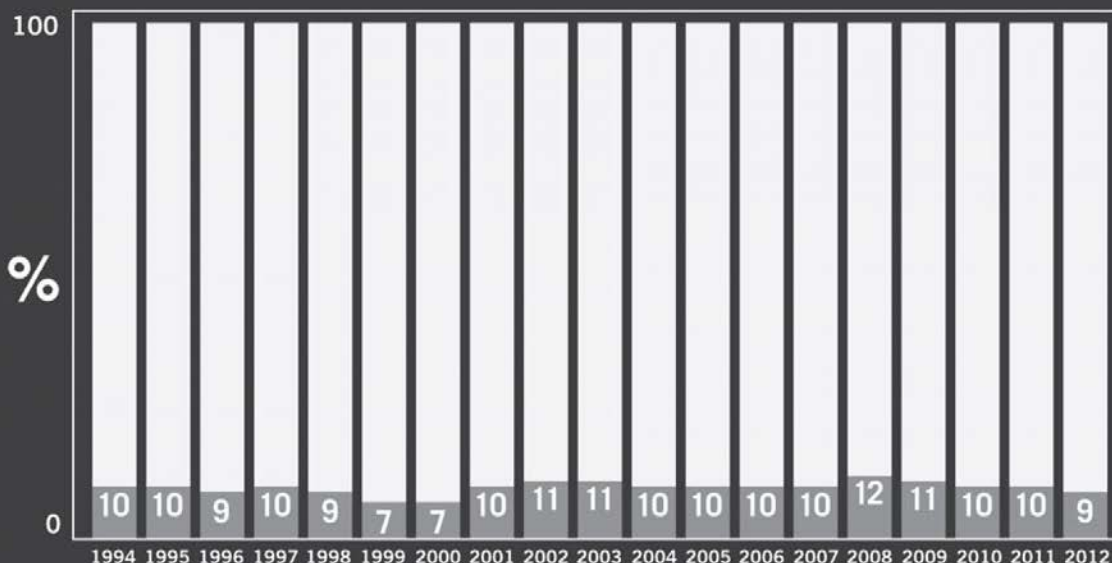


THE DIVERSITY GAP IN CHILDREN'S BOOKS

18 YEARS ★ 1994-2012

PERCENTAGE OF CHILDREN'S BOOKS BY AND/OR ABOUT PEOPLE OF COLOR



37% OF THE US POPULATION ARE PEOPLE OF COLOR **10%** OF CHILDREN'S BOOKS IN THE PAST 18 YEARS CONTAIN MULTICULTURAL CONTENT

DESPITE THE BEST EFFORTS OF LEE & LOW BOOKS AND OTHER PUBLISHERS AND IMPRINTS THAT FOCUS ON MULTICULTURAL THEMES, THE NUMBER OF BOOKS THAT CONTAIN DIVERSITY **HAS NOT GROWN.**

MINORITY % OF US POPULATION

2012
116.2M



2060
241.3M
PROJECTED



DID YOU KNOW?

THE US IS PROJECTED TO BECOME A MAJORITY-
"MINORITY" NATION IN 2043.



ABOUT EVERYONE • FOR EVERYONE for more conversations on diversity, visit
LEE & LOW BOOKS blog.leeandlow.com

"Children's Books by and about People of Color Published in the United States," Statistics Collected by the Cooperative Children's Book Center, School of Education, University of Wisconsin-Madison, CCBC, <http://www.education.wisc.edu/ccbc/bookbycolor.asp>.
"U.S. Census Bureau Projections Show a Slower Growing, Older, More Diverse Nation a Half Century from Now," United States Census Bureau, U.S. Department of Commerce, December 17, 2012, <http://www.census.gov/newsroom/releases/stories/population/c2012-1213.html>.

PRODUCED BY LEE & LOW BOOKS, DESIGNED BY BEN MAUTNER, © 2013

Children's Books by and about People of Color Published in the United States

Statistics Gathered by the Cooperative Children's Book Center
School of Education, University of Wisconsin-Madison

In 1985 the Cooperative Children's Book Center began to document the numbers of books published in the United States for children each year which were written and/or illustrated by African Americans. When then-CCBC Director Ginny Moore Kruse served as a member of the Coretta Scott King Award Committee that year, we were appalled to learn that, of the approximately 2,500 trade books that were published that year for children and teens, only 18 were created by African Americans, and thus eligible for the Coretta Scott King Award. Using the CCBC's collection and working in conjunction with the Coretta Scott King Award Task Force of the American Library Association, we have continued to document the number of books each year and to publish this statistic in our annual publication *CCBC Choices*.

Because of the great ongoing interest in these statistics, in 1994 we began keeping track of the numbers of books by American Indians, Asian/Pacifics and Asian/Pacific Americans, and Latinos as well. We also began documenting not only the number of books created **by** people of color, but the number of books **about** them, including the many titles that have been created by white authors and/or illustrators.

What We Count

The books represented by these numbers are based on everything that comes into the library annually. This includes picture books, novels, and non-fiction. We receive hardcover and, these days, more and more original paperback trade books typically available for sale to public schools and public libraries, as well as some (but not all) series/formula non-fiction titles (e.g., a "Countries of the World" series including titles such as *Kenya* and *Venezuela*). We do not typically receive mass market or gimmick/toy books created for direct-to-consumer sales. Because the CCBC does not receive every trade book published, in 2002 we began providing information on the number of books we do receive each year, on which the statistics are based.

How We Count

The four broad groupings we use do not represent cultural specificity; we track this in the annual records we keep listing the individual titles. Our Latino log, for example, is organized by specific region and then country or heritage group within it, so a book about a Cuban American child, or a book about or set in the Dominican Republic or Mexico, is recorded as such. A book about Aztec people living in Mexico would be recorded in both the American Indian and Latino logs.

We count a book as "about" if the main character/subject is a person of color, or if we are able to determine based on examining a book that a person of color features significantly in the narrative. So a novel in which the main character is white will be included if we are able to

determine a secondary character of color is important in the story. We do not count a book if the principle character is white and there are a range of secondary characters, including characters of color, but none of the characters of color seem to play a significant role. This is, of course, somewhat subjective; we talk about the books that we can't easily discern. We do not want to misrepresent a book as having multicultural content; likewise, we make every effort not to miss those that do.

The multicultural content across the books about people of color represented by the numbers we document varies widely with regard to accuracy and authenticity. Additionally, the number of books we document each year created by authors and illustrators of color does not represent the number of individual book creators of color—often a single individual has written or illustrated more than one book published in a given year. And not every book created by an author or illustrator of color, counted in the "by" category, contains cultural content. If it doesn't, it is not included in the "about" number. Likewise, if a book about an African American family is illustrated by a Chinese American illustrator, it would be counted as "by" in the Asian Pacific category, and "about" in the African American category. If the author of the book is Black, then the book would also be counted in the "by" category for Africans and African Americans.

What Do the Numbers Mean?

Does that mean the remaining books are all about white people? No. Even though we don't document the number of books about white people, we know there are certainly picture books published every year featuring animal characters or trucks or other high-interest topics; and nonfiction about aspects of the natural world, etc. But what we know from being immersed in children's and young adult literature each and every day is that white people are not notably, or even noticeably, lacking in books for children and teens. However, CCBC Director Kathleen Horning did do a mid-year check in 2013.

More important, what the low numbers for multicultural literature mean is that publishing for children and teens has a long way to go before reflecting the rich diversity of perspectives and experiences within and across race and culture.

The numbers are far from the only important thing to consider when it comes to multicultural publishing for children and teens, of course. The books themselves matter. And every year we see amazing books by and about people of color published. There just aren't enough of them. The more books there are, especially books created by authors and Illustrators of color, the more opportunities librarians, teachers, and parents and other adults have of finding outstanding books for young readers and listeners that reflect dimensions of their lives, and give a broader understanding of who we are as a nation.

Children's Books By and About People of Color Published in the U.S. 2002-

Last Updated: June 19, 2014

| <i>Year</i> | <i>Total Number of Books Published (Est.)</i> | <i>Number of Books Received at CCBC</i> | <i>African / African Americans</i> | | <i>American Indians</i> | | <i>Asian Pacifcs/ Asian Pacific Americans</i> | | <i>Latinos</i> | |
|-------------|---|---|--|--------------|-----------------------------|--------------|---|--------------|----------------|--------------|
| | | | <i>By</i> | <i>About</i> | <i>By</i> | <i>About</i> | <i>By</i> | <i>About</i> | <i>By</i> | <i>About</i> |
| 2013 | 5,000 | 3,200 | 68 | 93 | 18 | 34 | 90 | 69 | 48 | 57 |
| 2012 | 5,000 | 3,600 | 68 | 119 | 6 | 22 | 83 | 76 | 59 | 54 |
| 2011 | 5,000 | 3,400 | 79 | 123 | 12 | 28 | 76 | 91 | 52 | 58 |
| 2010 | 5,000 | 3,400 | 102 | 156 | 9 | 22 | 60 | 64 | 55 | 66 |
| 2009 | 5,000 | 3,000 | 83 | 157 | 12 | 33 | 67 | 80 | 60 | 61 |
| 2008 | 5,000 | 3,000 | 83 | 172 | 9 | 40 | 77 | 98 | 48 | 79 |
| 2007 | 5,000 | 3,000 | 77 | 150 | 6 | 44 | 56 | 68 | 42 | 59 |
| 2006 | 5,000 | 3,000 | 87 | 153 | 14 | 41 | 72 | 74 | 42 | 63 |
| 2005 | 5,000 | 2,800 | 75 | 149 | 4 | 34 | 60 | 64 | 50 | 76 |
| 2004 | 5,000 | 2,800 | 99 | 143 | 7 | 33 | 61 | 65 | 37 | 61 |
| 2003 | 5,000 | 3,200 | 79 | 171 | 11 | 95 | 43 | 78 | 41 | 63 |
| 2002 | 5,000 | 3,150 | 69 | 166 | 6 | 64 | 46 | 91 | 48 | 94 |

A Cheat Sheet for Selling Diversity

We know that a bookstore floor is not the place to deliver a lecture, but it's easy to interpret, "That's not for us," when the customer has only looked at the diverse cover. Well, these books ARE for them and you have the power to (gently) convince them. Let your buyers know that these books are more than their diversity.

Instead of,
 "It's about a girl in Ancient China trying to find good fortune with Chinese folktales woven in."



Where the Mountain Meets the Moon (MG)
 by Grace Lin

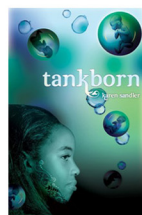
Try,
 "It's an adventure story! The main character saves a dragon and they travel together on a great journey!"

Here are some examples of other diverse books "refocused." While this is not supposed to be a definitive list, we hope it gives you an idea of how you can sell diversity to your patrons!



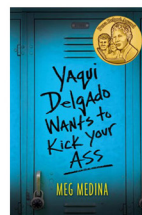
Fake ID
 by Lamar Giles

A boy in witness protection discovers his father may be involved in his best friend's death. It's a twisty page turner with a shocking ending!
 YA/Mystery



The Tankborn Trilogy
 by Karen Sandlers

A dystopian trilogy about genetic engineering and what it means to be human. A meaty, complex dystopian world, perfect for hard science fiction fans!
 YA/SciFi Trilogy



Yaqui Delgado Wants to Kick Your Ass
 by Meg Medina

What is it really like to be targeted by school bullies armed with fists and i-phones? A page-turner, an eye-opener, and a big award-winner.
 YA



If I Ever Get Out of Here
 by Eric Gansworth

Can't get enough of the Beatles? Neither can the author or the kid at the heart of the story. Friendship and rock 'n' roll.
 YA



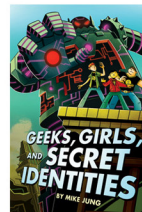
Planet Middle School
 by Nikki Grimes

From tom-boy to boy-crazy, this girl jock's journey to accepting her new self is a laugh riot! But, she also learns to stay true on the inside.
 MG



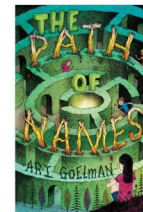
The Great Green Heist
 by Varian Johnson

Smart, slick and sassy! Think of it as the "Italian Job" or "Ocean's Eleven" for kids. Schemes, cons, a class election and getting the girl!
 MG



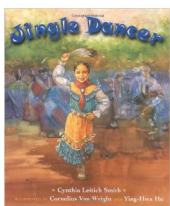
Geeks, Girls and Secret Identities
 by Mike Jung

Hilarious twist on the superhero story! Vincent Wu can save the day...but first he needs someone to take him seriously!
 MG



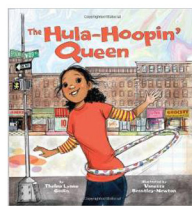
The Path of Names
 by Ari Goelman

It's really just your average summer at camp: swimming, crafts, new friends, a weird maze, a golem, and ghost possession.
 MG



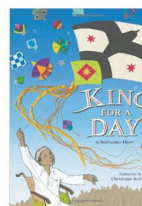
Jingle Dancer
 written by Cynthia Leitich Smith
 illustrated by Y. Hu and C. Van Wright

A heartwarming story about community and traditions. What's better than grandma's helping granddaughters?
 PB



The Hula-Hooping Queen
 written by Thelma Lynne Godin,
 illustrated by Vanessa Brantley-Newton

The Hula-Hoopin' Queen of 139th Street is at stake! Winner takes all! Who will it be?
 PB



King for a Day
 By Rukhsana Khan,
 Illustrated by Christiane Krömer

The sport of kite fighting, and a boy who would be king. An exciting, contemporary story about determination.
 PB



Apple Pie 4th of July
 written by Janet Wong
 illustrated by Margaret Chodos-Irvine

Celebrate the 4th of July! Isn't it crazy to sell Chinese food on this "all-American" holiday? Maybe not...
 PB



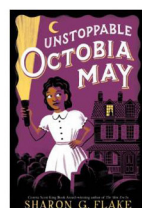
The Summer I Wasn't Me
 by Jessica Verdi

An exciting, emotional read for anyone who has ever felt torn between what their parents want and what their heart demands.
 YA



Killer of Enemies
 by Joseph Bruchac

A steam punk thriller about "survival, courage and a lot of monsters." A wild, fast-paced post-apocalyptic adventure.
 YA



Unstoppable Octobia May
 by Sharon G. Flake

A graveyard loving 10-year-old girl obsessed with vampires strikes a blow for independence and girl power during the segregated 50's.
 MG



The Lightning Dreamer
 by Margarita Engle

What happens when a literature-loving teen rejects an arranged marriage? Based on the true story of abolitionist Gertrudis Gómez de Avellaneda.
 YA

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Show Me the Diversity!

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ABBREVIATED RESOURCE LIST

DISABILITY

American Library Association - Schneider Family Book Award – Honors author or illustrator for a book that embodies an artistic expression of the disability experience ore child and adolescent audiences. <http://www.ala.org/awardsgrants/schneider-family-book-award>

Council for Exceptional Children - Dolly Gray Children's Literature Award – Recognizes authors, illustrators, and publishers of high quality fictional and biographical children, intermediate, and young adult books that appropriately portray individuals with developmental disabilities.
www.dollygrayaward.com

Children In the Picture – Raises awareness of the need to include children with disabilities in books.
<http://www.scope.org.uk/support/families/books/children>

Texas Governor's Committee on People with Disabilities – Barbara Jordan Media Awards

The Barbara Jordan Media Awards seek to spotlight writers, illustrators and photographers who portray people with disabilities in a respectful, positive manner.

http://governor.state.tx.us/disabilities/awards/barbara_jordan_media_awards/

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RACE/ETHNICITY

African Studies Association - Children's Africana Book Award and the Aidoo-Snyder Book Award

Honors the best Africana books for children and individuals for their outstanding work in the field of African Studies.

<http://www.africanstudies.org/awards-prizes>

American Indian Library Association – American Indian Youth Literature Award

Identifies and honors the best writing and illustrations by and about American Indians.

<http://ailanet.org/activities/american-indian-youth-literature-award/>

American Library Association – Pura Belpré Award

Recognizes Latino/Latina writers and illustrators whose work best portrays, affirms, and celebrates the Latino cultural experience in an outstanding work of literature for children and youth.

<http://www.ala.org/awardsgrants/pura-belpr%C3%A9-award>

American Library Association – Coretta Scott King Awards

Recognize outstanding books for young adults and children by African American authors and illustrators that reflect the African American experience.

Arab American National Museum – Arab American Book Award

Honors books written by and about Arab Americans.

<http://www.arabamericanmuseum.org/bookaward>

Asian Pacific American Librarians Association - Asian/Pacific American Award for Literature

Honors individual work about Asian/Pacific Americans and their heritage, based on literary and artistic merit.

<http://www.apalaweb.org/awards/literature-awards/>

Before Columbus Foundation – American Book Awards

Recognizing the wealth of cultural and ethnic diversity that constitutes American writing, these awards honor American literature without restriction or bias in regards to race, sex, creed, cultural origin, size of press or ad budget, or even genre.

<http://www.beforecolumbusfoundation.com/american-book-awards-2/>

Chinese American Librarians Association – CALA Book Award

Recognizes the best books of Chinese topics or literature written by authors of Chinese descent.

<http://cala-web.org/node/841>

Consortium of Latin American Studies Programs - Américas Award

Encourages and commends authors, illustrators and publishers who produce quality children's and young adult books that portray Latin America, the Caribbean, or Latinos in the United States, and provides teachers with recommendations for classroom use.

<http://claspprograms.org/americanaward>

National Association for the Advancement of Colored People - NAACP Image Awards

Celebrates outstanding achievements and performances of people of color in the arts, as well as those individuals or groups who promote social justice through their creative endeavors.

<http://www.naacpimageawards.net/>

National Association of Multicultural Education – Multicultural Children's Publication Award and the Philip C. Chinn Multicultural Book Award

Recognizes children's and adult publications that foster awareness and acceptance and affirm diversity.

<http://nameorg.org/annual-awards/>

REFORMA. The National Association to Promote Library and Information Services to Latinos and the Spanish Speaking

<http://reforma.membershipsoftware.org/index.asp>

Skipping Stones Magazine - Skipping Stones Honor Awards

Recognizes books that celebrate ecological and cultural diversity. http://www.skippingstones.org/honors_98.htm

Texas Library Association – Tejas Star Reading List

Encourages children to explore multicultural and bilingual books.

<http://www.txla.org/tejas-star>

Texas State University College of Education - Tomás Rivera Mexican American Children's Book Award

Honors authors and illustrators who create literature that depicts the Mexican American experience. <http://riverabookaward.org/>

RELIGION

Association of Jewish Libraries – Sydney Taylor Book Award

Draws attention to the best in Jewish literature for children and teens

http://jewishlibraries.org/content.php?page=Literary_Awards

Jewish Book Council - Jewish Book Award

Recognizes authors of Jewish books in over 18 categories.

<http://www.jewishbookcouncil.org/awards/national-jewish-book-award.html>

SEXUALITY

American Library Association – Stonewall Book Awards

Presented to English language books that have exceptional merit relating to the gay/lesbian/bisexual/transgendered experience.

<http://www.ala.org/awardsgrants/stonewall-book-awards>

American Library Association - Rainbow Project Book List

A list of recommended books dealing with gay, lesbian, bisexual, transgendered and questioning issues and situations for children up to age 18.

<http://www.ala.org/awardsgrants/rainbow-project-book-list>

Lambda Literary - Lambda Literary Awards

Celebrates excellence in LGBT literature.

<http://www.lambdaliterary.org/awards/>

Día! Family Book Club

Lesson Plan 2; Ages 8-12



Book Information

Tua and the Elephant by R.P. Harris

Pre-Club Activities

Prior to the club, pass out copies of the book and invite families to talk about how the illustrations enhance their reading experiences. What events, ideas, and emotions do the illustrations convey?

Club Activities

| Activity | Description/Information |
|----------------------|--|
| Introduction | Point out Thailand on an atlas or other large map. Read the author's note at the end of the book and use it to begin discussion. |
| Discussion Questions | <ol style="list-style-type: none">1. The story opens with Tua's visit to the night market in her home city of Chiang Mai, Thailand (p. 12-15). Describe the sights, smells, and sounds Tua experiences. Have you ever visited a farmer's market or craft fair in your community with lots of different vendors? What was it like?2. Early in the story, the author tells readers, "All Thais love the elephant..." (p. 30). Why do you think Tua is so drawn to Pohn-Pohn when she first meets her? What would you do if you witnessed someone being unkind or cruel to an animal?3. After rescuing Pohn-Pohn from Nang and Nak, Tua goes to three different places for help: Auntie Orchid's house, Uncle Chi Chi's Buddhist wat, and Mae Noi's elephant sanctuary. What happens at each place? What dangers do Tua and Pohn-Pohn encounter while traveling from one place to the next? Where could you go or who could you ask if you were in trouble and needed help?4. Tua encounters a farang—someone who is not Thai—at two key moments in the story. The first time is on the streets of Chiang Mai (p. 25-27); the second time is at the elephant sanctuary (p. 167-73 and p. 180-83). What are the differences between these two encounters? How does Tua's opinion of farang change from the beginning of the story to the end?5. At the end of the book, Tua and her new friend Kanchanok bring Pohn-Pohn to Mae Noi at the elephant sanctuary—a special place of safety and protection. What places in your life are like sanctuaries for you? How do you feel when you're in those places? Why? |
| Family Activity | Auntie Orchid and Tua talk about the importance of names in Thai culture (p. 50-54): Tua means "peanut," and Pohn-Pohn means "double happiness." Talk together about the names of people and pets in your family. Do their names suit them? Why or why not? |



Visit <http://dia.ala.org> for more resources, activity sheets, and information.



Día! Family Book Club

Lesson Plan 2; Ages 8-12



| Activity | Description/Information |
|-----------------------|--|
| Small Group Activity | <ol style="list-style-type: none">1. Design Challenge: Design a structure that can hide Pohn-Pohn from unkind mahouts Nang and Nak.2. Word Search: Find the key words from Tua and the Elephant in the puzzle and talk about how each character, event, place, or idea relates to the book. (Please see separate attachment.)3. Tissue Paper Phuang Malai: Create traditional Thai flower garlands (Phuang Malai) from tissue paper, tape, and ribbon. To make the flowers, cut tissue paper circles in various sizes and colors. Grasp one or more circles in the center and twist into a flower shape, securing the base with a small piece of tape. Punch holes near the bases of the flowers and thread them onto thin strips of ribbon, knotting as needed. Hang the finished Phuang Malai around the room as decoration for your Night Market. |
| Full Group Activities | Re-create the night market from Tua's home city of Chiang Mai, using p. 12-15 and the illustration on p. 14 for inspiration. Decorate with strings of lights and fill baskets or tables with fruit, vegetables, and flowers. Play a CD of traditional Thai music, wear phuang malai (see above), and sample sweet treats like coconut ice cream and sliced bananas and chocolate sauce! |

Post Club Activities

1. Visit a Thai restaurant to sample some new cuisine, or check out a cookbook from the library and create a dish at home. (Try some of Tua's favorites, like pad thai, coconut curry, and sticky rice.)
2. Check out an informational book about elephants from the library. Learn more about Asian elephants like Pohn-Pohn, especially the challenges they face in today's world.
3. Explore the Elephant Nature Park website and learn more about efforts to rescue and rehabilitate Asian elephants in Northern Thailand. Meet the elephants in the herd and read their stories!



Additional Resources for Club

1. Instructions for making Rakhi Bracelets:
<http://www.makeithandmade.com/2012/07/tutorial-make-your-own-rakhi-for-raksha.html>



Children's Day, Book Day / El día de los niños, El día de los libros (Día)

Día, a collaboration of national literacy organizations, presses and readers,

- creatively celebrates all our children and youth, and the importance of bookjoy in their daily lives,
- promotes culminating April 30th Children's Day, Book Day celebrations, and
- proposes establishing an annual national April Children's Day, Book Day comparable to Mother's Day and Father's Day.

We were inspired to start this initiative by Mexico's annual national tradition *El día del niño*, the day of the child. Knowing how essential literacy is in our country, we combined the celebration with linking all our children and young people to reading. From early education to universities, this initiative inspires creativity, inclusivity, cooperation and action.

In addition to promoting culminating April celebrations that strengthen and unite communities, our year-long commitment includes promoting creative literacy throughout the year, day by day, *día por día*. We advocate outreach to diverse families as our literacy partners, **Diversity in Action**--striving to invest in respectfully and innovatively coaching all families to share a love of books, their pleasure and power.

Children's Day, Book Day (Día) will celebrate its 20th anniversary in 2016. Join us, and urge your colleagues to join us, in boldly championing bookjoy for all our children and youth. Together, let's grow a nation of readers, essential in a democracy.

For Día's history, partners, etc., please visit <http://www.patmora.com/whats-dia/>



Children's Day, Book Day / El día de los niños, el día de los libros (Día)

Suggestions for Planning a Culminating April Día celebration:

1. Begin planning your book fiesta in January. All celebrations small and large contribute to reaching our literacy goals.
2. Assemble a diverse planning committee: librarians, teachers, families, higher education faculty and students, community organizations, representatives from Summer Reading/Learning, and local media. Consciously plan to reflect the cultures and languages of your community in this committee and in all the aspects of the celebration.
3. Jointly establish your ambitious yet achievable Día goals for the year. Local businesses, organizations, restaurants, foundations, national chains, etc., have supported Día celebrations. Teens, retired librarians and teachers are wonderful volunteers.
4. Invest in planning creative literacy activities, the heart of a Día celebration: book parades, book-related crafts, book games, puppet shows, story-tellers, writing workshops, etc. Involve families as partners.
5. Although small events such as a special story-time can be initial celebrations, many Día fiestas occur on the weekend for the whole family and include distributing diverse books for children and youth or book raffles.
6. If you're also planning entertainment, keep it secondary in focus and ideally have children and young people as performers. Honor children by featuring them.
7. View Día as an opportunity to expand the attendees' understanding of our national cultural diversity and our many languages.
8. For more tips, review my planning booklet:
<http://www.patmora.com/dia-planning-booklet/>.

Also, register your event and review the excellent resources at <http://dia.ala.org>.

Thanks for joining the National Día Community. Let's share bookjoy! *Pat Mora*



PERSPECTIVES *for a* DIVERSE AMERICA

A K-12 LITERACY-BASED
ANTI-BIAS CURRICULUM

USER GUIDE

TEACHING
TOLERANCE 

A PROJECT OF THE SOUTHERN POVERTY LAW CENTER

*Teaching Tolerance's Perspectives for a Diverse America
is a literacy-based curriculum that marries anti-bias
content with the rigor of the Common Core.*

Perspectives helps ...

students learn about themselves and others.
The text anthology reflects diverse identities and experiences.

teachers differentiate.
The modular design allows for maximum flexibility.

principals improve school climate.
Our PD supports implementation of the Anti-bias Framework
and other critical practices for anti-bias education.

perspectives.tolerance.org

TEACHING TOLERANCE HAS ALWAYS provided quality anti-bias social justice lessons and teaching tools, and for years our community asked for a full curriculum. The widespread adoption of the Common Core State Standards offered an opportunity for TT to meet this need. Why not go beyond the Common Core and offer an option that *also* aligns to learning targets that reduce prejudice, promote equity and support intergroup relations?

That option is *Perspectives for a Diverse America*. It's housed online and it's FREE.

"I see concrete, practical ways to make everyday teaching culturally relevant."

What is *Perspectives*?

Perspectives is a literacy-based, anti-bias, social justice curriculum that is aligned to the Common Core Standards for Language Arts and Literacy—and to the Teaching Tolerance Anti-bias Framework (ABF), a groundbreaking set of anti-bias standards. (To see the ABF, turn to the back of this pamphlet.) Its Web-based modular design allows for maximum flexibility, customization and differentiation. Use it to plan one lesson or integrate it throughout your scope and sequence.

"I love the ability to tie the CCSS and Anti-bias Framework together. Great UBD design."

Why *Perspectives*?

Perspectives is ideal for educators who embrace both social justice values and backward planning. The curricular elements are aligned to the four domains of the ABF: Identity, Diversity, Justice and Action. Using the anchor standards and grade-level outcomes of the ABF for backward planning allows you to engage a spectrum of social justice topics and cultural *and* social emotional competencies—critical in today's diverse classrooms.

How does *Perspectives* work?

Perspectives is made up of four distinct components. Users make selections from each component, and together their selections become an Integrated Learning Plan (ILP), which can be saved, printed and shared. The selection process is organized to reflect backwards design.

For educators teaching in states that have adopted the Common Core, the website offers choice, flexibility and the opportunity to infuse CCSS implementation with social justice values. For teachers in non-Common Core states, *Perspectives* still offers a wealth of resources and an innovative approach to that is pedagogically sophisticated but simple to use.

Begin by selecting an essential question (EQ) that aligns to your instructional goals. Questions like "What makes us who we are?" (Identity) and "How do communities become diverse?" (Diversity) drive inquiry and student connection with content.

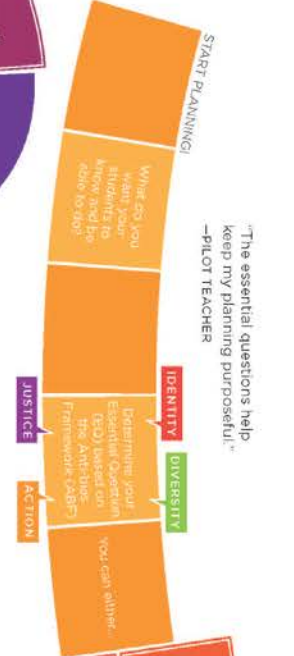
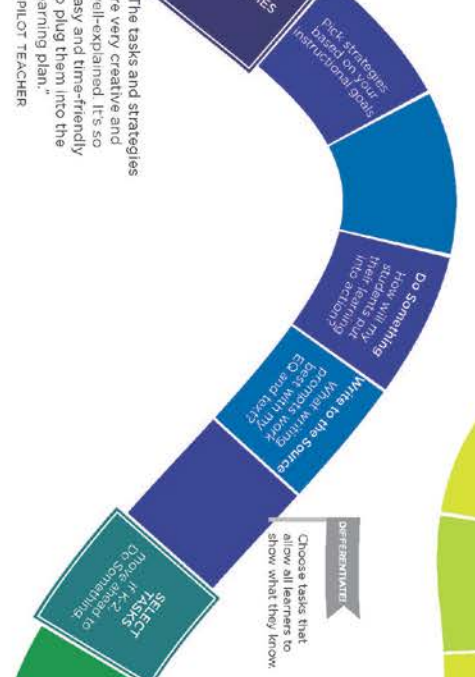
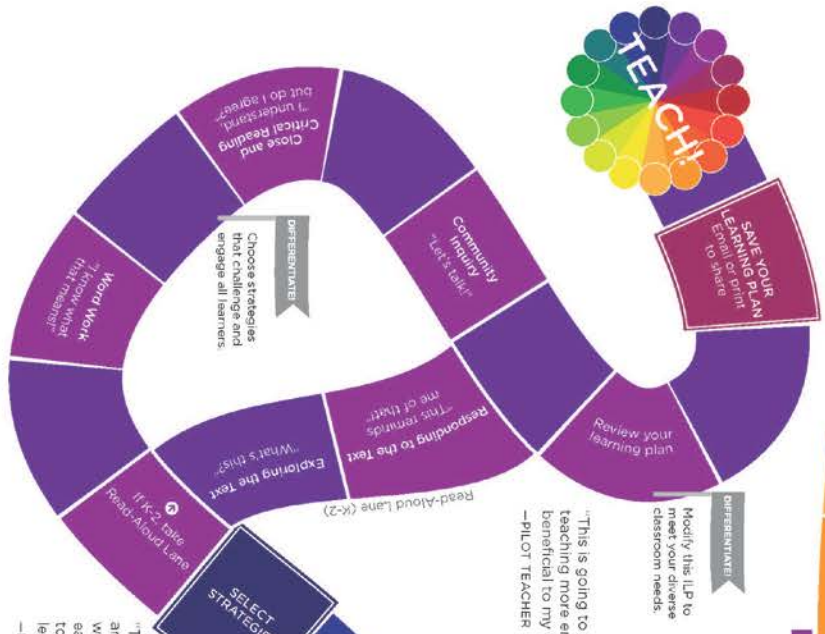
Practice UBD by selecting performance tasks next. Write to the Source tasks (3-12) require students to use the central text as a source for argumentative, explanatory and narrative writing. Do Something tasks (K-12) build civic engagement and assess progress toward anti-bias goals.

ESSENTIAL QUESTION + CENTRAL TEXT + TASKS + STRATEGIES = ILP

Rigorous, relevant texts are at the heart of *Perspectives*. Select from the anthology of short texts that meet the complexity demands of the Common Core and align to ABF anchor standards.

Based on the EQ, the text, your selected performance tasks and your students' needs, select instructional strategies from each phase of the learning plan. Learning plan phases align to the reading, writing, speaking and listening goals of the Common Core.

So...how will YOU use *Perspectives*? →



- Literature
- Informational
- Multimedia
- Visual

ANTI-BIAS FRAMEWORK

Perspectives follows a “backwards design” approach that begins with the Teaching Tolerance Anti-bias Framework. The Framework (anchor standards, corresponding grade-level outcomes and school-based scenarios) is organized into four domains: Identity, Diversity, Justice and Action. Together, these domains represent a spectrum of engagement in anti-bias, multicultural and social justice education.

IDENTITY

- I.1 Students will develop positive social identities based on their membership in multiple groups in society.
- I.2 Students will develop language and historical and cultural knowledge that affirm and accurately describe their membership in multiple identity groups.
- I.3 Students will recognize that people’s multiple identities interact and create unique and complex individuals.
- I.4 Students will express pride, confidence and healthy self-esteem without denying the value and dignity of other people.
- I.5 Students will recognize traits of the dominant culture, their home culture and other cultures and understand how they negotiate their own identity in multiple spaces.

JUSTICE

- J.11 Students will recognize stereotypes and relate to people as individuals rather than representatives of groups.
- J.12 Students will recognize unfairness on the individual level (e.g., biased speech) and injustice at the institutional or systemic level (e.g., discrimination).
- J.13 Students will analyze the harmful impact of bias and injustice on the world, historically and today.
- J.14 Students will recognize that power and privilege influence relationships on interpersonal, intergroup and institutional levels and consider how they have been affected by those dynamics.
- J.15 Students will identify figures, groups, events and a variety of strategies and philosophies relevant to the history of social justice around the world.

DIVERSITY

- D.6 Students will express comfort with people who are both similar to and different from them and engage respectfully with all people.
- D.7 Students will develop language and knowledge to accurately describe how people (including themselves) are both similar to and different from each other and others in their identity groups.
- D.8 Students will respectfully express curiosity about the history and lived experiences of others and will exchange ideas and beliefs in an open-minded way.
- D.9 Students will respond to diversity by building empathy, respect, understanding and connection.
- D.10 Students will examine diversity in social, cultural, political and historical contexts rather than in ways that are superficial or oversimplified.

ACTION

- A.16 Students will express empathy when people are excluded or mistreated because of their identities and concern when they themselves experience bias.
- A.17 Students will recognize their own responsibility to stand up to exclusion, prejudice and injustice.
- A.18 Students will speak up with courage and respect when they or someone else has been hurt or wronged by bias.
- A.19 Students will make principled decisions about when and how to take a stand against bias and injustice in their everyday lives and will do so despite negative peer or group pressure.
- A.20 Students will plan and carry out collective action against bias and injustice in the world and will evaluate what strategies are most effective.



Appendix D

A Tool for Selecting Diverse Texts



Text selection is critical to both literacy instruction and student engagement. Traditionally, tools that support text selection have focused on quantitative and qualitative measures only. *Appendix D: A Tool for Selecting Diverse Texts* is different. It supports a multi-dimensional approach to text selection, and includes considerations that help educators prioritize text complexity, critical literacy and cultural responsiveness.

Appendix D: A Tool for Selecting Diverse Texts considers four distinct—but interconnected—dimensions of text selection: complexity, diversity and representation, critical literacy, and reader and task.



CONSIDERATION I COMPLEXITY

This section quantitatively and qualitatively evaluates the inherent elements of a text. Quantitative factors refer to word length or frequency, sentence length and text cohesion; these dimensions are measured by computer software. Qualitative factors are measured by an attentive reader, reflect a teacher's professional judgment, and refer to levels of meaning, purpose, structure, language features (such as conventionality and clarity) and knowledge demands.



CONSIDERATION II DIVERSITY AND REPRESENTATION

This section considers the ways in which the author and characters in a text contribute to the inclusion of diverse voices in the curriculum. Similar to text complexity, diversity and representation are inherent elements of a text.



CONSIDERATION III CRITICAL LITERACY

Critical literacy teaches readers to actively and reflectively engage with texts. Readers use critical literacy skills to interpret messages and challenge the power relationships found within those messages. They are encouraged to question social norms and institutions like family, poverty, education, equity and equality. This section of the tool asks users to determine if a text is a good candidate for critical literacy instruction.



CONSIDERATION IV READER AND TASK CONSIDERATIONS

Culturally responsive text selection includes finding texts that both reflect your students' identities, experiences and motivations (mirrors) and provide insight into the identities, experiences and motivations of others (windows). This section asks users to consider whether texts act as windows or mirrors and to explicitly name how the text will help meet established learning goals.

Finally, educators decide whether or not to select the text and have a chance to reflect on their rationale.



Title: _____

Author: _____

CONSIDERATION | COMPLEXITY

QUANTITATIVE: Go to <http://www.lexile.com>. Use the Quick Book Search box in the upper right to see if your text already has a Lexile Measure. If not, copy and paste a portion of the text into the Lexile Analyzer.

| Lexile Measure | CCSS Grade Band |
|----------------------------------|------------------------------------|
| <input type="radio"/> 420–820L | <input type="radio"/> Grades 2–3 |
| <input type="radio"/> 740–1010L | <input type="radio"/> Grades 4–5 |
| <input type="radio"/> 925–1185L | <input type="radio"/> Grades 6–8 |
| <input type="radio"/> 1050–1335L | <input type="radio"/> Grades 9–10 |
| <input type="radio"/> 1185–1385L | <input type="radio"/> Grade 11–CCR |

QUALITATIVE: Consider the four qualitative measures of text complexity—meaning/purpose, structure, language features and knowledge demands—and how they make the text more or less complex. Mark an X on each line to place the text within its grade band for that qualitative measure.

| Qualitative Measure | Notes and Comments on Text | Placement Within Band | | | | |
|---------------------|----------------------------|-----------------------|--------------------------|-----------------------|---------------------------|-----------------------|
| | | Not suited to band | Beginning of lower grade | End of lower grade | Beginning of higher grade | End of higher grade |
| Meaning/Purpose | | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Structure | | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Language Features | | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Knowledge Demands | | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

Use both the Lexile Measure and the qualitative analysis to adjust the overall placement of the text within its grade band. Summarize your analysis and reasoning.

| OVERALL GRADE LEVEL | SUMMARY OF ANALYSIS AND REASONING |
|---------------------|-----------------------------------|
| | |



CONSIDERATION II DIVERSITY AND REPRESENTATION

1. Does the identity or experience of this text's author support the inclusion of diverse voices in the curriculum?

Which voices?

- | | |
|---------------------------------|------------------------------------|
| <input type="radio"/> Race | <input type="radio"/> Immigration |
| <input type="radio"/> Ethnicity | <input type="radio"/> Religion |
| <input type="radio"/> Language | <input type="radio"/> Ability |
| <input type="radio"/> Gender | <input type="radio"/> Age |
| <input type="radio"/> LGBT | <input type="radio"/> Place |
| <input type="radio"/> Class | <input type="radio"/> Other: _____ |

Explain.

2. Do the identity or experiences of this text's characters and/or speakers support the inclusion of diverse voices in the curriculum? Which voices?

- | | |
|---------------------------------|------------------------------------|
| <input type="radio"/> Race | <input type="radio"/> Immigration |
| <input type="radio"/> Ethnicity | <input type="radio"/> Religion |
| <input type="radio"/> Language | <input type="radio"/> Ability |
| <input type="radio"/> Gender | <input type="radio"/> Age |
| <input type="radio"/> LGBT | <input type="radio"/> Place |
| <input type="radio"/> Class | <input type="radio"/> Other: _____ |

Explain.

3. Which elements of this text, if any, provide an authentic account or reflection of peoples' lived experiences?

- Setting
- Characters/Speakers
- Events
- Language
- Illustrations

Explain.



4. Do you have any concerns about generalizations, stereotypes or misrepresentations in the text?

Explain.

CONSIDERATION III CRITICAL LITERACY

Gaps and Silences: *Authors intentionally and unintentionally include and exclude information. A gap exists where something is left out of the text for the reader to fill in. A silence occurs when a voice or viewpoint is left out or suppressed.*

1. Are certain people or groups left out or given roles that don't enable them to be heard?

2. What questions does this text not raise?

3. What strengths and weaknesses does this text pose in terms of gaps and silences?

Intertextuality: *Students are exposed to multiple texts at school, at home, in the media and through cultural transmission. Intertextuality refers to the way a text's meaning is shaped by other texts.*

1. What are some examples of similar texts?

2. What are some texts that would pair well with this text?

3. What strengths or weaknesses does this text pose in terms of intertextuality?

Positioning: *The content and characters in a text are framed by the author's attitudes, beliefs and point of view. This is referred to as positioning. Positioning also impacts the way a reader absorbs and interprets a text.*

1. What do I know about the author's attitudes, beliefs or point of view in relation to the topic?



2. How might this impact author and reader positioning?

3. What strengths or weaknesses does this text pose in terms of positioning?

Context: *When a text is read shapes reader response. A reading in 1850 will differ from a reading in 2014. The history of a text, as well as contemporary attitudes and practices, shapes the context.*

1. What is the historical, social or cultural context in which this text was written?

2. How can this text be made relevant to a contemporary context?

3. What strengths or weaknesses does this text pose in terms of context?



CONSIDERATION IV READER AND TASK CONSIDERATIONS

Reader considerations: *Culturally responsive text selection relies on a teacher who knows the reader(s) and considers their experiences, motivations and knowledge. These considerations relate to the discursive background of your readers.*

1. Experience

For whom could this text be a mirror of their identities and experiences?

For whom could this text be a window into the identities and experiences of others?

What strengths or weaknesses does this text pose in terms of windows and mirrors?

2. Motivation

How could this text connect with the interests and concerns of my students?

How could this text motivate my students?

3. Knowledge

To what extent does this text access and build upon the knowledge my students bring with them?

Task considerations: *Perhaps the most important question when selecting a text is “How will it help students learn?” Keep your standards and learning objectives in mind as you select texts.*

1. What is the learning objective?

2. How does this text help meet that objective?

3. What task might I match with this text in order for students to demonstrate mastery of the instructional goals?

4. How will this task work toward the goals of anti-bias education?

- Identity:** Promote a healthy self-concept and exploration of identity.
- Diversity:** Foster intergroup understanding.
- Justice:** Raise awareness of prejudice and injustice.
- Action:** Motivate students to act by highlighting individual and collective struggles against injustice.

Explain how.

5. What supports or differentiation will my students need to succeed in that task using this text?

DECISION WILL I SELECT THIS TEXT?

| Yes | No |
|--|--|
| Why and how will I use this text in instruction? | Why am I choosing not to use this text in instruction? |

LGBTQ Multicultural Children's Books

* notes authors of color

***Antonio's Card** (lesbian family)

by R. Gonzalez & C. Alvarez
Children's Book Press
(now imprint of Lee and Low)
ENGLISH/SPANISH

***Best Color** (lesbian family)

by E. Hoffman, C. Henriquez, E. Vega
Redleaf Press
ENGLISH/SPANISH

In Our Mothers' House (lesbian family)

by Patricia Polacco
Philomel Books

Picnic in the park

by Joe Griffiths; Tony Pilgrim; Lucy Pearce
BAAF

Every Family is Different : Every Family is the Same

by Poppy Archer
Lulu

***Keesha & her two moms go swimming**
(lesbian family)

by Monica Bey-Clarke; Cheril N Clarke
Dodi Press

***The Lopez Family Science Fair Day**
(gay family)

by Monica Bey-Clarke; Cheril N Clarke
Dodi Press

Arwen and her daddies (gay family)

by Jarko De Witte van Leeuwen
feelgoodfamilies.woelmuis.nl/fgf/ORDER_NOW.html
[transl. from the Dutch]

Dad David, Baba Chris and me (gay family)

by Ed Merchant
BAAF

All families are special

by Norma Simon
A. Whitman & Co.

Daddy's Wedding (gay family)

by Michael Willhoite
Alyson Books

This Day In June (gay pride)

by Gayle Pitman
Magination Press

***My Princess Boy** (transgender)

by Cheryl Kilodavis
Aladdin

***Call Me Tree** (gender neutral)

by Maya Gonzalez
Children's Book Press
(imprint of Lee and Low)
ENGLISH/SPANISH



- list compiled in 2014 by Maya Gonzalez

This is a short list of multicultural LGBTQ children's books. There are extremely few available. There may be more and hopefully more in the works!(Please feel free to contact me with titles!) For kids and families negotiating multiple layers of discrimination it can be a lifeline knowing that library family gatherings will reflect and include them AND support community awareness.

Also, multicultural gender neutral children's books play an important role in not only breaking down gender stereotypes, but also supporting gender creative children. Gender creative and transgender children of color are possibly the most at risk children we have. Attention here can mean everything.

Finally, learning how to 'queer' your reading of books that are not LGBTQ inclusive is imperative and can be easily done with practice and maintain age appropriateness. This includes not only playing with pronouns, but also learning about multiple gender expression in nature. For example, the movie *Finding Nemo* has Clown Fish as main characters. Clown Fish can actually change their bodies to accommodate the circumstances of their lives. If the movie was true to life, Nemo's father would have transitioned to a female fish to act as his parent. Facts like these normalize and present gender transitions as quite literally natural.

Gaining personal confidence in speaking to LGBTQ inclusion will make you the most effective.
Expanding your cultural capacity here goes a long way and affects all communities!



What resources for librarians can I find on Colorín Colorado?

The library can be a lifeline for immigrant families, English language learners (ELLs), and students with diverse backgrounds!

Colorín Colorado offers librarians the following resources to help increase engagement with diverse children, youth, and their families:

Books & Authors

- Multicultural/bilingual booklists for children & young adults
- Multicultural book award lists
- Bilingual author interviews

Resources for Schools

- Tips for supporting ELLs in the school library
- Tips for choosing authentic multicultural literature
- Multilingual tip sheets for parents about reading & the library

Resources for Public Librarians

- Ideas for El día de los niños/El día de los libros
- Tips for serving immigrant and bilingual families
- An introduction to Pura Belpré, New York City's first Puerto Rican librarian

www.ColorinColorado.org

Practical, research-based information on how to help English language learners read ...and succeed!