto, 2009). In one study, performed by the National Science Foundation (NSF), researchers sought out opportunity to incorporate relatable and realistic role models in science, technology, engineering, and mathematics (STEM). According to the NSF, underrepresented minorities are faced with a limited role model pool and are left with role models whose paths to success are difficult to relate to for the large majority of students (Aish, et al, 83). If the use of diverse literature can expand the pool of role models for students, there could be an outlet for greater motivation to find their passions and become successful within those passions.

Another study within the medical community, Journal of Medical Internet Research, also found that there was importance behind relatability in resources. Their scientists had discovered that a key element to story-based approaches was how much the audience can relate to the main character (Heilemann, et al., 2018). Both studies are consistent with the notion that relatability to characters will increase motivation within the premise of representativeness and inclusivity. “Infusing things these types of opportunities into the curriculum provides an opportunity to integrate racial and gender diversity into students’ understanding of course content, while concurrently fostering their social and emotional skills” (Dillard, 3). All students should be exposed to all lives and ways of living, including those of non-majority communities, in order to create an inclusive and appropriate response when intermingling with individuals in society.

Since this idea of representation for non-majority students will present itself through curriculum, there will be reference to the framework of appropriately incorporating race, ethnicity, sexual orientation, gender identity, religion, culture, and physical and mental ability into school procedures. This framework will be developed through Wagner et al’s (2006) 4 C’s concept of Competencies, Culture, Context and Conditions. With this framework in mind, research will effectively address the best practices to student learning and professional development when adapting new, inclusive, curriculum. The goal of this research is to have implementation of more inclusive and representative literature options in public institutions, specifically framed from the pacing guide of Unity School.

Problem Statement

When selecting curricula for the classroom, the writers of that curricula often select texts from the majority, or dominant, culture and language (Vižintin, M. A., 2016). This research discovered, while observing curriculum from Unity School, that there is lack of representation on

all diverse plains when creating curriculum for students. It is of no surprise, that among that dominant culture resides many minorities of diverse backgrounds. The non-majority community is often underrepresented in the classrooms of the dominant culture and find difficulty to relate to the literature when it has little to no relevance to them. This exchange limits the amount of success and motivation the non-majority student has in the educational system and within society.

Audience

The audience for this research is educators, administrators, and those who have stake in the selection of curriculum and development of students in educational institutions. Stakeholders are anyone who has interest in the success of a school and the students within that school. The information in this study is fundamental to the future success of schooling and to the children who are being educated in public schools. The goal is to provide administrators and educators with updated information about protagonist relevance and the extent to which it enhances motivation for the non-majority community. Incorporation of this study also aims to increase the amount of effort put into acknowledgement of race, ethnicity, sexual orientation, gender identity, religion, culture, and physical and mental ability within the public education system.

Purpose of Research

More often than not, non-majority community members are rarely seen as protagonists in literature and that reflects on how they are viewed in the classroom, and in society. The purpose of this study is to explore the potential benefits of including non-majority protagonists, and authors, to the literature within public education curriculum. This qualitative study will use literary research from multiple nations, and fields of study, to further enhance evidence and information covering the matter. Specifically, it seeks to understand the experience of students

and educators who are in diverse communities, and their knowledge behind cultural responsiveness, inclusivity, and multicultural options. With the information collected, an option of secondary English curriculum will be provided as an alternative to some current teaching materials at Unity School.

“As we encounter examples of racism and negative discrimination, it is all the more important that we reduce prejudices and see education as a part of a wider social system that need broad support in order to introduce change” (Vižintin, M. A., pp. 2). Covering the information and selecting more diverse options is the first step to showing students how society works and how different people can be within that same society. With discussion topics such as this, the goal is to prepare students to be empathetic, accepting, and inclusive toward differing race, ethnicity sexual orientation, gender identity, religion, culture, and physical and mental ability.

Research Questions

When considering the student population, and the topic of inclusivity, it was important to have the research guided by a few questions. As of 2017, minority students make up 75% of the student population in the United States (National Center for Education Statistics, 2017). It is vital that educators are informed on how to approach teaching strategies for diverse communities before they even step foot in a classroom. Because of this, there are questions that served as a tool to assist in the direct of the research’s literature review, data, and analysis. On top of these, the questions also provided a frame of progression and outcome that led to the conclusion of the study. This qualitative study was guided by the following questions below:

1. Is there enough representation of non-majority communities within the written and provided curriculum for English Language Arts courses in the United States? Are there options to learn more about non-majority communities?
2. Does representation and relatability through literature provide opportunity to better understand the students of minoritized communities? How would this reflect in society?
3. How could the exposure of diverse literature shape the way people of non-majority communities are seen in society?
4. How does curriculum of some English Language Arts courses represent the non-majority communities?

LITERATURE REVIEW

Introduction

The inclusion of non-majority communities as protagonists in English Literature curriculum is a theoretical movement. This movement seeks opportunities that will create inclusivity in education for all students enrolled, regardless of race, ethnicity, sexual orientation, gender identity, religion, culture, and physical and mental ability. With this movement, the opportunity to appropriately, and frequently, represent the non-majority community should present itself within any educational institution to provide inclusivity and relatability to everyday curriculum. Representation in literature simply means that different perspectives and identities are respectfully featured in the text (Cavalovitch, pp. 1). The process will allow for the inclusion of non-majority voices and opinions and even push for the deconstruction of texts written by the majority (Noskin, D. Marshalek, A., 1995). Finding the voices of the underrepresented communities provides outlets for non-majority and majority students to perceive life from other ways of living.

As represented in Teaching Tolerance (2015), it is important to create a space where there is the opportunity for professional and educational development, specifically, in this case, in diverse education techniques. For teachers to embed diversity into their curriculum, they must be given the necessary professional development and tools “to design and differentiate instruction by matching meaningful and diverse texts with standards-based literacy tools” (Teaching Tolerance, pp. 2). The idea of differentiation and providing options of diverse texts is the minimalist and easiest approach to diverse characterization and inclusivity in education.

“This brings to surface the variations and obstacles any individual could encounter in a lifetime. Finding relatability in authors and characters allow for the consideration of all students, non-majority or majority, to find role models and motivators that best suit their needs. By reading books that students can use as windows gives students the opportunity to learn about and understand perspectives that are different from their own. Children will then in turn be more willing to accept and value human differences” (Cavalovitch, pp. 2).

There is the potential to find more diversity within literature and can serve as the easiest form of multicultural awareness within the public education system. Incorporating more diverse and inclusive options in the everyday curriculum will allow for empathy, interaction, and acceptance to be at the forefront of any interaction with someone who is of different backgrounds or communities. “School districts have the responsibility to educate all children about racial and gender diversity, as early as kindergarten and continuing through high school, to ensure students become socially aware of biases and to gain knowledge leading to more successful social interactions in the future” (Dillard, pp.23). Responsibility within the district should serve every student within the population of that district, especially the non-majority and underrepresented.

History and Incorporation of Diverse Literature

In the mid to late 1980's, researchers had acknowledged the literature and materials being taught were heavily weighted in the perspective of the majority culture and began to include multicultural education options (Gorski, 1999). It had been known that educational institutions were targeting curriculum selections that reflected the dominant culture but, as time passed, it was found that it's also important to teach differing cultures as well. There were benefits, many of the sort to be discussed later in this section, found for all students involved, that multicultural and diverse literature made its way into the English Language Arts curriculum for public education institutions. The new curriculum should provide representation, inclusivity, and relatability to all student enrolled within the class, and should be given the opportunity to be represented in a positive light opposed to the alternative.

According to Stallworth et al (2006), English educators have the responsibility of incorporating and designing high-quality and balanced literature that allows for the integration of multicultural literature. Gender, race, and class differences and perspective allow for students to take certain social positions and that can not only have an effect on how they interact with the literature they are given, but also how future interactions could go if presented with a non-majority community member of which they don't understand. Naivety in diversity allows for the room of prejudice within society and will often continue to greaten the gaps and disparities within that society.

It is important that White students, and other majority groups, understand the severity and repercussions of privilege and the unequal social order. According to Vižintin, it was shown that non-majority students and learners often performed at a lower scale than the majority population (Vižintin, M., 2016). If given the opportunity of inclusivity and representation, there would be

room for non-majority students to grow at the same rate of the dominant culture or excel more positively than if not given the opportunity of this influence. The simple observation of differences, and being aware of different ways of living, would build up the chance for a more empathetic and accepting society. This acceptance could pour into the everyday lives of the next generation to be a part of the societal workforce and could potentially enable more opportunities for understanding differences within their communities.

While trying to find the balance to this, it was also difficult to teach a course purely focused on multicultural education without instilling misconceptions of non-majority communities (Noskin, D. Marshalek, A., pp. 81). This led educators to believe that multiculturalism needed to be adapted in order to successfully acknowledge non-majority communities in an appropriate way. Changing the classes to sustain a multicultural environment was an option, but a strenuous one at that. Acknowledging, in the least, that multicultural education can be difficult is a step to understanding the difficulty of being a part of the non-majority community. According to Athanases (1998), there has been progress in the pursuit of diverse literature.

Despite the challenges in selecting and locating appropriately diverse literary works and the potential problems in fostering positive classroom experiences with such literature for diverse groups of students in quite varied communities, recent work has begun to describe positive effects of such work on young readers (Athanases, 275).

In Athanases examination of Ramsey (1992), he found that students began to alter their stereotypical perceptions of Native Americans after being exposed to Native American

Literature. By making multicultural education a focus of teacher education programs, teachers would be better equipped and more comfortable when handling instruction focused on non-majority communities.

Multicultural Education

Researchers in Europe discovered that a new concept of interculturality proved to be more efficient than the ‘American’ multiculturalism. American multiculturalism allowed for “co-existence” within the school community, whereas interculturality pushed for a more interactive and participatory approach to diverse studies (Vižintin, M., 2016). According to Alsubaie, there is difficulty in developing a multicultural classroom. The process in itself can result in lower achievements in academics by students and educators (Alsubaie, 2015). This idea is based in the fact that there may be too much to cover, full concepts would not be understood, or that students may have a difficult time understanding a life framed outside of their own lens. The question is, when does the non-majority student get to be represented? When do they get to feel confident being with their lifestyles or cultures being shed in a positive lens in literature?

Multiculturalism in the classroom also led to students experiencing difficulty in adjusting to a more culturally inclined environment, and even trust within themselves as students and within the new cultures. “Even when some students resist representations of lives in literature, when they are invited to talk back to the literature, fruitful learning can occur, because the power of multicultural literature lies not in its ability to capture truer stories but in its potential to open up dialogues on difference” (Athanasas, pp. 276).

Though there is difficulty in this concept of multicultural education, it should still be a topic of which preservice teachers are taught prior to teaching full-time in a classroom.

Professional development and continued education for the educators are the only way to

effectively strengthen confidence in the subject matter and allow it to sprout in more classes across the world. “Preservice teachers have experiential knowledge of teaching through their own prior school experiences, and, therefore, view teaching with the tinted lenses they have personally gained over time” (Henkin & Steinmetz, pp. 102).

These adjustments were difficult for educators to traverse, so, developing a newer approach may be much more possible and less harmful to the learning environment. Some researchers suggest that relatable literature allows us to review non-majority communities but also allows members of those communities to feel understood. As Stiles puts it:

Put simply, I propose that the number one criterion for selecting texts be shifted from the much disputed and elusive “representativeness,” to relatability, meaning, in this instance, *the degree to which our students are ethically engaged with a particular work*, and by engaged ethically, I mean attuned to the moral implications of the text (Stiles, pp. 487).

This shift toward relatability then opens the room for increased motivation for non-majority students, successful routes toward the future, and even increases the pool of candidates in seeking role models of their similar backgrounds. The concept of relatability is important when discussing diverse characterization as it plays a role in a students’ ability to be thoroughly engaged in the lesson. Students, in the least, should be given the opportunity to seek literature that is comparative and relatable to their personal lives but still focus on the same big concepts of the teaching curriculum. This process is shown in the new curriculum provided.

Diverse Characterization

In a STEM study for producing relatable and realistic role models, it was found that students leaned more towards role models who shared commonalities. In two counts throughout

the study, the students' claims resonated around the fact that if they, and the potential role model, didn't share experiences or have commonalities, they were not selected by the student to be their role model (Aish, N., et al., 2018). From similar information to this, theorists have been able to develop concepts that emphasize relatability of the main character to be key in story-based approaches. In fact, Albert Bandura's Social Cognitive Theory (SCT) suggests that characters that are perceived as relatable are the key to engagement with media (Bandura, A., 2002). A more thorough connection to the main character can, in a sense, provide students with the motivation to engage with the literature or media provided. If students are at least provided the opportunity to select literature with protagonists of similar characteristics of themselves, then they may feel more included in the school community, as well as in society.

In many cases, it has been proven possible for books with the protagonist of similar characteristics to the reader would prove to increase engagement. According to Athanases (1998), the plot and character details represented in the literature selected the dominant culture can often reflect students of non-majority groups in a harmful lens. Because of being in the non-majority, these students are left with the only option to continue to see themselves in the way that characters like them are portrayed in. This allows for misconception of the non-majority groups and can create a negative environment for the student experiencing this exchange.

These concepts may have been conditioned through an individual's history of accessing role models from, and in the presence of, those sharing similar race, ethnicity, sexual orientation, gender identity, religion, culture, and physical and mental ability (Hardy, et al., 2020). This engagement has the ability to spark more influence in the students' lives and allow them to grow comfortably as who they are and be more understanding to the lives of others. For many readers of the non-majority groups, they are often used to being portrayed as weak, shameful, violent,

criminal, or any other negative connotation that can be presented poor portrayal throughout literature. To students, it shapes the mindset that they are against themselves, they are the antagonist of life, and this can create resistance within the student, the classroom, the school, and society (Athanases, 1998). With that in mind, the concept of representation, although it is important, does not reflect as much benefit to the student population as relatability in literature does.

Although diverse characterization provides this context for significance in relatability, there is some consideration on whether or not relatability is a viable source in all forms of literature. A text can and should be relatable to students but can become harmful to the learning process when the student only likes the text because it is relatable. If relatability becomes the sole determinant for the text's success, then the concepts of the text need to be challenged (Cleto, et al., 2019).

Another possible side effect of this approach that has been found by researchers is that if a book is selected by a student solely based on the relatability to the text, that it could create a discriminative stimulus for their selection (Hardy, et al., 2020). This could potentially lead to a student only reading from books of similarities, or make the disparities known in the limited selection of protagonists of their background to the protagonists of the majority culture. This shift is not the direction of this research. This research advocates giving students the option to select texts, from a selection of many, that best represents them, their beliefs, or who they perceive themselves as in that moment and the ability to learn about others' lives in the process. These selections will be based off of student literacy, and their preferences may be one unknown to the educator until the student makes the conscious decision to make that literacy known.

Multiple Literacies

Multiple literacies, the multiple ways there is to look at the world, impact how students make connections, and how they understand the world around them (Perry, 2006). Perry presents the Freirean concept of hidden literacies in the average middle school students' lives. The term, 'multiple literacies' validates that student experiences can add to the knowledge within the classroom, community, and society. In this, it is important for young adolescents to know that their experiences are valuable, heard, and represented, and that educators can turn those experiences into learning opportunities for students' individual development.

Young adolescents, and middle school students in specific, benefit greatly from teachers acknowledging the concept of multiple literacies when teaching. It is important for teachers to understand multiple literacies as a concept before educating young adolescents as this knowledge plays a vital role in their development (Perry, 2006). The teachers, capable of the use of this information, play one of the most dominant roles in student development. Perry breaks this information down into three sections: hidden literacies, authentic academic literacies, and transformational literacies.

A. Hidden Literacies

Hidden literacies are a form of literacy that students see in their home lives, and personal time. This literacy often goes unnoticed by teachers and is not typically acknowledged unless an effort is made by the educator to be more aware of these literacies. Perry categorizes hidden literacies as home literacy, personal literacy, sports literacy, cultural literacy, technology/media literacy, and popular culture literacy. The purpose of this section is to ensure validation to the student. It allows them to connect their lives to the world and engage within the society of which they were raised.

According to Perry (2006), students use hidden literacies at home and during personal time to better understand the world through their own eyes. Schools do not always know, nor value, these literacies ‘unless a concerted effort is made by educators’ to understand this part of the student’s life. Hidden literacies often include language, cultural manners, caretaking, mechanics, and popular culture literacies (Perry, pp. 331). These literacies allow students to learn about their world and the critical thinking it takes to grow up in that world.

When teachers recognize hidden literacies, it will allow room for student to tackle topics and come to their own conclusions of texts based on their own reading of the world. These conclusions stem off of the student’s home and cultural literacies. These validate and extend students’ experiences and understanding of their world through conversation, explanation, and connections (Perry, pp. 331). These connections develop when a student can take what they already know to better understand a concept they are trying to learn. If teachers can receive preservice training in hidden literacies, then they will be given the chance to use the information to increase student engagement and learning opportunities (Perry, 2006).

B. Authentic Academic Literacies

Authentic academic literacies are one of which students are able to access at school when trying to demonstrate knowledge of reading and writing instruction. This instruction is usually hands-on where students can apply their learning to a stimulating situation. Examples of authentic academic literacy are functional literacy and problem solving, both used to develop skills in organization, knowledge expansion, interaction, and limited action (Perry, pp. 330). This type of literacy incorporated throughout secondary education would allow for student to move beyond rote memorization and into a deeper understanding of information.

A teacher who finds value in authentic academic literacies will find ways to best incorporate what students already know into what the goal for them to understand is. This type of teaching evolves base line learning into deep, critical thinking, which in turn has the ability to take students' hidden literacies, what they bring to the classroom, and transform them into more thorough learning experiences. "The teacher who can access the hidden literacies as springboards for authentic literacies in the classroom can further impact student learning by constructing knowledge to the transformative literacies students will need to function as thinkers and contributors to society" (Perry, pp. 333). The ability to use hidden literacies and authentic academic literacies in unison provides instruction in a way to not reduce value of the hidden literacies to the students but facilitate a way to for them to use the hidden literacies to benefit others. Students would find a route to identify their personal literacies and shape them in a way to benefit their communities.

C. Transformative Literacies

Transformative literacies allow students to see the impact that they can have on the community and in the world. These experiences usually happen first-hand and work best when they are interacting with others (Perry, pp. 330). Examples of transformative literacies are critical literacy and social justice literacy, each serving a purpose to helps students with in-depth reflection, participation, and implementation.

The job of this literacy, transformative literacy, is to take the students' hidden and authentic academic literacies and combine them to create a difference within their society. Much like with the incorporation of relatable texts, this literacy looks at the end goals of what the education is doing and preparing students for interacting with others outside of the school system.

"Transformative literacies strengthen student learning and involvement as students examine the

social issues in their communities, such as homelessness, race, language, education, etc.” (Perry, pp. 333). The push for transformative education is essential to create effective, contributing, people in society. If taught effectively, diverse literature has the opportunity to use transformative literacy to push for the over goal to create more empathetic, accepting, and understanding people.

The important part of hidden literacies is the incorporation of student lives and educational lives. When students are appropriately and frequently represented in the classroom, in any aspect of their life, then there is an opportunity to create connections between them, education and society. When educators can receive preservice professional development in this information, the chance to grow and strengthen student connection, engagement, and motivation greatly increases. Using diverse characterization could possibly be the most efficient outlet in incorporating literacies in the classroom.

DEFENSE OF POSITION

Following the literature review, the study has shown that relatability in literary representation is the best route for seeking inclusive options for students. When providing relatable and representative literature, students are given the opportunity to choose a text that best suits their needs and provides the chance to learn about lives outside of their own. The split difference between choosing literature that reflects them, or literature that reflects other lifestyles, pushes students to seek out an occasion where they can student a perspective of life that they may not experiencing themselves.

When considering an inclusive literature variety, it is important to reflect on the information provided by Athanases (1998). Although there may be difficulty in selecting and locating appropriately diverse literary works, it has been proven to show positive effects on the

students who had the exposure. This included, but was not limited to, increased sensitivity and empathy to Native American people after reading literature that represented Native American perspectives exactly and appropriately.

Above all, this change in literature and curriculum starts with preservice teachers. If given appropriate and adequate amounts of training in multicultural education, cultural responsiveness, diversity, and inclusivity in literature, then they would be more comfortable discussing the topics with a diverse student body. Also, the preservice teachers would also be equipped with curriculum developing tools that are formed to an inclusive mindset when selecting literature to pair with that curriculum. Without this experience and professional development, according to Henkin & Steinmetz (2008), then preservice teachers only enter the educational system with the knowledge from their own experiences. This perspective was only beneficial to their education and may have no relevance to the students of their future.

DIVERSITY TESTIMONY- DILLARD

Data

Upon the review of the dissertation provided by Dillard (2018), there was a brief survey sent out that reflects school community, inclusivity, and diversity. The questions asked to the teachers selected were of the same variants of the questions selected for the research in this study. This information will be used as supporting defense to the lack of inclusivity and diversity in a typical school setting, as well as the limited ability to incorporate more diverse options. Among the survey answers below, the responses were accumulated by 53 of 114 (45%) teachers from the selected school (Dillard, 2018).

Question One

Do your students feel included in the school community?

<i>Strongly Disagree</i>	<i>Disagree</i>	<i>Neutral</i>	<i>Agree</i>	<i>Strongly Agree</i>
0%	56.6%	24.52%	18.87%	0%

Question Two

Do students of different backgrounds, opinions, and learning styles feel included in the school community?

<i>Strongly Disagree</i>	<i>Disagree</i>	<i>Neutral</i>	<i>Agree</i>	<i>Strongly Agree</i>
0%	56.6%	24.52%	18.87%	0%

Analysis

Of the data collected in this research, it was found that teachers perceived a severe lack of inclusivity within the school and its developed community. Majority, more than half, of the respondents stated that they disagreed when discussing students' feelings of inclusivity. Dillard spoke on these results and determined that the beginning of this problem starts at the root of the curriculum (Dillard, 2018). Among the same majority, more than half of the teachers surveyed also came to the opinion that students of different background, opinions, and learning styles felt left out of the school community.

With respect to both questions on inclusivity, the teachers had determined that, like Unity School, there was a lack of diversity and inclusivity when developing curriculum for the student body. If a curriculum could provide more options of diversity, whether that be in the author's background, themes, or the protagonists, it was important that there be more options for students to feel relatability and representativeness within the school community.

Considering the review of the information provided, it is important to note that a vast majority of instructors believed that there needed to be more grounds of inclusivity. This inclusivity would provide a feeling of welcome to the students who may have felt left out prior to the survey being taken. This inclusion would encourage students to be more engaged in the information provided, but also in the school community of which they reside. From this, students will be given the chance to feel represented within the classroom and community and can be exposed to other perspectives besides the majority cultures.

DIVERSITY TESTIMONY- FEHR & AGNELLO

Data

In the research performed by Fehr & Agnello (2012), the study focused on topics of diversity and educator ability to discuss the subject matter. It is important that researchers acknowledged “teachers often have life experiences that are dissimilar to those of many of the students they are teaching” (Fehr & Agnello, pp. 34). In understanding this information, researchers set out to ask preservice educators questions from a select survey. This survey was administered on a six-point Likert scale and included tabulated responses of a participant characteristic survey and three major questions.

Participant Characteristics

Of the many who participated in the Fehr & Agnello survey, 186 participants were female and 39 were male (Fehr & Agnello, pp. 35). It was necessary for researchers to provide information, other than identified gender, in the research. Educators were asked to disclose their ethnicity for the study. This information allowed researchers to analyze their data with a different

perspective knowing that people of color were a part of the answers provided. Below are the listed ethnicities for the educators who had participated in the survey:

American Indian/ Alaskan Native: 1

Asian or Pacific Islander: 2

Biracial or Multiracial: 3

Black, not of Hispanic origin: 1

Mexican American: 18

Other Hispanic Americans: 5

White, not of Hispanic Origin: 190

Other: 5

In reviewing these statistics, researchers already found validation in the statement that most educators are of alternative communities than the students they are teaching. Upon understanding this information, the questions were then discussed between researchers and educators.

Question One

Can you list as many types as possible of diversities that you know?

None	1-3	4-6	7-9	10-12	12 or more
3%	19%	48%	22%	5%	3%

The answers provided for this question was cause for concern. The researchers had hoped for those who are required to take a course in diversity to be able to retrieve many more forms of diversity. A large amount of the responses were categorized at level 3, 4-6 types, identifying a superficial or surface-level knowledge of diversity.

Question Two

What should multicultural education include in grades P-12?

Breakdown of Responses on What Multicultural Education Should Include		
<i>Level</i>	<i>Description</i>	<i>%</i>
1	A negative attitude toward diversity is prevalent.	.01
2	No connection whatsoever is made between the idea of multicultural education and the curriculum.	.03
3	Superficial concept is described, reflecting little or no knowledge of how to integrate multiculturalism into the curriculum.	.59
4	Description of a "tourist approach" to MCE, celebrating holidays, foods, traditions, and languages to inform students and create understanding.	.30
5	Multiculturalism can be taught to celebrate difference, connect to the larger moral community, create equal opportunities for diverse students, and prepare students to function in a pluralistic society.	.07
6	A multicultural curriculum will be a vehicle of social and classroom transformation.	0

Examples of Level 1-2 responses include: "Some sort of Spanish training for teachers planning to teach in Texas," "A little bit of everything," "They should be all types," and "Yes." (Fehr & Agnello, pp. 37). Again, this information marked surface level knowledge of diversity and what multicultural education was amongst educators.

Question Three

How would you describe culturally responsive teaching?

Breakdown of Responses on Culturally Responsive Teaching		
<i>Level</i>	<i>Description</i>	<i>%</i>
1	No meaningful response, or no response at all.	.15
2	Promoting awareness respect, tolerance, sensitivity to other cultures.	.19
3	Teaching about other cultures. Celebrating diversity. The 'tourist' approach to multiculturalism.	.26
4	Responding to specific cultures within one's own classroom, to enhance learning. Making lessons relevant to the students' cultures.	.38
5	Transforming the curriculum by bringing in materials/holding discussions that represent diverse viewpoints.	.01
6	Empowering students from non-dominant cultures through social activism (by the teacher and/or the students)	.01

The responses included a variety of answers of which exemplified the process of becoming an educator. Many of those who were new to teaching responded with no understanding of the term. The more seasoned the educator was, the more thorough the response was proven to be. Researchers concluded this question by determining that preservice teachers needed better understanding of cultural responsiveness and its strategies (Fehr & Agnello, 2012).

Analysis

When considering the information from the research above, it strengthens the idea that educators may not be quite ready to have the conversation on diversity, equity, and inclusion. The issues that lie within the classroom lacking inclusivity stem from educators being ill-informed or not informed at all in their educational career. It seems, as Dillard suggests, that curriculum would play a large role in the success of diversity elements in the classroom seeing that educators often create the curriculum.

Fehr and Agnello show a clear representation of the progression and development of these concepts over the time of being an educator, but it is rare in that an educator will have this knowledge when beginning their career. If taught effectively in the early years of college education to teachers, then the idea of diversity, cultural responsiveness, representation, and inclusivity would be brought into educational institutions much sooner. The next section, curriculum development, serves to show the lack of professional development on inclusivity and diversity for administrators and educators and how that effects the classroom community.

CURRICULUM DEVELOPMENT

The 4 C's

Wagner et al (2006) has developed four C's to consider in the processes of curriculum development. In that, Wagner et al discussion lies within the topics of competencies, conditions,

culture, and context. The goal for the consideration of the four c's is to allow students to get exposed to more diverse options, all the while developing social and emotional skills for being in more diverse settings (i.e., the classroom, the school, within the community, etc.). The 4 C's also work with a best practices mindset, allowing for the consideration of continued student learning and educator professional development.

Competencies are the repertoire of skills, knowledge, and understanding that may need to be developed to ensure effective learning (Wagner et al, pp. 99). Teachers, as well as students, should constantly be given opportunities of development in competencies and professional growth.

Conditions are external factors that surround student learning, “tangible arrangements of time, space, and resources” (Wagner et al., pp. 101). The conditions allow for expectations to be developed on role, responsibility, and outcome.

Culture is the “shared values, beliefs, assumptions, expectations, and behaviors that relate to students and learning, teachers and teaching, instructional leadership, and the quality of relationships within and beyond the school” (Wagner et al., pp. 102). This also serves to represent the meanings and mindsets throughout the classroom and school community.

Context often is referring to the skills that students must meet to succeed as “providers, learners, and citizens and the particular aspirations, needs, and concerns of the families and community that the school or district serves” (Wagner et al., pp. 104). Context also refers to the larger system of which teachers and students are a part of, and the demands, rules, and expectations that come along with it. This entails of the expectations teachers and students are expected to achieve in to be considered successful.

Competencies

The competencies of this research are focused on the idea that the topics of which inclusivity and representation consist of are often too difficult, or uncomfortable, for students, parents, and educators. Many educators are ill-informed when it comes to topics of race, ethnicity, sexual orientation, gender identity, religion, culture, and physical and mental ability. Because of this, teachers feel unequipped to touch on topics of this variety due to lack of experience, comfortability, and knowledge. If given the opportunity, professional development and college courses, prior to being a full-time teacher, would be beneficial in the understanding and background that comes with being a diverse educator. If given this information prior to becoming a teacher, it will allow for more opportunity to teach the topics and do so in a way that is comforting and reliable to students who are learning about all the differences that come with being a non-majority person.

Conditions

The conditions that exist in Unity School is that there is a lack of inclusive literary options that stretch beyond race. With a high number of diverse students in race, ability, religion, culture, gender identity, and orientation, the books that are currently taught only justly represent a small portion of the student population. Though there are many books of Black authors and protagonists, there seems to be none of any other forms of diversity other than the few represented, as seen in the tables below.

Table 1: Literature Written by Black Authors

	<i>Life Doesn't Frighten Me</i>	<i>Brown Girl Dreaming</i>	<i>The Crossover</i>	<i>Ninth Ward</i>	<i>Ghost Boys</i>	<i>Speech to the Young</i>
<i>Author</i>	Maya Angelou	Jacqueline Woodson	Kwame Alexander	Jewell Parker Rhodes	Jewell Parker Rhodes	Gwendolyn Brooks
<i>Protagonist</i>	African American Woman	African American Woman	African American Boy/Teen (12-13)	African American Girl (12)	African American Boy (12)	African American Woman
<i>Themes</i>	Fear, Bravery, Strength	Civil Rights, Racism	Family, Confidence, Vulnerability	Family, Resilience, Love	Racism, Prejudice, Gun Violence, Brutality	Hardship, Optimism

Table 2: Literature Written by White Authors

	<i>Animal Wisdom</i>	<i>Into the Lifeboat</i>	<i>The Breadwinner</i>	<i>Pax</i>	<i>Animal Snoops</i>
<i>Author</i>	Nancy Wood	Daniel Buckley	Deborah Ellis	Sara Pennypacker	Peter Christie
<i>Protagonist</i>	Animal (written by White author)	White Male	Afghanistan-born girl (11)	White Boy (12)	Animal (written by White author)
<i>Themes</i>	Nature, Curiosity	Survival, Chance, Tragedy	Family, Resilience, Courage, Oppression	War, Triumph, Friendship	Adventure, Curiosity, Wit

Table 3: Literature Written by Other Non-Majority Races

	<i>A Schoolgirl's Diary</i>	<i>The Last Wolf</i>	<i>A Long Walk to Water</i>
<i>Author</i>	Malala Yousafzai (Sunni Muslim Girl of Pashtun)	Mary Tallmountain (Alaskan Native, Koyukon)	Linda Sue Park (Korean American)
<i>Protagonist</i>	Sunni Muslim Girl of Pashtun ethnicity	Animal (Written by Alaskan Native Koyukon Woman)	Sudanese Boy (11)
<i>Themes</i>	Courage, Religion, Education	Alienation, Nature, Disaster	Survival, Family, Courage

Given the lack of inclusivity, it seems that a large portion of the student population feels like there are underrepresented or not a part of school community, which was proven to be the case in the study provided by Dillard (2018). This feeling of being uninvited also enables educators and administrators to be nonresponsive on major bullying issues that come along with such diverse topics. If unaddressed or unacknowledged, there is a destructive mindset that is associated with non-majority groups, causing insensitivity, lack of empathy, and a poor response to non-majority people in social settings.

Culture

The culture of the community in Unity School is overtly diverse in student population. The school population in itself is led by a 73% of dominant culture administrators and educators, thus reflecting the opposite of student population. Based on the number of diverse students, there need to be better representation in multiple mediums, but especially in literature, to allow students to feel as if they are important, included, understood, and a fundamental piece to

society. The inability to address the disparities in the school culture, and the community surrounding it, enables compliance in only acknowledging the majority groups.

In the current social and political climate, it is of no secret that there are sparks that are starting a worldwide movement of acceptance. It is shown on a daily basis where there are differences amongst people of non-majority groups, and those people are struggling to be treated as equal throughout society. If this information of diversity, inclusivity, and representation are brought to young adolescents, they will be better equipped to be empathetic, respectful, and inclusive on a larger scale when in a functioning society. This necessity to cover topics at such a young age will create opportunity for more equitable environments around the world in the future.

Context

The context in Unity School is that families, communities, students, and educators are ready to discuss topics of diversity and inclusivity. The discussions of these topics will lead to improvements in teaching, learning, and management within the school, community, and society. It is of strong belief that schools, and their administrators, should allow for professional development in the subject matter to be better equipped to teach and learn about it on a regular basis.

In any form, teaching diversity through literature can be some of the easiest but most successful options. Students of non-majority groups can feel as if they are a part of the community culture, and majority students will be given the opportunities to learn of non-majority lives if they choose to do so. The option in itself is enough for educators and students to have the conversations early on in development and push for further engagement in these topics.

The next section of this research serves as a tool to do just that, have inclusive options of literature selections in curriculum. These selections vary from a range of poems, short stories, novels, and videos that give representation to students through the plot, themes, characters, or the authors of the material. These options represent a variety of races, religions, ethnicities, abilities, and experiences, giving students the choice to select texts that best reflect their lives. A majority of the pacing guide below is developed from the information and concepts discussed in this research. It provides options of inclusivity, diverse literature selection, alternative reading level choices, and tiered text support for unit big ideas. This information can be easily manipulated and transferred to be applicable to any grade level, big idea, or target population. With the use of the Scholastic Diverse Stories pdf, there is also the opportunity to find texts in an easier manner that best fit the unit concepts.

LITERATURE AND CURRICULUM

After the review of literature for reference and importance of diverse characterization, there is significant importance in review of developed, current curriculum and its literature. The curriculum used for this research is planted in a low-income, fairly diverse, Midwest school in the United States. For the purpose of this research, the identity of the school selected will remain anonymous due to the right to privacy but will be referred to as Unity School. The students that are following this curriculum range from different non-majority races, physical and mental ability, neurodiversity, sexual orientation, socioeconomic status, and legal status.

While reviewing the curriculum of Unity School, it was important for research to recognize the disparities of accessible literature to non-majority communities. There were equal parts of representation from the Black community as there was for the White population, but these were written in the perspective of able-bodied, and minded, individuals. Although there

were attempts at targeting diverse literature, there was a lack of inclusivity for all non-majority communities and favored some communities more than other. This information caused for research to recognize a low variety of literature, differences of lifestyles, and cultural influences for communities outside of the favored.

Student Membership and Statistics

According to the National Center for Education Statistics (NCES), in the information collected for the 2018-2019 school year, there was 797 students enrolled in the 2018-2019 school year. Of these 797 students, 349 are Black, 271 White, 77 Hispanic, 88 two or more races, 11 Asian, and 1 'Native Indian'/ Native Alaskan (NCES, 2019). Among this student population, there are over 500 students that require free or reduced lunch, exemplifying the number of low-income students in the area. These numbers put into frame that there could be a correlation between the diverse population of races and the socioeconomic status of their families. After reviewing the NCES information, the Civil Rights Data Collection (CRDC) presented more valuable information that spoke to the diversity of the student population. In the data collected, there was a found 19.2% of this student population who have identified mental and physical disabilities and an additional 5.8% who are English Language Learners (CRDC, 2017). In accordance with this information, it is proven that there is quite a diverse population of students in this particular school and literature of diverse characterization is almost necessary in order to maintain representation.

With a population that contained an increasing number of diverse students, on counts of race, ethnicity, gender, and disability, there was a visual need for representation of the non-represented groups. These statistics also lack to present the percent of students who practice other religions, have differing sexual orientations, and identify of a different gender identity

other than the majority, or dominant, groups. Because the statistics of representation on these aspects are not visible, it is important to recognize them as they should still be acknowledged as existing within the school's community and population.

Curriculum Literature- Unity School

Upon selecting this Unity School for research, it was of great importance to review the curriculum used and the supporting literature selected for said curriculum. The specific curriculum reviewed guides the 6th grade level and is used for both general, inclusion, and the advanced English courses. There was little to no differences represented in the variety of learning abilities, and it was of the assumption that each student is at or above reading level for their grade.

While reviewing the literature selections for this curriculum review, there were common themes surrounding the texts that were included. Although this curriculum was classified as diverse, it lacked specific groups of diversity when discussing themes, authors, and protagonists. The initial response to the selections was that there was an influx of books that addressed the idea of race, but only a select few of races were discussed, the black community being the largest. Protagonists of focus were those who were able-bodied, healthy minded individuals from select non-majority groups. The majority of these texts selected protagonists of African, African American, and Middle Eastern decent. Following this pattern, most of the authors of these books were of the same decent, if not White (see Tables 1-3).

With this in mind, and referring back to the statistics of student population, the books lacked any representation of protagonists who were physically, or mentality, disabled, had differing sexual orientation aside from heterosexuality, and had no alternative gender identity to that of which differed from assignment at birth. The lack of diversity in literature in these areas

limits the amount of relatability and representation for the non-majority student body. Although race, ethnicity, and culture are discussed, there are still many other forms of non-majority groups within the student population who are not represented.

Inclusive Literature Options

Considering the given information found in the curriculum above, there was a need to seek out alternative, representative literature that could be used in replacement. According to Scholastic, it is of great importance for young readers to have exposure to all kinds of stories and lives when learning who they are (Scholastic Inc., 2020). Supporting this statement, and the need for representation in race, ethnicity, sexual orientation, gender identity, religion, culture, and physical and mental ability, Scholastic provides a list of literature options for educators to use. This source is not only categorized by age, but also includes a key that covers the topics of race and ethnicity, social justice, immigration, the LGBTQ+ community, culture, neurodiversity, physical disability, and mental health. The texts referred to in this research will only cover grades 3-12, as the target group for this research was discussed as a range of learners and abilities.

At the end of the literature choices, Scholastic offers support as to why so many diverse books were selected as curricular options, and how it benefits the students.

Scholastic Credo

We strive to present the clearest explanation of current affairs and contemporary thought, and to encourage literary appreciation and expression consistent with the understanding and interests of young people at all levels of learning.

Scholastic pledges to uphold the basic freedoms of all individuals; we are unalterably opposed to any system of government or society that denies these

freedoms. We oppose discrimination of any kind on the basis of race, creed, color, sex, age, or national origin. Good citizens may honestly differ on important public questions. We believe that all sides of the issues of our times should be fairly discussed—with deep respect for facts and logical thinking—in classroom magazines, books, and other educational materials used in schools and homes (Scholastic Inc., 2020).

The Scholastic Credo shows that there is opposition in discrimination, that there should be contemporary thought and literary appreciation within literature selections, and that all sides of issues should be discussed with deep respect, facts, and logical thinking. When matching this credo to the curriculum provided from Unity School, it lacks all of which was just read. It is understandable, to a degree, of what difficulties can lie within teaching such diverse literature, but a lack of acknowledgement is just as harmful. Unity School lacks inclusivity in literature, like many other schools do throughout the United States.

THE NEW CURRICULUM

Introduction

This section of the research serves as a tool to be used by administrators and educators for teaching on topics of full inclusivity, including but not limited to topics of race, ethnicity, sexual orientation, gender identity, religion, culture, and physical and mental ability. In this curriculum, the “Big Ideas” will resemble the formats of Unity School but will provide more inclusive options and more opportunities for relatability, representation, and diversity for non-majority groups. These options vary from a range of selected texts, variations of protagonists and authors, different themes and plots of the protagonists, as well as the length and Lexile level of literature options.

The ideas covered in this curriculum are that of finding courage, empathy, survival, finding your voice, perseverance, and hidden truths. These big ideas will serve as a guiding tool to literary selection and will be kept in mind when selecting the range of texts that will be useful for the unit. Considering this information, it is important to acknowledge that common core state standards will be included, as well as essential questions, as guiding tools for this research. This unit is targeted to be taught to all of the student body, advanced, general, and inclusion, but will be able to provide varying depths of knowledge depending on learners’ level. Standardized testing will be included, as it will be in any school system, but not elaborated on any more so than having time allocated to complete testing. Not all procedures in this unit are perfected including testing, time allocation for introductions and greetings, and pacing for online learning, but are formatted from Unity School’s pacing guides.

On the portion labeled as “differentiation” there will be small excerpts in red. These portions of the curriculum were used to facilitate differentiation for English as a Second

Language (ESL) learners, students of lower cognitive ability, with mental disability, and also lower reading levels. This differentiation is important to make note of in order to ensure that all students are given the best format to grasp the information being learned. These directional choices will give teachers the best opportunity for success of their student population.

Table 4: Pacing Guide

Unit #1: Finding Courage		
Essential Question: How do you find courage in the face of fear?		
Standards: RL.6.1, RL.6.2, RL.6.5, RL.6.6, RL.6.9, RL.6.10, W.6.1, W.6.3, W.6.4, W.6.5, W.6.10, SL.6.1, L.6.1, L.6.2, L.6.4, L.6.6		
	General	Differentiated
<p>Weeks 1-3 Dates/ Assessments</p> <p>Week 2: Reading Comprehension/ Assessments</p> <p>Week 3: Standardized Testing</p> <p>Week 1-3 TO DO LIST:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Standardized Testing <input type="checkbox"/> Reading Assessment <input type="checkbox"/> Setup Google Classroom <input type="checkbox"/> Login to Online Learning Programs <input type="checkbox"/> Login to student literature accounts. 	<p>Week One: Introductions and Greetings</p> <ul style="list-style-type: none"> • Syllabus • Expectations and procedures of school and classroom settings • “Getting to know you” activities • Handout out materials for the course year, and set up said materials (notebooks, warm-up locations, binder keeping, folders) • Go over classroom routines (calendar location, missing work, homework turn in, online class procedures, computer expectations, laptop distribution, etc.) • Google Classroom- have students log into the classroom for their identified hour. This is used for online assignments and electronic turn-in. • Teach students how to log onto any online learning platforms <p>Cover any necessary school-wide routines</p> <ul style="list-style-type: none"> • Absence/tardy • Lesson expectations • Literature expectations • Library procedure • Cafeteria expectations 	<p>Week One: Introductions and Greetings</p> <ul style="list-style-type: none"> • Syllabus • Expectations and procedures of school and classroom settings • “Getting to know you” activities • Handout out materials for the course year, and set up said materials (notebooks, warm-up locations, binder keeping, folders) • Go over classroom routines (calendar location, missing work, homework turn in, online class procedures, computer expectations, laptop distribution, etc.) • Practice the routine as a class, muscle memory for procedures. • Google Classroom- have students log into the classroom for their identified hour. This is used for online assignments and electronic turn-in. • Teach students how to log onto any online learning platforms <p>More time should be allocated to students of lower learning levels</p>

Table 4 - continued

<p>Weeks 4-6 Dates/Assessments</p> <p>Week 4-6 TO-DO</p> <ul style="list-style-type: none"> • <input type="checkbox"/> Reinforce classroom routines • <input type="checkbox"/> Introduce the first unit • <input type="checkbox"/> Read one of the courage poems • <input type="checkbox"/> Read a short story from selection • <input type="checkbox"/> Read informational article from selection • <input type="checkbox"/> Introduce John Collins 	<p>Week Two: Introduction to literature routines and online assignments</p> <ul style="list-style-type: none"> • Introduce students to reading logs and classroom reading procedures • Handout student notebooks and go over expectations for use and putting away (individual expectations should be covered. Can student keep their own and bring to class daily? Should it stay in the room? Where? What happens if it is lost?) <p>Week Three: Standardized Initial Testing and Online Reading Assessments</p> <p>Week Four: Introduce unit on Finding Courage</p> <ul style="list-style-type: none"> • Respond to the essential question: "How do you find courage in the face of fear?" • Unit vocabulary review: evident, factor, indicate, similar, specific <p>Poem Options:</p> <ul style="list-style-type: none"> • Laura Hershey: You Get Proud by Practicing • Maya Angelou: And Still I Rise • Langston Hughes: Let America Be America Again 	<p>Cover any necessary school-wide routines</p> <ul style="list-style-type: none"> • Absence/tardy • Lesson expectations • Literature expectations • Library procedure • Cafeteria expectations <p>Week Two: Introduction to literature routines and online assignments</p> <ul style="list-style-type: none"> • Introduce students to reading logs and classroom reading procedures • Handout student notebooks and go over expectations for use and putting away (individual expectations should be covered. Can student keep their own and bring to class daily? Should it stay in the room? Where? What happens if it is lost?) <p>Students of disability (mental or physical), lower comprehension levels, or enrolled in inclusive courses should keep their resources in class unless told otherwise. This allows for security in their notebooks and practice of routine.</p> <p>Week Three: Standardized Initial Testing and Online Reading Assessments</p>
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Table 4 - continued

<p>Writing formats and types</p>	<ul style="list-style-type: none"> • Sylvia Plath: The Courage of Shutting Up • Deborah Ann: Armed with Courage • Jose Gonzalez: Breaking Away to the U.S • Chen Chen: When I Grow Up I Want to Be a List of Further Possibilities <p>Type 1 Writing: What problem did you find that the poem was about? How can you overcome this problem with bravery and courage? Give some examples.</p> <p>Week Five: Read a short story on Courage</p> <p>Short story options:</p> <ul style="list-style-type: none"> • Florence Lomariwo: This Hero has Rescued 150 Girls from FGM • Karunia: Fighting Bullying and Changing Attitudes • Extreme Jobs of People in Poverty • Trapped Inside for 8 Years • When Looking Different Makes You Fear For Your Life <p>https://blog.compassion.com/inspiring-stories-of-courage-and-bravery/</p> <ul style="list-style-type: none"> • Before reading: Review plot elements (Character, setting, exposition, protagonist, antagonist, rising action, falling action, climax, and resolution) • As you read: Find the plot elements 	<p>Week Four: Introduce unit on Finding Courage</p> <ul style="list-style-type: none"> • Respond to the essential question: “How do you find courage in the face of fear?” • Unit vocabulary review: evident, factor, indicate, similar, specific <p>Poem Options:</p> <ul style="list-style-type: none"> • Laura Hershey: You Get Proud by Practicing • Maya Angelou: And Still I Rise • Langston Hughes: Let America Be America Again • Sylvia Plath: The Courage of Shutting Up • Deborah Ann: Armed with Courage • Jose Gonzalez: Breaking Away to the U.S <p>Chen Chen: When I Grow Up I Want to Be a List of Further Possibilities</p> <p>On poetry, choose smaller sections for students, or help them find overlying themes in small groups.</p> <p>Type 1 Writing: What problem did you find that the poem was about? How can you overcome this problem with bravery and courage? Give some examples.</p> <p>Week Five: Read a short story on Courage</p>
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Table 4 - continued

	<ul style="list-style-type: none"> • After you read, discuss character actions and reactions. • Type One Writing: What did you learn from your short story? How did they find courage? <p>Week Six: Informational Reading</p> <p>Select from one of the two informational texts below:</p> <ul style="list-style-type: none"> • Clare Gray: The River of Freedom • Clare Gray: A Doctor, a Father, and his Son <p>Type 1: Compare and Contrast the lives of the people within the story. How are they similar how are they different?</p>	<p>Short story options:</p> <ul style="list-style-type: none"> • Florence Lomariwo: This Hero has Rescued 150 Girls from FGM • Karunia: Fighting Bullying and Changing Attitudes • Extreme Jobs of People in Poverty • Trapped Inside for 8 Years • When Looking Different Makes You Fear For Your Life <p>https://blog.compassion.com/in-spiring-stories-of-courage-and-bravery/</p> <ul style="list-style-type: none"> • Before reading: Review plot elements (Character, setting, exposition, protagonist, antagonist, rising action, falling action, climax, and resolution) • As you read: Find the plot elements • After you read, discuss character actions and reactions. • Type One Writing: What did you learn from your short story? How did they find courage? <p>Put students into groups by reading choice, allow them to work together with mediation.</p> <p>Week Six: Informational Reading</p>
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Table 4 - continued

		<p>Select from one of the two informational texts below:</p> <ul style="list-style-type: none"> • Clare Gray: The River of Freedom • Clare Gray: A Doctor, a Father, and his Son <p>Type 1: Compare and Contrast the lives of the people within the story. How are they similar how are they different?</p> <p>Offer this as a discussion instead.</p>
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Unit #2: Empathy Essential Question: What can you learn by seeing through the eyes of someone else? Standards: RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.7, RL.6.10, W.6.1, W.6.4, W.6.5, W.6.9, W.6.10, SL.6.1, SL.6.2, L.6.1, L.6.2, L.6.3, L.6.4, L.6.6		
	General	Differentiated
<p>Weeks 1-3 Dates/ Assessments</p> <p>Week 1-3 TO-DO</p> <ul style="list-style-type: none"> • <input type="checkbox"/> Introduce Unit 2 • <input type="checkbox"/> Teach about “point of view” • <input type="checkbox"/> Read an excerpt from: Focused by Allison Gerber • <input type="checkbox"/> Introduce SWBST and complete an SWBST Summary • <input type="checkbox"/> Read in excerpt from: 	<p>Week One: Introduce Unit 2- Empathy</p> <ul style="list-style-type: none"> • Respond to the question, “what can you learn by seeing the world through another person’s eyes?” • Vocabulary: benefit, distinct, environment, illustrate, respond <p>Week Two: Excerpt from Focused by Allison Gerber</p> <ul style="list-style-type: none"> • Before reading: Introduce “point of view.” Teach with anchor chart first, second, and third-person narration • Read pages 54-58 • Type 1: Why do you think Clea is angered by her parents wanting to test her for ADHD? 	<p>Week One: Introduce Unit 2- Empathy</p> <ul style="list-style-type: none"> • Respond to the question, “what can you learn by seeing the world through another person’s eyes?” • Vocabulary: benefit, distinct, environment, illustrate, respond <p>Week Two: Excerpt from Focused by Allison Gerber</p> <ul style="list-style-type: none"> • Before reading: Introduce “point of view.” Teach with anchor chart first, second, and third-person narration

Table 4 - continued

<p>Unidentified Suburban Object by Mike Jung</p> <ul style="list-style-type: none"> □ Review Types of Writing John Collins 	<p>What are some of her concerns?</p> <ul style="list-style-type: none"> • After you read, analyze the point of view and analyze voice. • Introduce the SWBST Narrative Summary setup. • Complete an SWBST Narrative Summary Type 3. <ul style="list-style-type: none"> ○ ○ Recommended FCAS: ○ ○ FCA 1 - Title/Author in the first sentence ○ ○ FCA 2 - Correct identification of SWBST ○ ○ FCA 3 - Complete sentences <p>Week Three: Excerpt from Unidentified Suburban Object</p> <ul style="list-style-type: none"> • Before you read, review setting and structure of the text. • Read excerpt pg. 6-10. • Type 1: Why do the characters discuss sounding American? What do you think this means? • After you read: Type 2: Research either immigration or Americanization. <p>Week Four: Introduce Themes in Poems</p> <ul style="list-style-type: none"> • Introduce theme 	<ul style="list-style-type: none"> • Read pages 54-58 <p>Read the short excerpt as a class, while putting definitions on the board. Be as animated as possible to perceive emotions.</p> <ul style="list-style-type: none"> • Type 1: Why do you think Clea is angered by her parents wanting to test her for ADHD? What are some of her concerns? • After you read, analyze the point of view and analyze voice. • Introduce the SWBST Narrative Summary setup. • Complete an SWBST Narrative Summary Type 3. <ul style="list-style-type: none"> ○ ○ Recommended FCAS: ○ ○ FCA 1 - Title/Author in the first sentence ○ ○ FCA 2 - Correct identification of SWBST ○ ○ FCA 3 - Complete sentences <p>Use comic box set-up for lower level learners.</p> <p>Week Three: Excerpt from Unidentified Suburban Object</p>
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Table 4 - continued

<p>Week 4-6 TO DO</p> <p>Introduce theme Compare and contrast two poems Introduce argumentative writing Review texts Introduce paragraph structure Practice paragraph structure/ body paragraphs Argumentative essay: 1-2 paragraphs for inclusion/ general, 4-5 for advanced</p>	<ul style="list-style-type: none"> • Provide anchor chart, examples and lessons on themes in literature • Read The Mask by Maya Angelou • Review personification and imagery • Read I Am Diversity by Simma Lieberman • After you read: Type 2: compare themes of the two poems <p>Week Five: Argumentative Writing</p> <ul style="list-style-type: none"> • Read two texts about the topic: “Wild Animals Aren’t Pets” by USA Today (Mentor Text) and “Let People Own Exotic Animals” by Zuzana Kukol • Introduce type 3 writing • Vocabulary: writing process pre-writing, editing, drafting, revising, editing, publishing • Introduce essay vocabulary • Introduce FCA’s and writing set up • Review paragraph structure <p>Week Six: Argumentative Writing</p> <ul style="list-style-type: none"> • Review paragraph structure • Prompt: Do you think people should be allowed to keep wild animals as pets? • Modeling: Write an example of a body paragraph with the class • Modeling: write an example of an introduction in front of the class • Draft body paragraphs 	<ul style="list-style-type: none"> • Before you read, review setting and structure of the text. • Read excerpt pg. 6-10. • Type 1: Why do the characters discuss sounding American? What do you think this means? <p>After you read: Type 2: Research either immigration or Americanization.</p> <p>Week Four: Introduce Themes in Poems</p> <ul style="list-style-type: none"> • Introduce theme • Provide anchor chart, examples and lessons on themes in literature • Read The Mask by Maya Angelou • Review personification and imagery • Read I Am Diversity by Simma Lieberman <p>After you read: Type 2: compare themes of the two poems</p> <p>Small groups to find themes and comparisons. Write in thinking map instead of a type 2 writing first.</p> <p>Week Five: Argumentative Writing</p> <ul style="list-style-type: none"> • Read two texts about the topic: “Wild Animals Aren’t Pets” by USA Today (Mentor Text) and “Let People Own
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Table 4 - continued

	<ul style="list-style-type: none"> • Put Introduction and body paragraphs together 	<p>Own Exotic Animals” by Zuzana Kukol</p> <ul style="list-style-type: none"> • Introduce type 3 writing • Vocabulary: writing process pre-writing, editing, drafting, revising, editing, publishing • Introduce essay vocabulary • Introduce FCA’s and writing set up • Review paragraph structure <p>Week Six: Argumentative Writing</p> <ul style="list-style-type: none"> • Review paragraph structure • Prompt: Do you think people should be allowed to keep wild animals as pets? • Modeling: Write an example of a body paragraph with the class • Modeling: write an example of an introduction in front of the class • Draft body paragraphs <p>Put Introduction and body paragraphs together</p> <p>Only 1-3 paragraphs for general/inclusion courses</p>
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Unit #3: Survival

Essential Question: What does it take to be a survivor?

Standards: RL.6.1, RL.6.2, RL.6.5, RL.6.6, RL.6.9, RL.6.10, W.6.1, W.6.3, W.6.4, W.6.5, W.6.10, SL.6.1, L.6.1, L.6.2, L.6.4, L.6.6

Table 4 - continued

	General	Differentiated
<p>Week 1-3 TO-DO</p> <p>Introduce unit 3 Introduce tough questions Review background information (cultural, historical, setting) Read from Ninth Ward by Jewell Parker Rhodes or Hurricane Child by Kheryn Callendar Standardized Testing</p>	<p>Week One: Introduce Unit Survival</p> <ul style="list-style-type: none"> Respond to the essential question Vocabulary: circumstance, constraint, impact, injure, significant <p>Week Two: Excerpt from Ninth Ward or Hurricane Child</p> <ul style="list-style-type: none"> Before you read, review information about hurricanes and distinction between historical and cultural settings Read the story. If Ninth Ward, from pages 223-227 Type 1: What created the situation that character is in? What are the most significant proponents of the story? Type 2: Identify an Aha moment in the story. Why is it significant to the story? <p>Week Three: Standardized Testing</p> <p>Week four: Excerpt from A Long Walk to Water (from Unity School)</p> <ul style="list-style-type: none"> Before you read: Type 1 Writing: How would you feel if you had to leave your home, family, and community without any warning? What might you miss the most? (Quickstart) ● Read the story from A Long Walk to Water by Linda Sue Park on pp. 177-183 ● As you read: Review signposts, review character traits and setting description ● Type 2 Writing: Apply academic vocabulary-Choose questions to respond to in class <ul style="list-style-type: none"> ○ What circumstance causes Salva to run from 	<p>Week One: Introduce Unit Survival</p> <ul style="list-style-type: none"> Respond to the essential question Vocabulary: circumstance, constraint, impact, injure, significant <p>Week Two: Excerpt from Ninth Ward or Hurricane Child</p> <ul style="list-style-type: none"> Before you read, review information about hurricanes and distinction between historical and cultural settings Read the story. If Ninth Ward, from pages 223-227 Type 1: What created the situation that character is in? What are the most significant proponents of the story? Type 2: Identify an Aha moment in the story. Why is it significant to the story? <p>Week Three: Standardized Testing</p> <p>Week four: Excerpt from A Long Walk to Water (from Unity School)</p> <ul style="list-style-type: none"> Before you read: Type 1 Writing: How would you feel if you had to leave your home, family, and community without any warning?
<p>Week 4-6 TO DO</p> <p>Read from A Long Walk to Water by Linda Sue Park</p>		

Table 4 - continued

<p>Type 3 paragraph response Read from mentor texts Introduce narrative writing Introduce narrative writing vocabulary Modeling writing prompts Student writing drafts Peer review of drafts Complete a narrative type 3 writing</p>	<p>his village? (Apply academic vocabulary)</p> <ul style="list-style-type: none"> ○ ○ What impact does being alone and lost have on Salva?(Apply academic vocabulary) ○ ○ How significant to Salva is seeing people from his village?(Apply academic vocabulary) ○ ○ What constraint made Salva hesitate to go with the children?(Apply academic vocabulary) ○ ○ What happened then when the soldiers injured the man who protested? (Apply academic vocabulary) <ul style="list-style-type: none"> ● ● After you read: Type 3 Writing: How does the setting of A Long Walk to Water shape Salva’s experience and character? <p>Week Five: Introduction to Narrative Writing</p> <ul style="list-style-type: none"> ● Read from mentor text, Silent Days, Silent Dreams by Allen Say ● Introduce narrative non-fiction ● Introduce the writing assignment: Write a non-fiction narrative about someone who is a survivor ● Writing process vocabulary ● Plan and organize with students writing ● Planning, writing, research <p>Week Six: Nonfiction Narrative Writing</p> <ul style="list-style-type: none"> ● Write an example of a nonfiction story in front of the class ● Students draft their own version 	<p>What might you miss the most? (Quickstart)</p> <ul style="list-style-type: none"> ● ● Read the story from A Long Walk to Water by Linda Sue Park on pp. 177-183 ● ● As you read: Review signposts, review character traits and setting description ● ● Type 2 Writing: Apply academic vocabulary-Choose questions to respond to in class <ul style="list-style-type: none"> ○ ○ What circumstance causes Salva to run from his village? (Apply academic vocabulary) ○ ○ What impact does being alone and lost have on Salva?(Apply academic vocabulary) ○ ○ How significant to Salva is seeing people from his village?(Apply academic vocabulary) ○ ○ What constraint made Salva hesitate to go with the children?(Apply academic vocabulary) ○ ○ What happened then when the soldiers injured the man who protested? (Apply
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Table 4 - continued

	<ul style="list-style-type: none"> • Write an example of rising action/climax paragraphs: students mimic • Write an example of falling action: students mimic • Peer review and editing in small groups • Type 3 writing: beginning, middle, and end 	<p>academic vocabulary)</p> <ul style="list-style-type: none"> • • After you read: Type 3 Writing: How does the setting of A Long Walk to Water shape Salva’s experience and character? <p>Week Five: Introduction to Narrative Writing</p> <ul style="list-style-type: none"> • Read from mentor text, Silent Days, Silent Dreams by Allen Say • Introduce narrative non-fiction • Introduce the writing assignment: Write a non-fiction narrative about someone who is a survivor • Writing process vocabulary • Plan and organize with students writing • Planning, writing, research <p>Allow for more time to do research and plan writing.</p> <p>Week Six: Nonfiction Narrative Writing</p> <ul style="list-style-type: none"> • Write an example of a nonfiction story in front of the class • Students draft their own version • Write an example of rising action/climax paragraphs: students mimic • Write an example of falling action: students mimic • Peer review and editing in small groups
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Table 4 - continued

		<ul style="list-style-type: none"> Type 3 writing: beginning, middle, and end <p>Adjust writing length and sentence structure for inclusion classes.</p>
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Unit #4: Finding Your Voice		
Essential Question: What are the ways you can make yourself heard?		
Standards: RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.7, RL.6.10, W.6.1, W.6.4, W.6.5, W.6.9, W.6.10, SL.6.1, SL.6.2, L.6.1, L.6.2, L.6.3, L.6.4, L.6.6		
	General	Differentiated
<p>Week 1-3 TO DO</p> <p>Introduce unit</p> <p>Read excerpt from Brown Girl Dreaming</p> <p>Type 1 responses</p> <p>Begin Reading Ghost Boys</p> <p>Type 1 Response</p> <p>Continue reading Ghost Boys</p>	<p>Week One: Introduction to Unit (from Unity School)</p> <ul style="list-style-type: none"> Respond to the essential question: “What are the ways you can make yourself heard?” ● Unit vocabulary review: appropriate, authority, consequence, element, justify ● Review signposts <ul style="list-style-type: none"> ○ Review MP1/2/3 Signposts: Again and Again, Aha-Moments, Tough Questions, Contrasts and Contradictions, Memory Moments and Words of the Wiser ● Read from Brown Girl Dreaming pages 267-274 <ul style="list-style-type: none"> ○ Focus on reviewing and identifying signpost strategies. ○ Focus on asking Big Questions -- Why ○ Focus on Author’s Purpose Type 1 Response: <ul style="list-style-type: none"> ▪ How did Jacqueline Woodson make herself heard? ▪ Why does she write about her own life? What 	<p>Week One: Introduction to Unit (from Unity School)</p> <ul style="list-style-type: none"> Respond to the essential question: “What are the ways you can make yourself heard?” ● Unit vocabulary review: appropriate, authority, consequence, element, justify ● Review signposts <ul style="list-style-type: none"> ○ Review MP1/2/3 Signposts: Again and Again, Aha-Moments, Tough Questions, Contrasts and Contradictions, Memory Moments and Words of the Wiser ● Read from Brown Girl Dreaming pages 267-274 <ul style="list-style-type: none"> ○ Focus on reviewing and identifying signpost strategies. ○ Focus on asking Big Questions -- Why

Table 4 - continued

	<p>does she want to share?</p> <ul style="list-style-type: none"> ○ ○ Complete questions #5 and the chart: What helped Woodson most as she learned to write? How did “lying” influence her writing? What did her teachers think of her writing? What are some fun facts about Woodson? What surprised me about Jacqueline Woodson? A question I have for Jacqueline Woodson is... <p>Week 2: Begin Reading Ghost Boys by Jewell Parker Rhodes (Novel Selection)</p> <ul style="list-style-type: none"> - Possible Anticipation Guide for Ghost Boys. Students will rate each statement with agree, disagree, or middle. Students can share in teams, partners, or whole group. - As long as you are innocent, you have nothing to fear from the court systems. <ul style="list-style-type: none"> • - If you are being bullied or victimized it is best to be able to physically defend yourself. • - Everyone who has a weapon is dangerous. • - The only motive of the police is to defend and protect the public. • - All children are safe as long as they are in school. • - More money buys a better neighborhood to live in. • - Drug dealers are more present in bad neighborhoods. • - **What do you know about Emmett Till? • - Introductory videos - Emmett Till - Ghost Boys Book Trailer <ul style="list-style-type: none"> • - Begin reading Type 1 response: 	<ul style="list-style-type: none"> ○ ○ Focus on Author’s Purpose Type 1 Response: <ul style="list-style-type: none"> ▪ How did Jacqueline Woodson make herself heard? ▪ Why does she write about her own life? What does she want to share? ○ ○ Complete questions #5 and the chart: What helped Woodson most as she learned to write? How did “lying” influence her writing? What did her teachers think of her writing? What are some fun facts about Woodson? What surprised me about Jacqueline Woodson? A question I have for Jacqueline Woodson is... <p>Week 2: Begin Reading Ghost Boys by Jewell Parker Rhodes (Novel Selection)</p> <ul style="list-style-type: none"> - Possible Anticipation Guide for Ghost Boys. Students will rate each statement with agree, disagree, or middle. Students can share in teams, partners, or whole group. - As long as you are innocent, you have nothing to fear from the court systems. <ul style="list-style-type: none"> • - If you are being bullied or victimized it is best to be able to physically defend yourself.
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Table 4 - continued

<p>Week 4-6 TO DO Continue Ghost Boys Finish Ghost Boys SWBST Type 3 Summary</p>	<p>- Is Jerome finding his voice? How do you know? Are other characters finding their voice? How do you know?</p> <p>Week 3: Continue Reading Ghost Boys by Jewell Parker Rhodes</p> <ul style="list-style-type: none"> • - Continue reading Ghost Boys • - As you read: <ul style="list-style-type: none"> ○ - What are some ways that Jerome could make himself heard? Use evidence to support answer. ○ - What are some ways that Emmett Till could make himself heard? Use evidence to support answer. ○ - What are some ways that Sarah could make herself heard? Use evidence to support your answer. • - Reinforce “What surprised me moments!” • - Students practice identifying signpost strategies. • - Reinforce big questions and using evidence to support answers. <p>Week 4: Finish reading Ghost Boys by Jewell Parker Rhodes/Begin Multimodal Research Project</p> <ul style="list-style-type: none"> • • Continue reading Ghost Boys • • As you read: <ul style="list-style-type: none"> ○ What are some ways that Jerome could make himself heard? Use evidence to support answer. ○ What are some ways that Emmett Till could make himself heard? Use 	<ul style="list-style-type: none"> • - Everyone who has a weapon is dangerous. • - The only motive of the police is to defend and protect the public. • - All children are safe as long as they are in school. • - More money buys a better neighborhood to live in. • - Drug dealers are more present in bad neighborhoods. • - **What do you know about Emmett Till? • - Introductory videos - Emmett Till <p>- Ghost Boys Book Trailer</p> <ul style="list-style-type: none"> • - Begin reading Type 1 response: <p>- Is Jerome finding his voice? How do you know? Are other characters finding their voice? How do you know?</p> <p>Week 3: Continue Reading Ghost Boys by Jewell Parker Rhodes</p> <ul style="list-style-type: none"> • - Continue reading Ghost Boys • - As you read: <ul style="list-style-type: none"> ○ - What are some ways that Jerome could make himself heard? Use evidence to support answer. ○ - What are some ways that Emmett Till could make himself heard? Use evidence to support answer. ○ - What are some ways that Sarah
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Table 4 - continued

<p>Introduce and practice nonfiction Introduce multi-genre project Introduce Multi-genre research Practice finding sources (reputable) Fact vs opinion Begin multi-genre project APA formatting of sources Work on draft of 3-4 paragraphs included in the multi-genre project Presentations</p>	<p>evidence to support answer.</p> <ul style="list-style-type: none"> ○ What are some ways that Sarah could make herself heard? Use evidence to support your answer. <ul style="list-style-type: none"> ● After you read: <ul style="list-style-type: none"> ○ Review SWBST Setup ○ SWBST Narrative Summary Type 3 Response <p>Recommended SWBST FCAS: FCA 1 - Title/Author in the first sentence FCA 2 - Correct identification of SWBST FCA 3 - Complete sentences</p> <p>Introduce and Sample Multi-Genre Projects</p> <ul style="list-style-type: none"> ● Allows students to identify quality examples of a multi-genre project ● Give options of modes for interpretation ● Ensure creativity ● Emphasize that a writing portion must be included in the work ● Review plagiarism, sources, references, formatting, citing, and paraphrasing <p>Week Five: Multi-Genre Project</p> <ul style="list-style-type: none"> ● How to evaluate source ● Fact vs opinion ● Introduce databases for research and data ● Research questions to find a topic ● Read articles and discover sources <p>Week Six: Multi-genre projects</p> <ul style="list-style-type: none"> ● Begin writing portion of the assignment 	<p>could make herself heard? Use evidence to support your answer.</p> <ul style="list-style-type: none"> ● - Reinforce “What surprised me moments!” ● - Students practice identifying signpost strategies. ● - Reinforce big questions and using evidence to support answers. <p>Week 4: Finish reading Ghost Boys by Jewell Parker Rhodes/Begin Multimodal Research Project</p> <ul style="list-style-type: none"> ● ● Continue reading Ghost Boys ● ● As you read: <ul style="list-style-type: none"> ○ What are some ways that Jerome could make himself heard? Use evidence to support answer. ○ What are some ways that Emmett Till could make himself heard? Use evidence to support answer. ○ What are some ways that Sarah could make herself heard? Use evidence to support your answer.
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Table 4 - continued

	<ul style="list-style-type: none"> • Prepare information into a type 3 writing format • Mentor paragraph layout • Mentor bibliography format • Peer and self editing • Presentations 	<ul style="list-style-type: none"> • • After you read: <ul style="list-style-type: none"> ○ Review SWBST Setup ○ SWBST Narrative Summary Type 3 Response <p>Recommended SWBST FCAS: FCA 1 - Title/Author in the first sentence FCA 2 - Correct identification of SWBST FCA 3 - Complete sentences</p> <p>Introduce and Sample Multi-Genre Projects</p> <ul style="list-style-type: none"> • Allows students to identify quality examples of a multi-genre project • Give options of modes for interpretation • Ensure creativity • Emphasize that a writing portion must be included in the work • Review plagiarism, sources, references, formatting, citing, and paraphrasing <p>Week Five: Multi-Genre Project</p> <ul style="list-style-type: none"> • How to evaluate source • Fact vs opinion • Introduce databases for research and data • Research questions to find a topic • Read articles and discover sources
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Table 4 - continued

		<p>Week Six: Multi-genre projects</p> <ul style="list-style-type: none"> • Begin writing portion of the assignment • Prepare information into a type 3 writing format • Mentor paragraph layout • Mentor bibliography format • Peer and self editing • Presentations <p style="color: red;">Shorten written portion and allow more room on rubric scale for inclusion course</p>
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Unit #5: Perseverance		
<p>Essential Question: What keeps people from giving up? Standards: RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.7, RL.6.9, RL.6.10, RI.6.1, RI.6.2, RI.6.3, RI.6.4, RI.6.6, RI.6.7, RI.6.10, W.6.1, W.6.2, W.6.3, W.6.4, W.6.5, W.6.6, W.6.7, W.6.8, SL.6.1, SL.6.2, SL.6.5, L.6.1, L.6.2, L.6.3</p>		
	General	Differentiated
<p>Week 1-3 TO DO Introduce literature Review video clips about perseverance Read poem: The Dreamer Read from Schoolgirl's Diary from I am Malala Type 2 response</p>	<p>Week One: Introduce the Unit</p> <ul style="list-style-type: none"> • Respond to the essential question, What keeps people from giving up? • Vocabulary review: Achieve, Individual, instance, outcome, principle • Review non-fiction • Watch video clips and ask: What keeps people from giving up? How do you keep moving forward? How do you remind yourself that you can just keep swimming? How will you show grit this marking period? <ul style="list-style-type: none"> ○ ○ Keep Moving Forward ○ ○ Grit Mindset ○ ○ Just Keep Swimming 	<p>Week One: Introduce the Unit</p> <ul style="list-style-type: none"> • Respond to the essential question, What keeps people from giving up? • Vocabulary review: Achieve, Individual, instance, outcome, principle • Review non-fiction • Watch video clips and ask: What keeps people from giving up? How do you keep moving forward? How do you remind yourself that you can just keep swimming? How will you show grit this marking period?

Table 4 - continued

	<p>Week Two: Read poem The Dreamer by Paul Laurence Dunbar</p> <ul style="list-style-type: none"> • Review non fiction • Introduce and reinforce theme and authors purpose • Begin reading The Dreamer while taking notes on each stanza • Students will do research on author Paul Laurence Dunbar • Students will work on their own poem • Brainstorm topics and ideas/ types of poetry <p>Week Three: A Schoolgirl’s Diary from I am Malala (Unity School)</p> <ul style="list-style-type: none"> • Complete Anticipation Guide • Learn story vocabulary words: debate, edict, defy, pseudonym, anonymous • Watch video The Story of Malala Yousafzai • Begin reading <p>Present students with questions #1 and #5 on page 348 prior to reading</p> <ul style="list-style-type: none"> ○ Students will work through their annotation pages highlighting Big Questions, I’m surprised by...,Quoted Words, and Numbers and Stats ○ ○ Complete Annotation Page <ul style="list-style-type: none"> • Finish reading <ul style="list-style-type: none"> ○ Students will answer question #1 and #5 on page 348. ○ Type 2 Writing: How did Malala make her voice heard? <p>Week Four: 10% summary and Informational writing</p>	<ul style="list-style-type: none"> ○ ○ Keep Moving Forward ○ ○ Grit Mindset ○ ○ Just Keep Swimming <p>Week Two: Read poem The Dreamer by Paul Laurence Dunbar</p> <ul style="list-style-type: none"> • Review non fiction • Introduce and reinforce theme and authors purpose • Begin reading The Dreamer while taking notes on each stanza • Students will do research on author Paul Laurence Dunbar • Students will work on their own poem • Brainstorm topics and ideas/ types of poetry <p>Week Three: A Schoolgirl’s Diary from I am Malala (Unity School)</p> <ul style="list-style-type: none"> • Complete Anticipation Guide • Learn story vocabulary words: debate, edict, defy, pseudonym, anonymous • Watch video The Story of Malala Yousafzai • Begin reading <p>Present students with questions #1 and #5 on page 348 prior to reading</p> <ul style="list-style-type: none"> ○ Students will work through their annotation pages highlighting Big Questions, I’m surprised
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Table 4 - continued

<p>Week 4-6 TO DO Standardized Testing Introduce Summarization techniques enforced by Unity School (10%) Draft 10% summary type 3 Begin writing on informational or biographical reports Introduce topic ideas Review fact vs opinion Take notes on topic</p>	<p>Introduce 10% summaries</p> <ul style="list-style-type: none"> • Find biographical articles from Newsela about prominent figures in society • These figures can be athletes, scientists, someone from a past reading, or anyone else with approval from educator <p>FCAS</p> <ol style="list-style-type: none"> 1- TSAT sentence in first sentence 2- Supporting details 3- Complete sentences <p>Introduce Biographical Report Project</p> <ul style="list-style-type: none"> • 4 paragraphs to write in total: introduction, early life, main events, and awards/achievements • Identify note pages and examples for biographical writing and its layouts • Model layout through mapping outline • Generate options of people to write about, allow time for research and options • Students will use notes page provided to outline their writing • Begin the condensed version of their writing. <p>Week Six: Standardized testing Outside of testing, students work to complete biographical writing.</p>	<p>by..., Quoted Words, and Numbers and Stats</p> <ul style="list-style-type: none"> o Complete Annotation Page <ul style="list-style-type: none"> • Finish reading <ul style="list-style-type: none"> o Students will answer question #1 and #5 on page 348. o Type 2 Writing: How did Malala make her voice heard? <p>Week Four: 10% summary and Informational writing Introduce 10% summaries</p> <ul style="list-style-type: none"> • Find biographical articles from Newsela about prominent figures in society • These figures can be athletes, scientists, someone from a past reading, or anyone else with approval from educator <p>FCAS</p> <ol style="list-style-type: none"> 4- TSAT sentence in first sentence 5- Supporting details 6- Complete sentences <p>Introduce Biographical Report Project</p> <ul style="list-style-type: none"> • 4 paragraphs to write in total: introduction, early life, main events, and awards/achievements • Identify note pages and examples for
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Table 4 - continued

		<p>biographical writing and its layouts</p> <ul style="list-style-type: none"> • Model layout through mapping outline • Generate options of people to write about, allow time for research and options • Students will use notes page provided to outline their writing • Begin the condensed version of their writing. <p>Week Six: Standardized testing Outside of testing, students work to complete biographical writing.</p> <p>Allow for shortened length of writing and condensed paragraphs for inclusion courses.</p> <p>Go through handouts thoroughly with students in inclusion course with an I do, you do methodology.</p>
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Unit #6: Hidden Truths from Unity School		
<p>Essential Question: What hidden truths about people and the world are revealed in stories? Standards: RL.6.1, RL.6.2, RL.6.5, RL.6.6, RL.6.9, RL.6.10, W.6.1, W.6.3, W.6.4, W.6.5, W.6.10, SL.6.1, L.6.1, L.6.2, L.6.4, L.6.6</p>		
	General	Differentiated
<p>Week 1-3 TO DO Plan and Draft biographical report</p>	<p>Week 1: Drafting Unit 5 Writing Project: Biographical Report Type 3 Finish the Condensed Biographical Organizer. Students will turn the organizer into a draft.</p>	<p>Week 1: Drafting Unit 5 Writing Project: Biographical Report Type 3 Finish the Condensed Biographical Organizer. Students will turn the organizer into a draft.</p>

Table 4 - continued

<p>Finish type 3 writing report</p> <p>Participate in peer review of writing</p> <p>Introduction to figurative language</p> <p>Bein Reading Kwame Alexander's The Crossover</p>	<p>MENTOR TEXT: Teacher models Introduction paragraph</p> <p>Students draft introduction paragraph</p> <ul style="list-style-type: none"> • MENTOR TEXT: Teacher models Early Life paragraph • Students draft Early Life paragraph • MENTOR TEXT: Teacher models Main Events paragraph • Students draft Main Events paragraph • MENTOR TEXT: Teacher models Awards/Achievements paragraph • Students draft Awards/Achievements paragraph • Students participate in a self-edit with a checklist <p>Week 2: Biographical Report Type 3/Begin The Crossover By Kwame Alexander</p> <ul style="list-style-type: none"> • Students will complete the final draft of the biographical report. • Students complete a final draft checklist. • Submit report. • Teach onomatopoeia and hyperbole <ul style="list-style-type: none"> ○ Practice ○ Flocabulary Hyperbole Resource <ul style="list-style-type: none"> • Teach Dialogue <ul style="list-style-type: none"> ○ Speaker first ○ Flocabulary Dialogue Resource • The Crossover Anticipation Guide <p><u>All statements are Agree or Disagree</u></p> <p>You should stick by your family, no matter what.</p> <p>Twins should look, act, or think alike.</p>	<p>MENTOR TEXT: Teacher models Introduction paragraph</p> <p>Students draft introduction paragraph</p> <ul style="list-style-type: none"> • MENTOR TEXT: Teacher models Early Life paragraph • Students draft Early Life paragraph • MENTOR TEXT: Teacher models Main Events paragraph • Students draft Main Events paragraph • MENTOR TEXT: Teacher models Awards/Achievements paragraph • Students draft Awards/Achievements paragraph • Students participate in a self-edit with a checklist <p>Week 2: Biographical Report Type 3/Begin The Crossover By Kwame Alexander</p> <ul style="list-style-type: none"> • Students will complete the final draft of the biographical report. • Students complete a final draft checklist. • Submit report. • Teach onomatopoeia and hyperbole <ul style="list-style-type: none"> ○ Practice ○ Flocabulary Hyperbole Resource <ul style="list-style-type: none"> • Teach Dialogue <ul style="list-style-type: none"> ○ Speaker first ○ Flocabulary Dialogue Resource • The Crossover Anticipation Guide <p><u>All statements are Agree or Disagree</u></p>
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Table 4 - continued

	<p>Winning is the most important thing when playing sports.</p> <p>You should always go to the doctor if you're feeling sick.</p> <p>You have to get along with your team to win.</p> <p>Nicknames always fit the person's personality or looks.</p> <p>Rules should never be broken.</p> <p>As you get older, relationships with family and friends always change.</p> <p>Cheating is always wrong, no matter what.</p> <p>You shouldn't let anybody tell you that you can't do anything.</p> <p>If you have a boyfriend or girlfriend in middle school, it makes you lose focus on other things.</p> <p>Week 3: Continue Reading The Crossover by Kwame Alexander</p> <ul style="list-style-type: none"> • Update John Collins Folders for second Biographical Report • Review figurative language and dialogue • Begin reading/listening to The Crossover <p>Optional Signpost Log</p> <p>Optional Plot Diagram</p> <p>Practice identifying onomatopoeia, hyperbole, and examples of the speaker first.</p>	<p>You should stick by your family, no matter what.</p> <p>Twins should look, act, or think alike.</p> <p>Winning is the most important thing when playing sports.</p> <p>You should always go to the doctor if you're feeling sick.</p> <p>You have to get along with your team to win.</p> <p>Nicknames always fit the person's personality or looks.</p> <p>Rules should never be broken.</p> <p>As you get older, relationships with family and friends always change.</p> <p>Cheating is always wrong, no matter what.</p> <p>You shouldn't let anybody tell you that you can't do anything.</p> <p>If you have a boyfriend or girlfriend in middle school, it makes you lose focus on other things.</p> <p>Week 3: Continue Reading The Crossover by Kwame Alexander</p>
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Table 4 - continued

<p>Week 4-6 TO DO Finish reading The Crossover Review Dialogue and figurative languages Introduce last short story assignment Students draft and share short stories</p>	<ul style="list-style-type: none"> • While reading The Crossover students will begin brainstorming stories that they'd like to write. <ul style="list-style-type: none"> ○ Memory Map ○ Make connections to good storytelling. ○ What makes this story interesting? Why do you want to continue reading? What can you mimic in your writing? <p>Week Four: finish The Crossover</p> <ul style="list-style-type: none"> • Review dialogue and figurative language • Continue and finish reading • Finish novel with a plot diagram • Use of other mind maps if necessary, to understand plot <p>Week Five: Short Story writing/ End of Year</p> <ul style="list-style-type: none"> • Review qualities of a good storyteller • Finish graphic organizers and turn them into a draft • Self-edit and turn into homework bin <p>Week Six: Short Story Writing</p> <ul style="list-style-type: none"> • Update John Collings writing binders and/or folders • Identify short story attributes • Write a short story reflection on who you are and what this year has meant to you. 	<ul style="list-style-type: none"> • Update John Collins Folders for second Biographical Report • Review figurative language and dialogue • Begin reading/listening to The Crossover <p>Optional Signpost Log</p> <p>Optional Plot Diagram</p> <p>Practice identifying onomatopoeia, hyperbole, and examples of the speaker first.</p> <ul style="list-style-type: none"> • While reading The Crossover students will begin brainstorming stories that they'd like to write. <ul style="list-style-type: none"> ○ Memory Map ○ Make connections to good storytelling. ○ What makes this story interesting? Why do you want to continue reading? What can you mimic in your writing? <p>Allow time to go over as a whole class with mind mapping and mentor texts. Students will also need time to understand writing style and variations of patterns within the text.</p> <p>Week Four: finish The Crossover</p> <ul style="list-style-type: none"> • Review dialogue and figurative language • Continue and finish reading • Finish novel with a plot diagram • Use of other mind maps if necessary, to understand plot
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Table 4 - continued

		<p>Week Five: Short Story writing/ End of Year</p> <ul style="list-style-type: none"> • Review qualities of a good storyteller • Finish graphic organizers and turn them into a draft • Self-edit and turn into homework bin <p>Week Six: Short Story Writing</p> <ul style="list-style-type: none"> • Update John Collings writing binders and/or folders • Identify short story attributes • Write a short story reflection on who you are and what this year has meant to you.
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This pacing guide includes six units that provide educators with the tools and literature necessary to teach a unit with multiple frames of literature. The literature selected is inclusive in that it provides choice texts for students of a majority of races, ethnicities, genders, sexual orientations, physical and mental ability, and religions. Students would now have the chance to select a text that best suits their needs, ability levels, and even represents who they. Moreover, the pacing guide also gives time to discussion of each text and the way that it relates their lives, the life of someone they may know, or a life of which they are just learning about. This framework provides the occasion where students have a chance to learn about a life outside of their own norms, and could benefit from exposure to multiple perspectives.

CONCLUSION

This research aimed to identify disparities in representation in literature within secondary educational institutions. Based on a qualitative literature review, of curriculum, literary materials, and survey responses from educators, it can be concluded that there are disparities in all forms of inclusivity within education. These disparities are seen as harmful and negatively perceive people of different race, ethnicity, sexual orientation, gender identity, religion, culture, and physical and mental ability.

The disparities also allow for students of the majority population to develop misconceptions and negative preconceived notions about non-majority groups. These negative beliefs about non-majority groups can have a negative effect on interactions between the non-majority and majority populations in school, within the community, and when students become functioning components of their society.

The result of this research indicated that through proper education and professional development for educators and administrators, the necessary steps to inclusive curriculum can be achieved. The professional development should be acquired prior to becoming an educator, and continuously worked on throughout their career. The professional development should include, but not be limited to, discussions on multicultural education and literature, cultural responsiveness, diversity in the workplace, incorporation of diverse literature, and more. With this work being developed continuously, educators will have a well-rounded knowledge on the subject matter but will also gain confidence in having these discussions with any student that they encounter.

It is important that the findings of this research also emphasize the importance of educators receiving information on multicultural education, cultural responsiveness, as well as

diversity and inclusivity before stepping into the educational setting. In doing so, educators of the majority population will be better able to adapt and develop curriculum that provides options and representation to all non-majority groups. This inclusiveness allows for students of diverse race, ethnicity, sexual orientation, gender identity, religion, culture, and physical and mental ability, to feel acknowledged, represented, included, and a part of the school community. In turn, this representation will also provide student outside of the non-majority groups to understand and empathize with those around them. These skills developed, and understanding the diverse needs of others, will best reflect when students are active in society and among their own communities in their adult life.

The information presented in this research should be used as a frame to incorporating diverse literary options within educational institutions. It is appropriate for any audience that is a part of an educational board, institution, stake, and even the student population, and will benefit those of who come into interaction with it.

Table 5: Literature Options

The Power of Story

Diverse Books for All Readers

About This Catalog

There's nothing more powerful than a story to connect us, to help us understand each other, and to build empathy.

With this catalog, we aim to share books for all ages that represent diversity of race, ethnicity, sexual orientation, gender identity, physical and mental abilities, religion, and culture. The following pages are a selection of diverse titles for all ages. The complete catalog of titles can be found in our **Diverse Books Catalog** at [Scholastic.com/DiverseBooks](https://www.scholastic.com/DiverseBooks).

For a full listing of available Spanish language titles, please visit our **Scholastic en español** catalog at [Scholastic.com/SpanishCatalog](https://www.scholastic.com/SpanishCatalog). For other languages, please visit rights.scholastic.com for further information on Scholastic titles that foreign publishers have licensed in translation.

In sharing these books with young people, you will be giving them the opportunity to see themselves and their communities reflected, to read widely, and to understand and expand their world.

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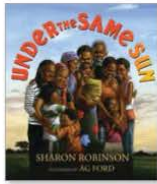
Topics and Themes

Included in each title listing are color dots that indicate topics and themes from the book—the tags are identified at the bottom of each page, but please see below for a full definition of each topic and theme.

- R RACE AND ETHNICITY**
diversity in race and ethnicity in images and/or text
- J SOCIAL JUSTICE**
civil disobedience, advocacy, and attempts to seek justice for oppressed groups of people
- I IMMIGRATION**
immigrant and emigrant experiences
- + LGBTQIA+**
featuring characters who are lesbian, gay, bisexual, transgender, queer, intersex, asexual, or any identification within the LGBTQIA+ spectrum
- C CULTURE, FOLKTALES, RELIGION, AND MYTHS**
stories from various cultures, religions, and countries around the world
- N NEURODIVERSITY AND NEURODIVERGENCE**
featuring characters who have neurological variances and differences, such as autism, dyslexia, and ADHD
- P PHYSICAL DISABILITY**
featuring characters with impairments resulting in disabilities that limit physical functioning of all types affecting all ages
- M MENTAL HEALTH**
featuring characters with temporary, cyclical, or episodic mental illnesses that impact or influence thought process and perception and other mental health struggles
- F FICTION**
- NF NONFICTION**

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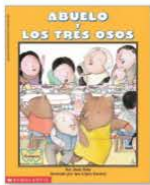
(NF) (R) (J)



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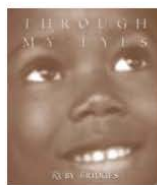
(NF) (R) (J)



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KEY: (F) FICTION (NF) NONFICTION (R) RACE AND ETHNICITY (J) SOCIAL JUSTICE (I) IMMIGRATION (+) LGBTQIA+ (C) CULTURE, FOLKTALES, RELIGION, AND MYTHS (N) NEURODIVERSITY AND NEURODIVERGENCE (P) PHYSICAL DISABILITY (M) MENTAL HEALTH For the complete catalog of titles, visit Scholastic.com/DiverseBooks

Grades 3–7

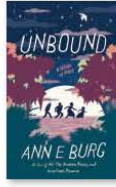


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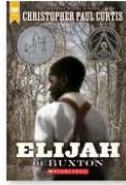
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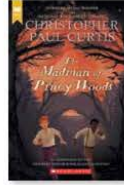


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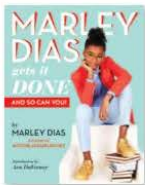
NF R C



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F R I C



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Audio CD and Digital Audio Download Available

NF R J



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Illustrated by Caroline Hadilaksano
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F R J I + C N P M



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F R



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By Henry Louis Gates, Jr. and Tonya Bolden
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NF R J



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F P



FOCUSED

By Alyson Gerber
When Clea fails one too many tests, her parents take her to be tested, and she finds out that she has ADHD, which means her attention is all over the place instead of where it needs to be. She knows life can't continue the way it's been going. She's just not sure how you can fix a problem that's all in your head. But that's what she's going to have to do, to find a way to focus.
Hardcover • 978-1-338-18597-3
Ages: 8–12 • 304 pages

F N



GEORGE

By Alex Gino
When people look at George, they think they see a boy. But she knows she's not a boy. She knows she's a girl. George thinks she'll have to keep this a secret forever, but then she comes up with a plan.
Hardcover • 978-0-545-81254-2
Paperback • 978-0-545-81257-3
Ages: 8–12 • 208 pages

Audio CD and Digital Audio Download Available

F +

KEY: F FICTION NF NONFICTION R RACE AND ETHNICITY S SOCIAL JUSTICE I IMMIGRATION + LGBTQIA+ C CULTURE, FOLKTALES, RELIGION, AND MYTHS N NEURODIVERSITY AND NEURODIVERGENCE P PHYSICAL DISABILITY M MENTAL HEALTH For the complete catalog of titles, visit Scholastic.com/DiverseBooks



YOU DON'T KNOW EVERYTHING, JILLY P!

By Alex Gino
 Jilly thinks she's figured out how life works. But when her sister Emma is born deaf, she realizes how much she still has to learn. Jilly asks Derek, a Deaf Black ASL user, for advice, but doesn't always know the best way to ask for it, making some mistakes and learning a lot.
 Hardcover • 978-0-545-95624-6
 Ages: 8–12 • 256 pages
 Audio CD and Digital Audio Download Available

F R J + P



BONE TALK

By Candy Gourlay
 A boy and a girl in the Philippine jungle must confront what coming of age will mean to their friendship, made even more complicated when Americans invade their country.
 Hardcover • 978-1-338-34963-4
 Ages: 11–14 • 320 pages
 Audio CD and Digital Audio Download Available

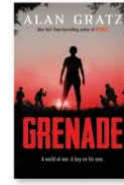
F R



ALLIES

By Alan Gratz
 Alan Gratz explores the necessity of teamwork and heroism in dismantling tyranny in this epic, yet personal, look at D-Day in time for the 75th anniversary of the operation. No less than world cooperation would bring down Hitler and the Axis powers. And so people—and kids—across the globe lent their part.
 Hardcover • 978-1-338-24572-1
 Ages: 9–12 • 288 pages
 Audio CD and Digital Audio Download Available

F J C



GRENADE

By Alan Gratz
 It is 1945 and Hideki is drafted to fight for the Japanese army. Ray, a young American Marine, has just landed on Okinawa. Hideki and Ray each fight their way across the island, surviving heart-pounding ambushes and dangerous traps. But then the two of them collide in the middle of the battle...
 Hardcover • 978-1-338-24569-1
 Ages: 9–12 • 288 pages
 Audio CD and Digital Audio Download Available

F R C



REFUGEE

By Alan Gratz
 This timely—and timeless—novel tells the powerful story of three different children seeking refuge. Josef, a Jewish boy living in 1930s Nazi Germany, Isabel, a Cuban girl in 1994, and Mahmoud, a Syrian boy in 2015.
 Hardcover • 978-0-545-88083-1
 Ages: 9–12 • 352 pages
 Audio CD and Digital Audio Download Available

F R I C



BLUISH

By Virginia Hamilton
 Illustrated by James Ransome
 In this powerful novel researched in New York City schools, Newbery Medalist Virginia Hamilton documents the struggle young people face as they simultaneously assert their independence and yearn for guidance.
 Paperback • 978-0-439-36786-8
 Ages: 9–12 • 128 pages

F R J P



WITNESS

By Karen Hesse
 Newbery Medalist Karen Hesse immerses readers in a small Vermont town in 1924 with this haunting and harrowing tale of a town that turns against its own when the Ku Klux Klan moves in.
 Paperback • 978-1-338-35967-1
 Ages: 9–12 • 192 pages

F R C



ONE TRUE WAY

By Shannon Hitchcock
 A heartening story of two girls who discover their friendship is something more. But now, in their backward town, will Sam and Allie face what they know is true about themselves?
 Hardcover • 978-1-338-18172-2
 Ages: 9–12 • 224 pages

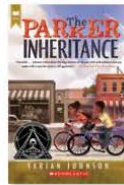
F + C



THE GREAT GREENE HEIST

By Varian Johnson
 Jackson Greene swears he's given up scheming. Then school bully Keith Sinclair announces he's running for Student Council president and Jackson assembles a crack team to make sure the election is done right. If they can pull it off, it will be remembered as the school's greatest con ever!
 Hardcover • 978-0-545-52552-7
 Paperback • 978-0-545-52553-4
 Ages: 10–14 • 240 pages

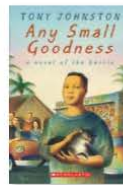
F R



THE PARKER INHERITANCE

By Varian Johnson
 When Candice finds a letter in an old attic in Lambert, South Carolina, she isn't sure she should read it. It's addressed to her grandmother, who left the town in shame. But the letter contains a puzzle—and a fortune awaits the person who solves it.
 Hardcover • 978-0-545-94617-9
 Paperback • 978-0-545-95278-1
 Ages: 8–12 • 352 pages
 Audio CD and Digital Audio Download Available

F R J +



ANY SMALL GOODNESS: A NOVEL OF THE BARRIO

By Tony Johnston
 Illustrated by Raúl Colón
 Award-winning picture-book author Tony Johnston presents the poignant story of a loving Mexican American family in East L.A.
 Paperback • 978-0-439-23384-2
 Ages: 7–10 • 128 pages

F R C



GEEKS, GIRLS, AND SECRET IDENTITIES

By Mike Jung
 Illustrated by Mike Malhack
 Only Vincent Wu has what it takes to save the Captain, overcome Professor Mayhem, rally his friends, and figure out what to say to Polly. But will anyone take him seriously?
 Hardcover • 978-0-545-33548-5
 Ages: 8–12 • 320 pages

F R



UNIDENTIFIED SUBURBAN OBJECT

By Mike Jung

Comic and satirical, but also full of painful truths about being a bright, sensitive middle schooler and a so-called “model-minority” in a decidedly NOT-diverse town.

Hardcover • 978-0-545-78226-5
Paperback • 978-0-545-78227-2
Ages: 8–12 • 272 pages

F R I C



RIDING CHANCE

By Christine Kendall

A powerful novel about a boy’s redemption through the grit and power of polo. This is a story of family, brotherhood, and a hero’s journey amid city streets and an uncertain future.

Hardcover • 978-0-545-92404-7
Paperback • 978-0-545-92405-4
Ages: 10–14 • 224 pages

F R J



THE YEAR WE FELL FROM SPACE

By Amy Sarig King

Most people see the old constellations, the things they’ve been told to see. But Liberty sees new patterns, pictures, and possibilities in this deeply affecting book that touches on divorce and mental illness.

Hardcover • 978-1-338-23636-1
Ages: 8–12 • 256 pages

Audio CD and Digital Audio Download Available

F M



DOGS OF WORLD WAR II: DASH

By Kirby Larson

From Newbery Honor author Kirby Larson, the moving story of a Japanese American girl who is separated from her dog upon being sent to an incarceration camp during WWII.

Hardcover • 978-0-545-41635-1
Paperback • 978-0-545-41636-8
Ages: 6–12 • 256 pages

Digital Audio Download Available

F R



THE CRYSTAL RIBBON

By Celeste Lim

In medieval China, 12-year-old Li Jing is on a journey to return to her home village of Huanan with the help of a spider, a nightingale, and the great deity Huli Jing. This story is based on the author’s family history with a dash of magic.

Hardcover • 978-0-545-76703-3
Ages: 8–12 • 352 pages

Digital Audio Download Available

F R C



LUCKY LUNA

By Diana López

Luna Ramos has too many primas to count, but there’s one cousin that’s always getting her into trouble. She and Claudia may not like each other, but she learns that it’s the job of primas to stand up for each other.

Hardcover • 978-1-338-23273-8
Ages: 8–12 • 192 pages

Digital Audio Download Available

Spanish Edition Available

F R



OVER THE MOON

By Natalie Lloyd

Twelve-year-old Mallie knows better than to dream. In Coal Top, you live the story you’re given: boys toil in the mines and girls work as servants. So when Mallie is chosen for a dangerous competition, she jumps at the chance.

Hardcover • 978-1-338-11849-0
Ages: 8–12 • 304 pages

Audio CD and Digital Download Available

F P



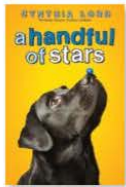
BECAUSE OF THE RABBIT

By Cynthia Lord

After years of being homeschooled, Emma wants to make a best friend in school. On the first day, she’s paired with Jack, who doesn’t fit in, but they soon bond over Emma’s rescue rabbit. This is a beautiful and sensitive book about being different and staying true to yourself.

Hardcover • 978-0-545-91424-6
Ages: 8–12 • 208 pages

F N



A HANDFUL OF STARS

By Cynthia Lord

This powerful middle-grade novel from the Newbery Honor author explores a friendship between a small-town girl and the daughter of migrant workers.

Hardcover • 978-0-545-70027-6
Paperback • 978-0-545-70028-3
Ages: 8–12 • 192 pages

F R I P



RULES

By Cynthia Lord

Twelve-year-old Catherine just wants a normal life. Which is near impossible when you have a brother with autism and a family that revolves around his disability. But the summer Catherine meets Jason, a surprising, new, sort-of friend, and Kristi, the next-door friend she’s always wished for, it’s her own shocking behavior that forces her to ask: What is normal?

Hardcover • 978-0-439-44382-1
Paperback • 978-0-439-44383-8
Ages: 9–12 • 208 pages

F N



NOT IF I CAN HELP IT

By Carolyn Mackler

From award-winning Carolyn Mackler, the story of Willa, who has been living with Sensory Processing Disorder but is thrown for a big loop when her dad announces he’s dating Willa’s best friend’s mom.

Hardcover • 978-0-545-70948-4
Ages: 8–12 • 240 pages

Digital Audio Download Available

F N



A CORNER OF THE UNIVERSE

By Ann M. Martin

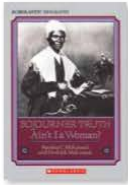
In this Newbery Honor book, 12-year-old Hattie’s life is turned on end when her uncle Adam returns home for the first time in over 10 years. Hattie has never met him, never known about him. He’s been institutionalized; his condition involves schizophrenia and autism.

Paperback • 978-0-439-38881-8
Ages: 9–12 • 224 pages

F R N M

KEY: F FICTION NF NONFICTION R RACE AND ETHNICITY S SOCIAL JUSTICE I IMMIGRATION + LGBTQIA+ C CULTURE, FOLKTALES, RELIGION, AND MYTHS
N NEURODIVERSITY AND NEURODIVERGENCE P PHYSICAL DISABILITY M MENTAL HEALTH For the complete catalog of titles, visit [Scholastic.com/DiverseBooks](https://www.scholastic.com/DiverseBooks)

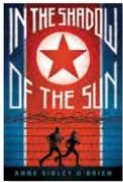
Grades 3–7



SOJOURNER TRUTH: AIN'T I A WOMAN?

By Patricia C. McKissack and Fredrick McKissack
Sojourner Truth was a preacher, an abolitionist, and an activist. Although she couldn't read, she could quote the Bible word for word, and was a powerful speaker. An imposing six feet tall, with a profound faith in God's love and a deep, rich voice, she stirred audiences around the country until her death in 1883.
Paperback • 978-0-590-44691-4
Ages: 9–12 • 192 pages

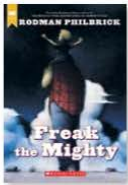
(NF) (R) (J) (C)



IN THE SHADOW OF THE SUN

By Anne Sibley O'Brien
North Korea is known as the most repressive country on Earth. Not the best place for a family vacation. Yet that's exactly where Mia Andrews finds herself, on a tour with her aid-worker father and fractious older brother, Simon, in this tale of courage and survival.
Hardcover • 978-0-545-90574-9
Ages: 8–12 • 336 pages
Digital Audio Download Available

(F) (R) (J) (C)



FREAK THE MIGHTY

By Rodman Philbrick
This powerful story of a unique friendship between a troubled, oversized boy and the tiny, physically challenged genius who proves that courage comes in all sizes. This simple yet timeless story explores many themes, including bullying.
Hardcover • 978-0-545-56645-2
Paperback • 978-0-439-28606-0
Ages: 9–12 • 192 pages

(F) (N) (P)



HOPE #1: PROJECT MIDDLE SCHOOL

New in 2019!
By Alyssa Milano and Debbie Rigaud
Illustrated by Eric S. Keyes
Lifelong actor-advocate Alyssa Milano tells the story of a young activist in the making. It's the first book in an empowering and funny new middle-grade series illustrated by Simpsons illustrator, Eric S. Keyes.
Hardcover • 978-1-338-32940-7
Ages: 8–12 • 208 pages
Audio CD and Digital Audio Download Available

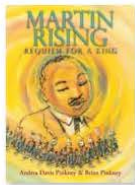
(F) (R) (J)



DACTYL HILL SQUAD #1: DACTYL HILL SQUAD

By Daniel José Older
It's 1863 and dinosaurs roam the streets of New York as the Civil War rages. Magdalys Roca and her friends from the Colored Orphan Asylum are on a field trip when the Draft Riots break out and a number of their fellow orphans are kidnapped.
Hardcover • 978-1-338-26881-2
Paperback • 978-1-338-26882-9
Ages: 8–12 • 272 pages

(F) (R) (J) (C)



MARTIN RISING: REQUIEM FOR A KING

By Andrea Davis Pinkney
Illustrated by Brian Pinkney
This stunning poetic requiem, illustrated with lyrical and colorful artwork, brings a fresh perspective to Martin Luther King, whose dream of equality—and whose courage to make it happen—changed the course of American history.
Hardcover • 978-0-545-70253-9
Ages: 9–12 • 128 pages

(NF) (R) (J)



THE NEWS CREW: BOOK 1: THE CRUISERS

By Walter Dean Myers
Zander and his friends Kambui, LaShonda, and Bobbi start their own newspaper, *The Cruiser*, as a means for speaking out, keeping the peace, and expressing what they believe. When the school launches a mock Civil War, Zander and his friends are forced to consider the true meaning of democracy and what it costs to stand up for a cause.
Paperback • 978-0-545-82874-1
Ages: 10–14 • 144 pages

(F) (R) (J)



DACTYL HILL SQUAD #2: FREEDOM FIRE

New in 2019!
By Daniel José Older
Magdalys and the squad are flying south on pterosaur to rescue her older brother. South to war, Magdalys's burgeoning powers might be the Union's last hope. But she doesn't want to abandon the search for her brother. And she might not be the only one with a mysterious connection to dinosaurs.
Hardcover • 978-1-338-26884-3
Ages: 8–12 • 304 pages

(F) (R) (J) (C)



WITH THE MIGHT OF ANGELS

By Andrea Davis Pinkney
Bestselling author and Coretta Scott King Award winner Andrea Davis Pinkney presents a moving fictional account of school desegregation in the Civil Rights Era.
Paperback • 978-1-338-53095-7
Ages: 8–12 • 336 pages
Audio CD and Digital Audio Download Available

(F) (R) (J)



RESISTANCE

By Jennifer A. Nielsen
This Sydney Taylor Notable book for teens tells the extraordinary story of a Jewish girl's courageous efforts to resist the Nazis, traveling between the Jewish ghettos of Poland to smuggle food, papers, and even people.
Hardcover • 978-1-338-14847-3
Ages: 8–12 • 400 pages
Digital Audio Download Available

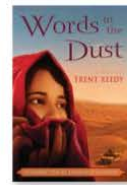
(F) (R) (J) (C)



THE WITCH BOY

By Molly Knox Ostertag
In 13-year-old Aster's family, all the girls are raised to be witches, while boys grow up to be shapeshifters. Anyone who dares cross those lines is exiled. Unfortunately for Aster, he still hasn't shifted... and he's still fascinated by witchery, no matter how forbidden it might be.
Hardcover • 978-1-338-08952-3
Ages: 8–12 • 224 pages

(F) (R) (+)



WORDS IN THE DUST

By Trent Reedy
Zulaikha hopes for peace, now that the Taliban have been driven from Afghanistan; a good relationship with her stepmother; and one day even to go to school, or to have her cleft palate fixed.
Hardcover • 978-0-545-26125-8
Paperback • 978-0-545-26126-5
Ages: 9–14 • 272 pages
Audio CD and Digital Audio Download Available

(F) (R) (C) (P)



THE LIGHTNING QUEEN

By Laura Resau
This stunningly rendered novel, set in the remote mountains of Mexico in the 1950s, illuminates the power of an unlikely friendship that blends two very different cultures—the Rom and the Mixtec Indians—with magic and possibilities.
Hardcover • 978-0-545-80084-6
Paperback • 978-0-545-80085-3
Ages: 8–12 • 336 pages
Audio CD and Digital Audio Download Available
F R I P



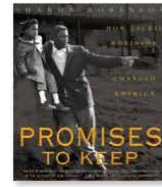
8TH GRADE SUPER ZERO

By Olugbemisola Rhuday-Perkovich
After the worst first day back ever, Reggie's been nicknamed "Pukey" McKnight at his Brooklyn school. Then Reggie gets involved with a local homeless shelter and begins to think about making a difference, both in the world and at school.
Paperback • 978-0-545-09725-3
Ages: 10–14 • 352 pages
F R J



CHILD OF THE DREAM: A MEMOIR OF 1963

By Sharon Robinson
An incredible memoir from Sharon Robinson that follows her turning 13 years old in 1963—one of the most important years in American history for the civil rights movement!
Hardcover • 978-1-338-28280-1
Ages: 8–12 • 240 pages
Audio CD and Digital Audio Download Available
NF R J



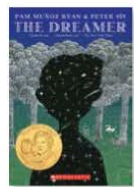
PROMISES TO KEEP

By Sharon Robinson
Sharon Robinson shares memories of her famous father in this warm, loving biography of the man who broke the color barrier in baseball. Jackie Robinson was an outstanding athlete, a devoted family man, and a dedicated civil rights activist.
Hardcover • 978-0-439-42592-6
Ages: 9–12 • 64 pages
NF R J



BECOMING NAOMI LEÓN

By Pam Muñoz Ryan
Naomi Soledad León Outlaw has had a lot to contend with in her young life, her name for one. But her life with her Gram and her little brother, Owen, is happy and peaceful. That is, until their mother reappears after seven years of being gone, stirring up all sorts of questions and challenging Naomi to discover who she really is.
Paperback • 978-0-439-26997-1
Ages: 9–12 • 272 pages
Spanish Edition Available
F R C P



THE DREAMER

By Pam Muñoz Ryan
Illustrated by Peter Sis
From the time he is a young boy, Neftali hears the call of a mysterious voice. Combining elements of magical realism with biography, poetry, literary fiction, and sensorial, transporting illustrations, Pam Muñoz Ryan and Peter Sis take readers on a rare journey of the heart and imagination.
Hardcover • 978-0-439-26970-4
Paperback • 978-0-439-26998-8
Ages: 9–14 • 384 pages
Audio CD and Digital Audio Download Available
Spanish Edition Available
F R J P



ECHO

By Pam Muñoz Ryan
Winner of a Newbery Honor, Echo pushes the boundaries of genre, form, and storytelling innovation. Friedrich in Germany, Mike in Pennsylvania, and Ivy in California each, in turn, become interwoven when the very same harmonica lands in their lives.
Hardcover • 978-0-439-87402-1
Ages: 10–14 • 592 pages
Audio CD and Digital Audio Download Available
F R I P



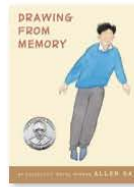
ESPERANZA RISING

By Pam Muñoz Ryan
Esperanza thought she'd always live with her family on their ranch in Mexico—she'd always have fancy dresses, a beautiful home, and servants. But a sudden tragedy forces Esperanza and Mama to flee to California during the Great Depression and to settle in a camp for Mexican farm workers. Esperanza isn't ready for the hard labor, financial struggles, or lack of acceptance she now faces.
Hardcover • 978-0-439-12041-8
Paperback • 978-0-439-12042-5
Ages: 8–12 • 272 pages
Audio CD and Digital Audio Download Available
Spanish Edition Available
F R J I



THE MOON WITHIN

By Aida Salazar
Celi Rivera's life swirls with questions. About her changing body. Her first attraction to a boy. Her best friend's exploration of what it means to be gender-fluid. But most of all, her mother's insistence she have an ancestral Mexico moon ceremony when her first period arrives.
Hardcover • 978-1-338-28337-2
Ages: 8–12 • 240 pages
F R + C



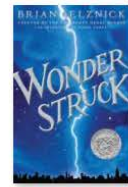
DRAWING FROM MEMORY

Written and illustrated by Allen Say
Caldecott Medalist Allen Say presents a stunning graphic novel chronicling his journey as an artist during WWII, when he apprenticed under Noro Shinpei, Japan's premier cartoonist.
Hardcover • 978-0-545-17686-6
Ages: 8–12 • 64 pages
NF R I C



SILENT DAYS, SILENT DREAMS

Written and illustrated by Allen Say
In this Schneider Award-winning book, Allen Say tells the story of artist James Castle, who was deaf, mute, autistic, and probably dyslexic. He didn't walk until he was four; he would never learn to speak, write, read, or use sign language. Today Castle's artwork hangs in major museums throughout the world.
Hardcover • 978-0-545-92761-1
Ages: 8–12 • 64 pages
NF N P

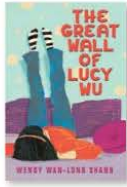


WONDERSTRUCK

Written and illustrated by Brian Selznick
Though they are growing up 50 years apart, Ben and Rose both long for a different life. Their stories—Ben's told in words, Rose's in pictures—weave back and forth with mesmerizing symmetry. A stunning achievement from a visionary Caldecott Medalist, adapted into a major motion picture.
Hardcover • 978-0-545-02789-2
Ages: 9 and up • 640 pages
F R P

KEY: F FICTION NF NONFICTION R RACE AND ETHNICITY J SOCIAL JUSTICE I IMMIGRATION + LGBTQIA+ C CULTURE, FOLKTALES, RELIGION, AND MYTHS N NEURODIVERSITY AND NEURODIVERGENCE P PHYSICAL DISABILITY M MENTAL HEALTH For the complete catalog of titles, visit Scholastic.com/DiverseBooks

Grades 3–7



THE GREAT WALL OF LUCY WU

By Wendy Wan-Long Shang

Lucy Wu is ready to rule the school as a sixth grader, go out for captain of the school basketball team, and take over the bedroom she has always shared with her sister. But her plans are shattered when she finds out her great aunt, Yi Po, is coming to visit for several months—and is staying in Lucy's room. Paperback • 978-0-545-16216-6 Ages: 8–12 • 320 pages

(F) (R) (C)



THIS IS JUST A TEST

By Wendy Wan-Long Shang and Madelyn Rosenberg

David Da-Wei Horowitz has a lot on his plate. Preparing for his upcoming bar mitzvah would be enough work even if it didn't involve trying to please his Jewish and Chinese grandmothers, who argue about everything. But David just wants everyone to be happy. Hardcover • 978-1-338-03772-2 Paperback • 978-1-338-03773-9 Ages: 8–12 • 256 pages

(F) (R) (I) (C)



DIARY OF AN ICE PRINCESS #1: SNOW PLACE LIKE HOME

By Christina Soontarvat

Princess Lina can turn her bedroom into a real-life snow globe and ride wind gusts in the sky. But the one thing Lina really wants is to go to regular, non-magical school! Paperback • 978-1-338-35393-8 Ages: 7–10 • 128 pages

(F) (R)

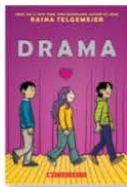


THE HARLEM CHARADE

By Natasha Tarpley

Three kids in Harlem join forces to find out what happened after one of their grandfathers is attacked. Their digging leads them to an enigmatic artist whose missing masterpieces are worth a fortune—one that might save the neighborhood from development by an ambitious politician. Hardcover • 978-0-545-78387-3 Paperback • 978-0-545-78388-0 Ages: 8–12 • 320 pages

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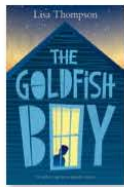


DRAMA

Written and illustrated by Raina Telgemeier

Callie is the set designer for the drama department's stage crew, and this year she's determined to create a set worthy of Broadway on a middle-school budget. But how can she, with all the offstage drama? Hardcover • 978-0-545-32698-8 Paperback • 978-0-545-32699-5 Ages: 10–14 • 240 pages Spanish Edition Available

(F) (+)



THE GOLDFISH BOY

By Lisa Thompson

A boy struggling with OCD is uniquely qualified to solve a kidnapping. When a toddler staying next door goes missing, Matthew finds himself at the center of a high-stakes mystery, and every one of his neighbors is a suspect. Hardcover • 978-1-338-05392-0 Paperback • 978-1-338-05393-7 Ages: 8–12 • 320 pages Digital Audio Download Available

(F) (N)



MY FATE ACCORDING TO THE BUTTERFLY

By Gail Villanueva

Light and deep, smart and funny, crushing and hopeful all at the same time, this book will open your eyes to both the world's potential for magic, and to its harsh realities. Hardcover • 978-1-338-31050-4 Ages: 8–12 • 240 pages

(F) (R)



SHE DARED: MALALA YOUSAFZAI

By Jenni L. Walsh

The incredible story of Malala Yousafzai and her journey to becoming a world-famous advocate of girls' rights and education—and the youngest ever Nobel Prize winner. Paperback • 978-1-338-14904-3 Ages: 8–12 • 128 pages

(NF) (R) (J) (C)



SAVE ME A SEAT

By Sarah Weeks and Gita Varadarajan

Joe and Ravi are from very different places—Joe's lived in the same town all his life, Ravi's family just moved to America from India—but they're both stuck in school going to speech therapy together and have a common enemy—the biggest bully in class. Hardcover • 978-0-545-84660-8 Paperback • 978-0-545-84661-5 Ages: 8–12 • 240 pages Audio CD and Digital Audio Download Available

(F) (R) (I) (C) (P)



THE SIXTIES TRILOGY #2: REVOLUTION

By Deborah Wiles

In this 2014 National Book Award Finalist, it's 1964, and Sunny's town is being invaded. Or at least that's what the adults of Greenwood, Mississippi, are saying. All Sunny knows is that people from up north are coming to help people register to vote. They're calling it Freedom Summer. Hardcover • 978-0-545-10607-8 Paperback • 978-0-545-10608-5 Ages: 8–12 • 544 pages

(F) (R) (J)



ENDGAMES

Written and illustrated by Ru Xu

The fight for freedom and truth continues in the thrilling sequel to *NewsPrints*. Blue is inadvertently kidnapped by twins from the enemy side of their ten-year war, setting off on a dangerous adventure that brings them to the front lines of the war. Hardcover • 978-0-545-80316-8 Paperback • 978-0-545-80317-5 Ages: 8–12 • 208 pages

(F) (+)



FRONT DESK

By Kelly Yang

Mia Tang lives in a motel, not a big house. Every day, while her immigrant parents clean the rooms, 10-year-old Mia manages the front desk of the Calivista Motel and tends to its guests, who include other immigrants that the Tangs help out in secret from the mean motel owner. Hardcover • 978-1-338-15779-6 Paperback • 978-1-338-15782-6 Ages: 8–12 • 304 pages

(F) (R) (J) (I)



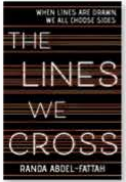
BOBBY VS. GIRLS (ACCIDENTALLY)
 By Lisa Yee
 Illustrated by Dan Santat
 All of Bobby Ellis-Chan's problems in life can be summed up in one word: GIRLS. There's his sister Casey; Jillian Zarr, who gets mad every time a boy even looks at her; and his ex-best friend, Holly Harper.
 Paperback • 978-0-545-05593-2
 Ages: 7-10 • 176 pages
 (F) (R)



MILlicent MIN, GIRL GENIUS
 By Lisa Yee
 Millicent Min's fellow high school students hate her for setting the curve. Her fellow 11-year-olds hate her for going to high school. But then Millie meets Emily.
 Paperback • 978-0-439-42520-9
 Ages: 9-12 • 272 pages
 (F) (R)



STANFORD WONG FLUNKS BIG-TIME
 By Lisa Yee
 Stanford Wong is having a bad summer. If he flunks his summer-school English class, he won't pass sixth grade. If that happens, he won't start on the A-team. If that happens, his friends will abandon him and Emily Ebers won't like him anymore. And if THAT happens, his life will be over.
 Paperback • 978-0-439-62248-6
 Ages: 8-12 • 320 pages
 (F) (R)



THE LINES WE CROSS
 By Randa Abdel-Fattah
 A remarkable story about the power of tolerance from one of the most important voices in contemporary Muslim literature, critically acclaimed author Randa Abdel-Fattah.
 Hardcover • 978-1-338-11866-7
 Paperback • 978-1-338-28205-4
 Ages: 12 and up • 400 pages
 Digital Audio Download Available
 (F) (R) (J) (C)



THE CANDLE AND THE FLAME
 By Nafiza Azad
 This debut fantasy is set in a city along the Silk Road that is a refuge for those of all faiths, where a young woman is threatened by the war between two clans of powerful djinn.
 Hardcover • 978-1-338-30604-0
 Ages: 12 and up • 416 pages
 Digital Audio Download Available
 (F) (R) (C)



THE GAME OF LOVE AND DEATH
 By Martha Brockenbrough
 In the rainy Seattle of the 1920s, romance blooms among the jazz clubs, the mansions of the wealthy, and the shantytowns of the poor. But what is more powerful: love? Or death?
 Hardcover • 978-0-545-66834-7
 Paperback • 978-0-545-92422-1
 Ages: 12 and up • 336 pages
 (F) (R) (J) (+) (C)



ALL THE BROKEN PIECES
 By Ann E. Burg
 Two years after being airlifted out of war-torn Vietnam, Matt Pin is haunted by what he left behind. Now, inside a caring adoptive home in the United States, a series of profound events force him to choose between silence and candor, blame and forgiveness, fear and freedom.
 Hardcover • 978-0-545-08092-7
 Paperback • 978-0-545-08093-4
 Ages: 12 and up • 224 pages
 Audio CD and Digital Audio Download Available
 (F) (R) (I) (C) (M)



CASTER
 By Elsie Chapman
 Avatar: The Last Airbender meets Fight Club in this action-packed fantasy about a secret, underground magic fighting tournament.
 Hardcover • 978-1-338-33262-9
 Ages: 12 and up • 336 pages
 Audio CD and Digital Audio Download Available
 (F) (R)



LOVELY, DARK, AND DEEP
 By Justina Chen
 When Viola Li returns from a trip, she develops an extreme case of photosensitivity. But Viola is determined to maintain a normal life, particularly after she meets Josh.
 Hardcover • 978-1-338-13406-3
 Ages: 12 and up • 352 pages
 Digital Audio Download Available
 (F) (R) (J) (P)



FAKE
 By Donna Cooner
 From acclaimed author Donna Cooner comes this gripping and timely story about identity, revenge, and the lies—and truths—we tell online.
 Paperback • 978-1-338-23949-2
 Ages: 12 and up • 304 pages
 (F) (R)



UNTWINE
 By Edwidge Danticat
 A haunting and mesmerizing story about sisterhood, family, love, and loss by literary luminary Edwidge Danticat.
 Hardcover • 978-0-545-42303-8
 Paperback • 978-0-545-42304-5
 Ages: 12 and up • 320 pages
 Digital Audio Download Available
 (F) (R) (P)

KEY: (F) FICTION (NF) NONFICTION (R) RACE AND ETHNICITY (J) SOCIAL JUSTICE (I) IMMIGRATION (+) LGBTQIA+ (C) CULTURE, FOLKTALES, RELIGION, AND MYTHS (N) NEURODIVERSITY AND NEURODIVERGENCE (P) PHYSICAL DISABILITY (M) MENTAL HEALTH For the complete catalog of titles, visit Scholastic.com/DiverseBooks

Grades 7 & Up



New in 2019!

I WISH YOU ALL THE BEST

By Mason Deaver

When Ben comes out as nonbinary, they're thrown out of their house and have to start over at a new school. But as Ben grows close to the charismatic Nathan, there might just be a chance to start a happier new life. Hardcover • 978-1-338-30612-5 Ages: 14 and up • 336 pages Digital Audio Download Available

F R +



OVERTURNED

By Lamar Giles

When Nikki's dad's murder conviction is overturned, and he comes home to one of the biggest casinos on the Las Vegas strip, Nikki is drawn into his deadly hunt for the truth and soon finds herself playing for the biggest gamble ever—her life. Hardcover • 978-0-545-81250-4 Paperback • 978-1-338-31284-3 Ages: 12 and up • 352 pages

F R J



SPIN

By Lamar Giles

When rising star Paris Secord is found dead on her turntables, it sends the local music scene reeling. No one is feeling that grief more than her shunned pre-fame best friend, Kya, and chief groupie, Fuse. Hardcover • 978-1-338-21921-0 Ages: 12 and up • 400 pages Digital Audio Download Available

F R J



UNPUNISHED MURDER: MASSACRE AT COLFAX AND THE QUEST FOR JUSTICE

By Lawrence Goldstone

The riveting story of how the Supreme Court turned a blind eye on justice, stripped away the equal rights promised to all Americans, and ushered in the era of Jim Crow. Hardcover • 978-1-338-23945-4 Ages: 12 and up • 288 pages

NF R J



TONING THE SWEEP

By Angela Johnson

Angela Johnson's Coretta Scott King Award-winning novel traces three generations of African American women as they learn one another's truths. Paperback • 978-0-590-48142-7 Ages: 12 and up • 112 pages

F R C



New in 2019!

TECHNICALLY, YOU STARTED IT

By Lana Wood Johnson

A hilarious, snarky, and utterly addicting #ownvoices debut that explores friendship, sexual orientation, mental health, and falling in love (even if things might be falling apart around you). Hardcover • 978-1-338-33546-0 Ages: 12 and up • 384 pages Digital Audio Download Available

F +



THAT'S NOT WHAT HAPPENED

By Kody Keplinger

From New York Times bestseller Kody Keplinger comes an astonishing and thought-provoking exploration of the aftermath of tragedy, the power of narrative, and how we remember what we've lost. Hardcover • 978-1-338-18652-9 Ages: 12 and up • 336 pages Digital Audio Download Available

F + P



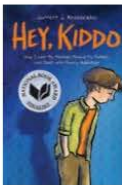
New in 2019!

I LOVE YOU SO MOCHI

By Sarah Kuhn

When Kimi visits her grandparents in Japan, she is relieved to escape her problems back home. But soon the trip becomes a way for Kimi to learn more about the mother she left behind, and to figure out where her own heart lies. Hardcover • 978-1-338-30288-2 Ages: 12 and up • 320 pages

F R



HEY, KIDDO

Written and illustrated by Jarrett J. Krosoczka

The powerful, unforgettable graphic memoir from Jarrett Krosoczka, about growing up with a drug-addicted mother, a missing father, and two unforgettable opinionated grandparents. Hardcover • 978-0-545-90247-2 Paperback • 978-0-545-90248-9 Ages: 12 and up • 320 pages

NF M



ANYTHING BUT OKAY

By Sarah Darer Littman

Stella and Farida have been best friends forever, until Stella's Marine brother comes back from Afghanistan paranoid and angry. But Stella won't talk about it, and Farida can tell she's keeping something from her. Hardcover • 978-1-338-17748-0 Ages: 12 and up • 352 pages

F R J I M



BECOMING MARIA: LOVE AND CHAOS IN THE SOUTH BRONX

By Sonia Manzano

One of America's most influential Hispanics—"Maria" on Sesame Street—delivers a beautifully wrought coming-of-age memoir set in the 1950s in the Bronx, with a Latino family that is loving—and troubled. Hardcover • 978-0-545-62184-7 Paperback • 978-0-545-62185-4 Ages: 12 and up • 272 pages Audio CD and Digital Audio Download Available Spanish Edition Available

NF R J C



WITHOUT ANNETTE

By Jane B. Mason

Josie has been looking forward to attending a prestigious boarding school, with her girlfriend, Annette, for ages. But beneath the school's picture-perfect image lies a crippling sense of elitism. Hardcover • 978-0-545-81995-4 Ages: 12 and up • 336 pages

F +



THE FREEDOM SUMMER MURDERS

By Don Mitchell
In June of 1964, three idealistic young men trying to register African Americans to vote were lynched by the Ku Klux Klan in Mississippi. This is the first book for young people to take a comprehensive look at these brutal murders.
Hardcover • 978-0-545-47725-3
Paperback • 978-1-338-11589-5
Ages: 12 and up • 256 pages

(NF) (R) (J)



SPARROW

By Sarah Moon
The story of a sensitive, gifted African American girl who tells us with mordant humor what it feels like to spend every day wishing so hard that you could fly away from it all.
Hardcover • 978-1-338-03258-1
Paperback • 978-1-338-31286-7
Ages: 12 and up • 272 pages

(F) (R) (M)



TAKE THE MIC: FICTIONAL STORIES OF EVERYDAY RESISTANCE

By Bethany C. Morrow
This anthology features fictional stories—in poems, prose, and art—that reflect a slice of the varied and limitless ways that teens resist every day.
Hardcover • 978-1-338-34370-0
Ages: 12 and up • 272 pages

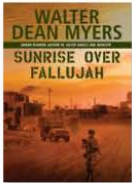
(F) (R) (J)



THE GREATEST: MUHAMMAD ALI

By Walter Dean Myers
From his childhood in the segregated South to his final fight with Parkinson's disease, Muhammad Ali never backed down. An inspiring biography of Muhammad Ali from the legendary Walter Dean Myers.
Paperback • 978-1-338-29014-1
Ages: 12 and up • 192 pages

(NF) (R) (J) (P)



SUNRISE OVER FALLUJAH

By Walter Dean Myers
Robin "Birdy" Perry, a new army recruit from Harlem, isn't quite sure why he joined the army, but he's sure where he's headed: Iraq. Officially, their maneuvers are called Operation Iraqi Freedom. But the young men and women in the CA unit have a simpler name for it: WAR.
Paperback • 978-0-439-91625-7
Ages: 12 and up • 320 pages

(F) (R) (M)



PEMBA'S SONG: A GHOST STORY

By Marilyn Nelson and Tonya C. Hegamin
A Newbery Honor winner collaborates with a new writer in this hip-hop-inspired historical thriller. As a mystery unfolds, many truths are revealed—about honesty, freedom, redemption, and friendship.
Hardcover • 978-0-545-02076-3
Ages: 12 and up • 112 pages

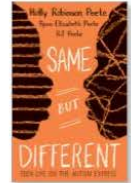
(F) (R)



SHADOWSHAPER CYPHER #1: SHADOWSHAPER

By Daniel José Older
Sierra Santiago planned an easy summer of making art, but when a corpse crashes their first party and the murals in her neighborhood start to weep tears, she must unravel family secrets, take down a killer, and save the future of shadowshaping.
Hardcover • 978-0-545-59161-4
Paperback • 978-1-338-03247-5
Ages: 12 and up • 304 pages
Digital Audio Download Available

(F) (R) (J) (+) (C)



SAME BUT DIFFERENT: TEEN LIFE ON THE AUTISM EXPRESS

By Holly Robinson Peete, Ryan Elizabeth Peete, and RJ Peete
Holly Robinson Peete pairs with her twins to share the challenges and triumphs of being a teen who has autism and the effects on family, school, friends, and life.
Hardcover • 978-0-545-09468-9
Paperback • 978-0-545-09469-6
Ages: 12 and up • 224 pages

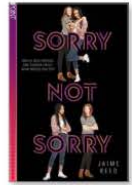
(F) (R) (N)



DAMSELFLY

By Chandra Prasad
In the wake of crash-landing on a deserted tropical island, Samantha Mishra and the rest of the Drake Rosemont fencing team must rely on their wits and one another to survive.
Hardcover • 978-0-545-90792-7
Ages: 12 and up • 272 pages
Digital Audio Download Available

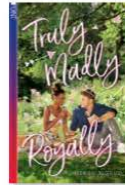
(F) (R)



SORRY NOT SORRY

By Jaime Reed
Janelle and Alyssa were BFFs until Alyssa became the leader of the shallowest girls and Janelle got involved in activism. But, suddenly, Alyssa's diabetes turns life-threatening—and Janelle is a perfect match.
Paperback • 978-1-338-14900-5
Ages: 12 and up • 304 pages

(F) (R) (P)



TRULY MADLY ROYALLY

By Debbie Rigaud
Zora's summer gets complicated when she meets a boy who turns out to be a prince. Debbie Rigaud brings sparkling humor and insight to this #ownvoices romance that's all about ruling your own destiny.
Paperback • 978-1-338-33272-8
Ages: 12 and up • 304 pages

(F) (R)



GEMINI BITES

By Patrick Ryan
A pair of twins—Kyle, recently out, and Judy, pretending to be born-again—both fall for the boy who moves in with them . . . who may or may not be a vampire.
Hardcover • 978-0-545-22128-3
Ages: 12 and up • 240 pages

(F) (+) (C)

KEY: (F) FICTION (NF) NONFICTION (R) RACE AND ETHNICITY (J) SOCIAL JUSTICE (I) IMMIGRATION (L) LGBTQIA+ (C) CULTURE, FOLKTALES, RELIGION, AND MYTHS (N) NEURODIVERSITY AND NEURODIVERGENCE (P) PHYSICAL DISABILITY (M) MENTAL HEALTH For the complete catalog of titles, visit Scholastic.com/DiverseBooks

Grades 7 & Up



ENDANGERED

By Eliot Schrefer

From National Book Award Finalist Eliot Schrefer comes the compelling tale of a girl who must save a group of bonobos—and herself—from a violent coup while visiting her researcher mother in Congo.

Hardcover • 978-0-545-16576-1
Paperback • 978-0-545-16577-8

Ages: 12 and up • 288 pages

(F) (R)



I DON'T WANT TO BE CRAZY

By Samantha Schutz

This is a true story of growing up, breaking down, and coming to grips with a psychological disorder, powerfully rendered in a poetry memoir.

Paperback • 978-1-338-33749-5

Ages: 12 and up • 288 pages

Digital Audio Download Available

(NF) (M)



DISAPPEARED

By Francisco X. Stork

Sara Zapata's best friend is kidnapped by the web of criminals who terrorize Juarez, Mexico. Emiliano Zapata is invited to join that same web. Sara and Emiliano will each face impossible choices between life and justice, friends and family, truth and love.

Hardcover • 978-0-545-94447-2

Ages: 12 and up • 336 pages

Audio CD and Digital Audio Download Available

(F) (R) (J) (I)



MARCELO IN THE REAL WORLD

By Francisco X. Stork

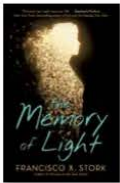
Marcelo Sandoval hears music that nobody else can hear—part of an autism-like condition that no doctor has been able to identify. But his father has never fully believed in the music or Marcelo's differences, and he challenges Marcelo to work in the mailroom of his law firm for the summer... to join "the real world."

Hardcover • 978-0-545-05474-4

Paperback • 978-0-545-05690-8

Ages: 12 and up • 320 pages

(F) (R) (J) (N)



THE MEMORY OF LIGHT

By Francisco X. Stork

Inspired in part by the author's own experience with depression, this is a rare young adult novel that focuses not on the events leading up to a suicide attempt, but the recovery from one—about living when life doesn't seem worth it, and how we go on anyway.

Hardcover • 978-0-545-47432-0

Paperback • 978-0-545-47433-7

Ages: 12 and up • 336 pages

Audio CD and Digital Audio Download Available

(F) (R) (C) (M)



CHASING KING'S KILLER: THE HUNT FOR MARTIN LUTHER KING, JR.'S ASSASSIN

By James L. Swanson

An astonishing account of the assassination of America's most beloved and celebrated civil rights leader, Martin Luther King, by New York Times bestselling author, James L. Swanson.

Hardcover • 978-0-545-72333-6

Ages: 12 and up • 384 pages

Audio CD and Digital Audio Download Available

(NF) (R) (J)



THE ARRIVAL

Written and illustrated by Shaun Tan

Shaun Tan evokes universal aspects of an immigrant's experience through brilliantly clear and mesmerizing images. The reader experiences the main character's isolation—and shares his ultimate joy.

Hardcover • 978-0-439-89529-3

Ages: All ages • 128 pages

(F) (I)



CICADA

Written and illustrated by Shaun Tan

From the visionary Shaun Tan, an inspirational story for older picture book readers and beyond. *Cicada* tells the story of a hardworking little cicada who is completely unappreciated for what he does. But in the end, just when you think he's given up, he makes a transformation into something ineffably beautiful.

Hardcover • 978-1-338-29839-0

Ages: 12 and up • 32 pages

(F) (R) (C) (M)



New in 2019!

TARNISHED ARE THE STARS

By Rosiee Thor

In this queer #OwnVoices science-fantasy novel, a group of uneasy allies must work together despite their differences and put an end to a deadly epidemic.

Hardcover • 978-1-338-31227-0

Ages: 14 and up • 384 pages

Audio CD and Digital Audio Download Available

(F) (+) (P)



MY NAME IS NOT FRIDAY

By Jon Walter

In this heartbreaking yet hopeful story, Samuel and his younger brother Joshua are freeborn black boys living in an orphanage during the end of the Civil War. When Samuel takes the blame for Joshua's latest prank, he's taken from the orphanage, given a new name—Friday—and sold into slavery.

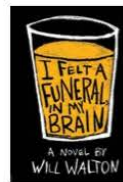
Hardcover • 978-0-545-85522-8

Paperback • 978-1-338-16064-2

Ages: 12 and up • 384 pages

Digital Audio Download Available

(F) (R) (J)



I FELT A FUNERAL, IN MY BRAIN

By Will Walton

An astonishing novel about navigating death and navigating life, at a time when the only map you have is the one you can draw for yourself.

Hardcover • 978-0-545-70956-9

Ages: 12 and up • 304 pages

(F) (+) (M)



PLAYING A PART

By Daria Wilke and Marian Schwartz

In June 2013, the Russian government passed laws prohibiting "gay propaganda." That same month, a Russian publisher released *Playing a Part*, a young adult novel with openly gay characters.

Hardcover • 978-0-545-72607-8

Ages: 12 and up • 176 pages

(F) (I) (+) (C)



TYRELL
By Coe Booth
Tyrell can't get a break. He's living with his spaced-out mother and little brother in a homeless shelter. His father's in jail. His girlfriend supports him, but he doesn't feel good enough for her.
Paperback • 978-0-439-83880-1
Ages: 14 and up • 320 pages
F R



UNBECOMING
By Jenny Downham
Three women. Three generations. Three secrets. Katie's life is falling apart: Her best friend thinks she's a freak, her mother, Caroline, controls every aspect of her life, and her estranged grandmother, Mary, appears as if out of nowhere.
Hardcover • 978-0-545-90717-0
Paperback • 978-1-338-16072-7
Ages: 14 and up • 384 pages
Digital Audio Download Available
F + M



PINNED
By Sharon G. Flake
Award-winning author, Sharon G. Flake, presents a powerful novel about a teen boy and girl, each tackling disabilities. Autumn's learning disability makes reading a painful struggle, but as a wrestler, she can take down any problem. Adonis uses a wheelchair. But he's a strong reader who loves books.
Hardcover • 978-0-545-05718-9
Paperback • 978-0-545-05733-2
Ages: 14 and up • 240 pages
F R N P



GIVE ME SOME TRUTH
By Eric Gansworth
Carson Mastick is desperate to make his mark, on the reservation and off. Maggi Bokoni has just moved back to the reservation with her family. Carson and Maggi—along with their friend Lewis—will navigate loud protests, even louder music, and first love.
Hardcover • 978-1-338-14354-6
Ages: 14 and up • 432 pages
Digital Audio Download Available
F R J C



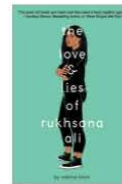
IF I EVER GET OUT OF HERE
By Eric Gansworth
Lewis "Shoe" Blake is used to the joys and difficulties of life on the Tuscarora Indian reservation. What he's not used to is white people being nice to him—people like George Haddonfield.
Hardcover • 978-0-545-41730-3
Paperback • 978-0-545-41731-0
Ages: 14 and up • 368 pages
F R C



THE SUMMER PRINCE
By Alaya Dawn Johnson
The lush city of Palmares Tres shimmers with tech and tradition. In the midst of this vibrant metropolis, June Costa creates art that's sure to make her legendary. But her dreams of fame become something more when she meets Enki, the bold new Summer King.
Hardcover • 978-0-545-41779-2
Paperback • 978-0-545-41780-8
Ages: 14 and up • 304 pages
Digital Audio Download Available
F R J + C



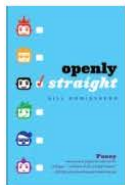
RUN
By Kady Keplinger
Bo is a girl with a wild reputation. Agnes has never broken any of her parents' rules, meant to protect their legally blind daughter. But somehow Bo and Agnes become best friends in this stunning novel about the risks we'll take to save our friends . . . and ourselves.
Hardcover • 978-0-545-83113-0
Paperback • 978-0-545-83114-7
Ages: 14 and up • 304 pages
F + P



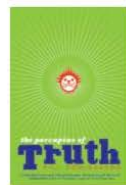
THE LOVE AND LIES OF RUKHSANA ALI
By Sabina Khan
Rukhsana is finding it impossible to live up to her conservative Muslim parents' expectations. Luckily, it's only a few more months until her new life at Caltech. But when her parents catch her kissing her girlfriend, all of Rukhsana's plans fall apart.
Hardcover • 978-1-338-22701-7
Ages: 14 and up • 336 pages
F R + C



THE MUSIC OF WHAT HAPPENS
By Bill Konigsberg
A story about two teens falling in love over a summer that throws everything possible to keep them apart. Max and Jordan will have to face their biggest fears and decide what they're willing to risk to get the thing they want the most.
Hardcover • 978-1-338-21550-2
Ages: 14 and up • 352 pages
Digital Audio Download Available
F R +



OPENLY STRAIGHT
By Bill Konigsberg
Rafe has been out since eighth grade—he isn't teased, and he goes to other high schools and talks about tolerance. And while that's important, he's ready for something else.
Hardcover • 978-0-545-50989-3
Paperback • 978-0-545-79865-5
Ages: 14 and up • 336 pages
Digital Audio Download Available
F +



THE PORCUPINE OF TRUTH
By Bill Konigsberg
Carson is helping his mom take care of his father, a dying alcoholic, when he meets Aisha, a beautiful girl who has run away from her difficult family. Together they embark on an epic road trip to try and save Carson's dad, restore his fragmented family, and discover the "Porcupine of Truth" in all of their lives.
Hardcover • 978-0-545-64893-6
Paperback • 978-1-338-03245-1
Ages: 14 and up • 336 pages
F R +



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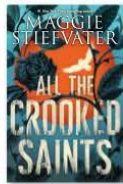
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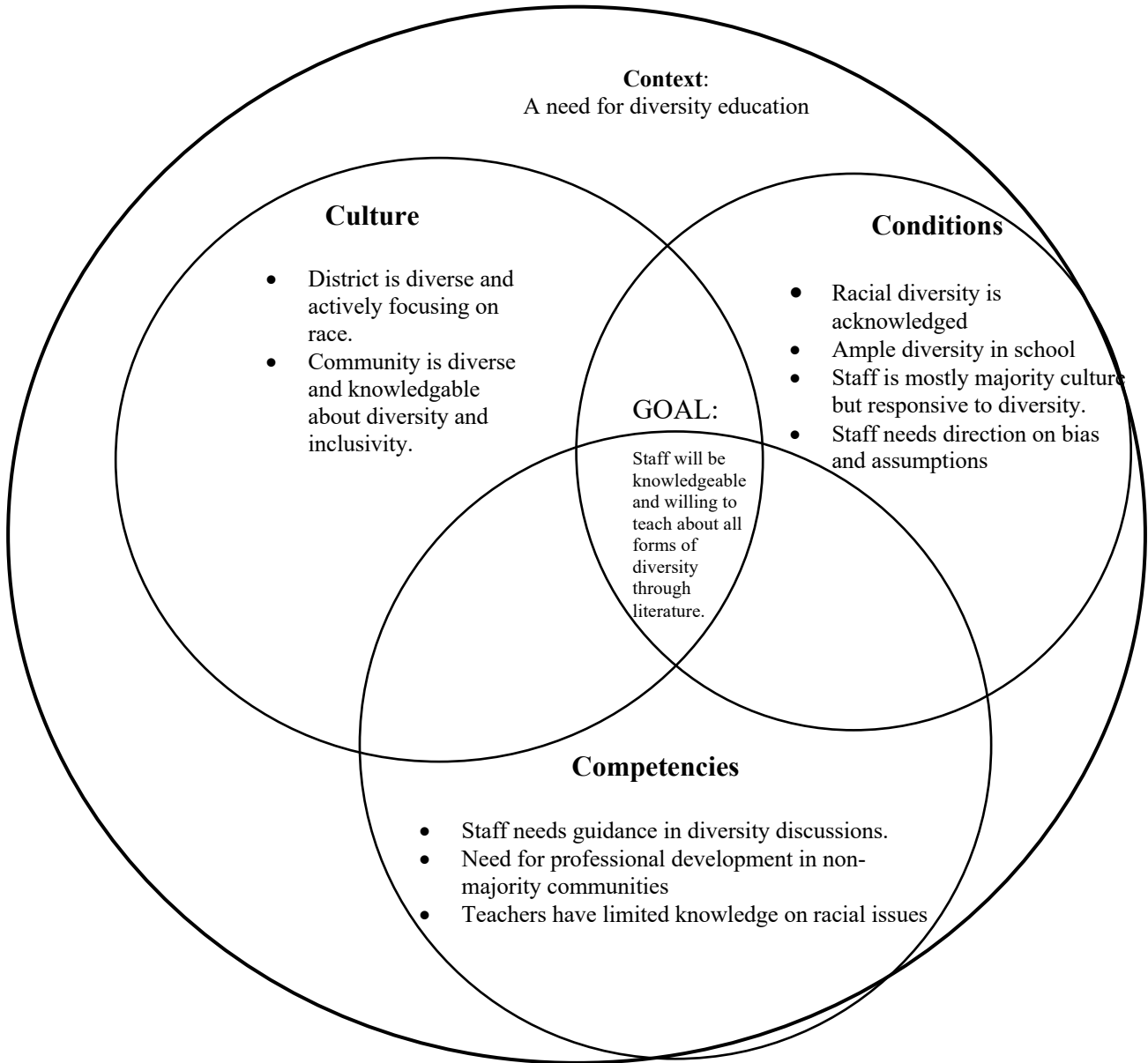
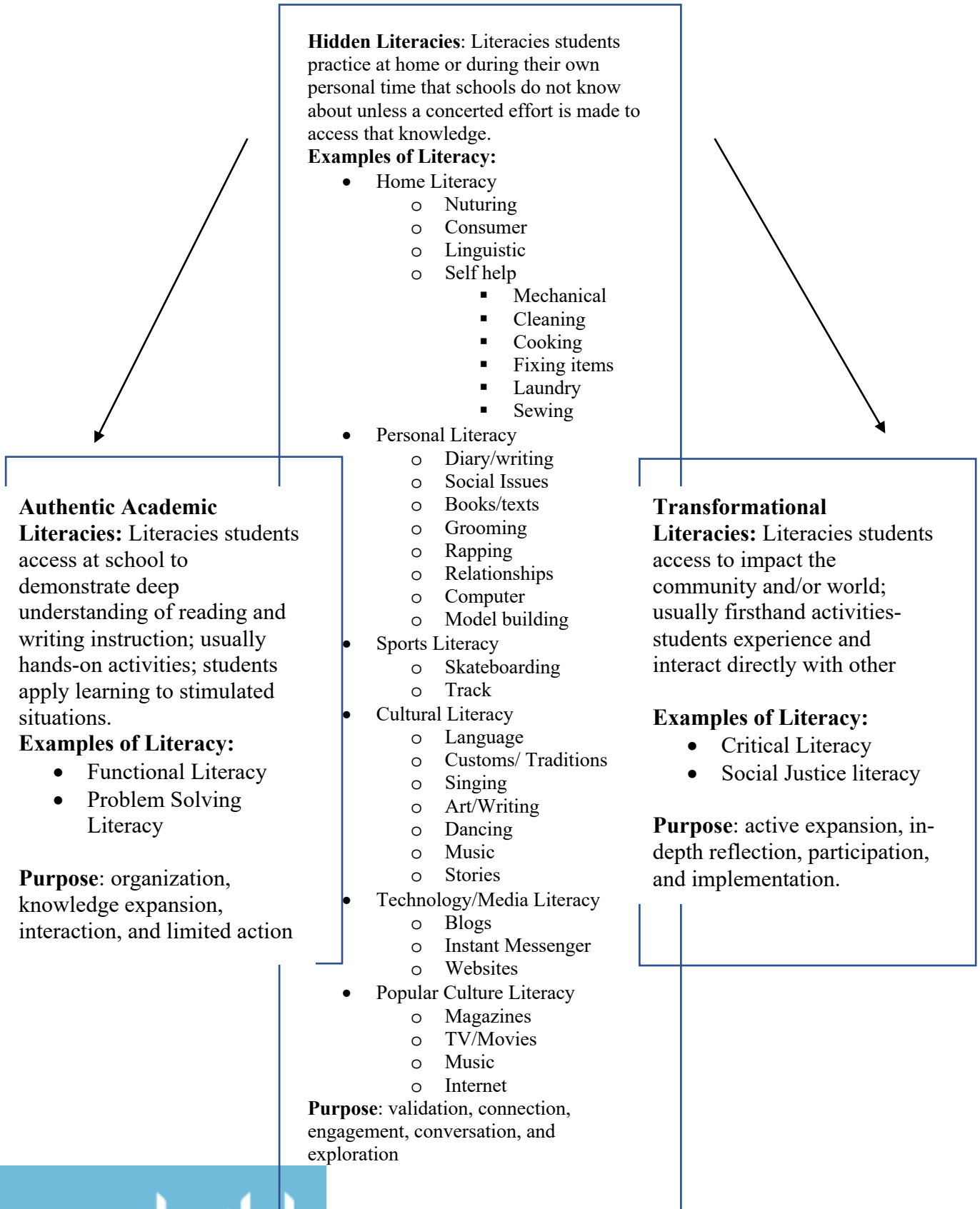


Figure 2: Multiple Literacies Chart - Perry



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