

Shonda Buchanan, Keynote Speaker  
Michigan Department of Education Webinar  
January 27, 2022

The Role of Diversity Within the Literature that We Teach

# HANDOUT

## Book Lists; Several Intermediate, Advanced Lessons and Exercises



(Utilize all the books shown above.)

1) **BEGINNER'S MATERIAL:** Black Children's Books that provide Mirrors

a. Book Lists:

Excellent book list!: 19 Children's Books by Black authors:  
<https://bookriot.com/black-childrens-books-by-black-authors/>

**Board Books**

- |            |   |
|------------|---|
| Bloom      | (Ruth Forman, Simon and Schuster, 2022)                     |
| Glow       | (Ruth Forman, Simon and Schuster, 2021)                     |
| Happy Hair | (Mechal Renee Roe, Doubleday Books for Young Readers, 2020) |
| Curls      | (Ruth Forman, Simon and Schuster, 2020)                     |

Whose Toes Are Those (Jabari Asim, LB Kids, 2006)  
Whose Knees are These (Jabari Asim, LB Kids, 2006)  
Rain Feet (Angela Johnson, Orchard Books, 1994)

***Hair***

Hair Love (Mathew A. Cherry, Kokila Books 2019)  
My Hair is a Garden (Cozbi A. Cabrera, Albert Whitman, 2018)  
Penny and the Magic Puffballs v. 2 (Alonda Williams, Glori Publishing 2015)  
Penny and the Magic Puffballs (Alonda Williams, Glori Publishing 2013)  
I Love My Hair (Natasha Tarpley, Little, Brown 1998)

***Skin***

Homespun Brown (Samara Cole Doyan, Tilbury House, 2020)  
Sulwe (Lupita Nyong'o, Simon & Schuster 2019)  
The Skin I'm In (Sharon Flake, Little, Brown Books for Young Readers, 2009)

***Identity/Self-esteem***

Who Are Your People? (Bakari Sellers, Quill Tree Books, 2022)  
Nina: A Story of Nina Simone (Traci N. Todd and Christian Robinson, G.P. Putnam's Sons Books for Young Readers, 2021)  
The 1619 Project: Born on the Water (Nikole Hannah-Jones, Kokila, 2021)  
All Because You Matter (Tami Charles, Orchard Books, 2020)  
I am Every Good Thing (Derrick Barnes, Nancy Paulsen Books, 2020)  
Black is a Rainbow Color (Angela Joy, Roaring Brook Press, 2020)  
I Believe I Can (Grace Byers, Balzer + Bray, 2020)  
Mufaro's Beautiful Daughters (John Steptoe, Lothrop Lee & Shepard, 2018; 1987)  
I am Enough (Grace Byers, Balzer + Bray, 2018)  
Jambo Means Hello (Swahili Alphabet Book) (Muriel Feelings, Perfection Learning, 2010)  
Young Cornrows Callin Out the Moon (Ruth Forman, Children's Book Press, 2009)  
Full, Full, Full of Love (Trish Cooke, Candlewick, 2003)  
Dancing in the Wings (Debbie Allen, Puffin Books, 2003)  
Aunt Harriet's Underground Railroad in the Sky (Faith Ringold, Crown Books, 1992)  
Tar Beach (Faith Ringold, Knopf Books for Young Readers, 1991)

***Chapter***

Ways to Grow Love (Renee Watson, Bloomsbury 2021)  
Ways to Make Sunshine (Renee Watson, Bloomsbury 2021)  
Merci Suarez Changes Gears (Meg Medina, 2018)

**Note:**

\*All the Little People, Big Dreams Book Series about African American Historical Figures such as Stevie Wonder, Rosa Parks, Muhamad Ali, Elle Fitzgerald and many more)  
\*All books by Jacqueline Woodson

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## 2) INTERMEDIATE MATERIAL

- a. **YA Books List** – Top 50 Young Adult Novels  
[https://www.goodreads.com/list/show/23066.Best\\_African\\_American\\_Young\\_Adult\\_Novels](https://www.goodreads.com/list/show/23066.Best_African_American_Young_Adult_Novels)
- b. **Example Lesson Plan** for *THUG (The Hate U Give* by Angie Thomas)



(Also a movie.)

1. Read the first 50 pages of *THUG* by next Friday's class;
2. Come prepared to class with this Reader's Response:

Write a 1-2 paragraph(s) explaining what you think/feel the author's main point are in the text. What's being explored, introduced, assessed? Look at the main protagonist, other major or minor characters, content, context, background, any social, cultural, environment, identity issues; Isolate any Black Lives Matter, political, historical, etc., issues that arise. In other words, what do you think the author wants her/his/they reader to know, understand, or learn through reading this book? What is the author's intention?

3. Prepare 2 questions for class discussion from your Reader Response or directly from the book.

### c. Example Assignment

**Final Research Essay  
Fall 2018**

**Professor Shonda Buchanan**

Essay #2:  
*The Hate You Give* by Angie Thomas

#### **Instructions:**

This essay assignment is asking you to write a 3-4 page FOCUSED essay that advocates for tangible, significant change based on *The Hate U Give* by Angie Thomas. You are looking at your paper through the lens of identity, heritage or any one of the many topics we've isolated so far. Use historical and present day research (and events) to help form your argument.

This essay will completely define and explain the problem you choose as introduced in *The Hate U Give*, present primary characters, stakeholders, outline significant context, identify at least one logical, concrete solution that will improve the matter or create greater opportunities. Explanation and analysis of each of these areas are needed so that the intended audience fully understands the issues and solutions impact and value. Through secondary research, the proposer will also summarize and analyze how similar issues have culminated for other communities, minorities and/or

**Thesis sentence example:**

The Black Lives Matter Movement advocates for not just awareness of, but an end to, the senseless deaths of Black People in America.

Citation requirements:

**\*\*NOTE: Must use MLA style. Failure to have at least 3-5 outside sources (less than 3 years old) will cost you a letter grade. At least two of those sources must come from our library's databases. More than 10 grammatical errors will cost a letter grade. Failure to include a Works Cited page at the end of your essay will cost you an entire letter grade on this assignment and possibly failure.**

Questions to consider as you write:

Brainstorming: During your planning process, you might consider some of the following questions:

- 1 – Who is my audience? What relationship does my audience have to my topic?
- 2 – What major points do I have to support my position?
- 3 – What points may I anticipate from the opposition?
- 4 – What examples, illustrations, and details can I provide to develop my thesis?
- 5 – What rhetorical strategy may I use to state my position effectively?
- 6 – How may I use the appeals to develop my position?
- 7 – Are there figures of speech or other strategies that I may use to get and keep the interest of my audience?

\*See Rubric.

Grading Scale

<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>F</b>
100 – 94 = A	89 – 87 = B+	79 – 77 = C+	69 – 67 = D+	59 or < = F
93 – 90 = A-	86 – 83 = B	76 – 73 = C	66 – 63 = D	

	82 – 80 = B-	72 – 70 = C-	62 – 60 = D-	
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**d. More Assignments**

- i. **Reading Journal Assignment Example:** (A tool that helps young readers explore ideas, concepts, cultural, historical and social references and allusions).
- ii. **Or Essay Topics:** Each of the below sections can be in-class or out-of-class essay assignments focused on culture, cultural issues or diversity.

**Reading Journal Guidelines / Or Possible Essay Topics:**

**INSTRUCTIONS:** Use the following guidelines to help you write your journals. Journals must be a minimum of 1-2 pgs. (250-500 words), either on Brightspace, or typed, double-spaced and printed when required. You may not be able to address all of these points; it is fine to focus on two or three points below and spend more time exploring them.

1. Discuss the terms, words, phrases, or ideas from the assigned book/chapter(s) you had difficulty understanding, if any. What actions did you take to clarify the meaning(s)? What answers did you arrive at? How do you connect with the themes or issues the book addresses?
2. How does this book introduce any elements of culture, diversity, social justice or other issues? Do you share any of the issues that the author highlighted? If yes, what are they? If not, how are your experiences different?
3. Discuss a passage/section (consisting of three or more sentences) you feel is especially important, interesting or meaningful in the book or chapter. Why do you feel this passage/section is valuable? Isolate 3-4 main aspects that illustrate your points.
4. If you could have a conversation with the author, what would you ask her/him/them? Why? Please answer in three-four paragraphs with a well-developed thesis sentence.
5. How do you relate to this book/passage or chapter personally? Does this piece trigger any memories from your own life? If not, could you apply anything from this piece to your life in the future or perhaps to society as a whole? What are the diversity or social justice issues?
6. Rate this piece/passage overall. Did you enjoy reading it? Why or why not? What did you agree and/or disagree with? Why? What parts of this piece do you think could benefit from revision or inclusion of other points?

**Note:** Every journal is worth 10 points. A 10 point grade indicates that you have spent a great deal of time thinking about the topic and the implications, and in writing this journal; a 1 point grade reflects your lack of effort. Since journals make up 10% of your grade, it is in your best interest to do them and to do them well.

OR

Develop essay guidelines based on your grade’s needs.

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- 3) **ADVANCED MATERIAL:** Shonda Buchanan’s SAMPLE Partial Syllabus and Course Schedule for Introduction to African American Studies **WHICH** can be modified for middle school or high school English, Literature or History courses and assignments:

**AFAM 1211: Section 01/02**  
**Introduction to African American Studies**  
**UNH 322**  
**T/R - 9:00am-10:30am & 11:00am-12:30pm**



**COURSE DESCRIPTION/DESCRIPTION/PRINCIPAL FOCUS: (4 Credit Hours)**

The aim of this course is to critically examine some of the key concepts, literature, theories, people, events, art and artifacts related to the multifaceted experiences of African-descended people residing in or associated with the stolen land and imaginary and socially-engineered border encompassing "America." This survey course provides broad and interdisciplinary perspectives for examining and exploring the experiences of these peoples -- commonly referred to as "African Americans," within historiographic, sociopolitical, and cultural contexts. The aim of this course is to provide students with an overview of the African American experience and some of the historical frameworks, prevailing ideologies, and accepted *and* hotly debated theories pertaining to Black and/or African American Studies. This course is interactive, engaging and participation-driven. As the course instructor, I draw from Afrocentric, cultural critique, rhetorical arts, activism and New Historicist pedagogies to create a provocative course that allows students to enter this important discourse exploring what it means to belong to, function from, within and peripherally, and have inherited the legacy of, the Black/African Diaspora phenomenon.

**PREREQUISITES/RECOMMENDED BACKGROUND:** Prerequisites: None

\*University Core fulfilled: Foundations: Studies in American Diversity.

**Required Text and Course Materials:**

Gates, Henry Louis, et al. *The Norton Anthology of African American Literature*, 3rd ed., W.W. Norton & Company, 2014. (ISBN-13: 978-0393911558 & ISBN-10: 0393911551 / <https://www.norton.com/books/9780393911558>)



### **Class Schedule (Posted on Brightspace)**

**NOTE:** All readings can be found in the class text, *The Norton Anthology of African American Literature* or posted on Brightspace under Content.

#### **Week 1: Colonization, Slavery and Abolition: Writing the Way to Freedom**

Tues, 8/30: Phillis Wheatley, Preface, “On Being Brought from Africa to America,” “To the Right Honourable William, Earl of Dartmouth, His Majesty’s Principal Secretary of State for North America, etc.”

Thurs, 9/1: Jupiter Hammond, “An Address to Miss Phillis Wheatley” and “A Poem for Children with Thoughts on Death.” Movie excerpt.

Reading Journal #1 due posted BEFORE Tuesday’s class.

#### **Week 2: Enslaved Narratives**

Tues, 9/6: Reading in class, Harriet Jacobs’ *Life of a Slave Girl* and Frederick Douglass, excerpt from *Narrative of the Life of Frederick Douglass*. (Read preface and chapters 1-2 and 7-8 BEFORE today’s class.)

Thurs, 9/8: *The Life of Olaudah Equiano* by Olaudah Equiano (Read preface and chapters 1-4 BEFORE today’s class). Reading in class: Sojourner Truth, “Ar’n’t I a Woman?” Speech to the Women’s Convention in Akron, Ohio, 1851.

Reading Journal #2 due posted BEFORE Tuesday’s class.

#### **Week 3: Reconstruction and Jim Crow: Representing the Race**

Tues, 9/13: READ BEFORE class PART I, CH. 9 and 10 in Charles Johnson’s *Africans in America*.

READ CH. 1-3 BEFORE class Booker T. Washington’s *Up From Slavery*: “A Slave among Slaves,” “The Atlanta Exposition Address” and excerpts from W.E.B. Du Bois’s *The Souls of Black Folk*: “The Forethought,” “Of Our Spiritual Strivings,” “The Sorrow Songs.”

Thurs, 9/15: Reading in class excerpts from *I am the Darker Brother*, including Paul Laurence Dunbar’s “When Malindy Sings,” “We Wear the Mask,” “Sympathy” and Charles W. Chesnutt’s “The Gophered Grapevine,” “The Passing of Grandison.”

Movie excerpt. Midterm Presentations prompt introduced and discussed with instructions, guidelines and rubric.

#### **Week 4: The New Negro Movement and Jim Crow**

Tues, 9/20: Reading in class Margaret Walker’s “October Journey” and Richard Wright’s “Between the World and Me.” Jean Toomer, “Song of the Son,” “Portrait in Georgia,” “Her Lips are Copper Wire” Countee Cullen, “Heritage.” The Awful History of Lynching.

READ BEFORE next class, James Weldon Johnson, *The Autobiography of an Ex-Colored Man* (read Preface and chapters 1–4).

Thurs. 9/22: Reading in class James Weldon Johnson’s Preface of *The Book of American Negro Poetry* (pages 901–902), Alain Locke’s “The New Negro,” and W. E. B. Du Bois, “Criteria of Negro Art,” and excerpt of Wallace Thurmond’s *Infants of the Spring*. Movie excerpt.

Reading Journal #3 due posted BEFORE Tuesday's class.

**Week 5: Women in the New Negro Movement, Harlem Renaissance & The rise of the NAACP**

Tues, 9/27: Reading in class Zora Neal Hurston's "How It Feels to be Colored Me," "Color Struck," "Characteristics of Negro Expression" and Anne Spencer's "Taboo," "For Jim, Easter Eve," "Lines to a Nasturtium (A Lover Muses)" "Earth, I thank you."

Thurs, 9/29: Jessie Fauset, "The Sleeper Wakes" Movie excerpt.

Reading Journal #4 due posted BEFORE Tuesday's class.

**Week 6: Harlem Renaissance Movement**

Tues, 10/4: Langston Hughes, "The Negro Artist and the Racial Mountain," "The Negro Speaks of Rivers," "Dream Variations," "The Weary Blues." The Black Aesthetic: Aaron Douglas, Augusta Savage, Lois Maller. Movie excerpt: The Life of Josephine Baker.

10/6: READ BEFORE this class Richard Wright's "Blueprint for Negro Writing," *Native Son* (pages 3-30). Reading in class Ann Petry's "The Apartment" from *The Street*.

Reading Journal #5 due posted BEFORE Tuesday's class.

**Week 7: Shades of Realism: The Politics of Protest, the Politics of Art**

Tues, 10/11: READ BEFORE class Richard Wright's "The Ethics of Living Jim Crow," "The Man Who Lived Underground." Movie excerpts. CONFERENCES.

Reading Journal due posted BEFORE Thursday's class.

Thurs, 10/13: **Midterm Presentations (Please do not be late.)**

**Week 8: What is Blackness?**

Tues, 10/18: READ BEFORE today's class, Ralph Ellison's *Invisible Man*: "Prologue," "Battle Royal"; "Change the Joke and Slip the Yoke"

Thurs, 10/20: Reading in today's class, James Baldwin's "Stranger in the Village," "Everybody's Protest Novel." Movie excerpt.

Reading Journal #6 due posted BEFORE Tuesday's class.

**Week 9: Civil Rights and Black Arts: Acts of Solidarity**

Tues, 10/25: Nina Simone's "Mississippi Goddam" and reading excerpts of *The Autobiography of Nina Simone*. READ BEFORE next class, excerpts of James Baldwin *The Last Interview*. Movie excerpt.

Thurs, 10/27: Reading in class excerpts of Lorraine Hansberry's *A Raisin in the Sun* and Gwendolyn Brooks, "We Real Cool," "Riot" and "Malcolm X."

Reading Journal #7 due posted BEFORE Tuesday's class.

**Week 10: The Black Arts & Black Power Movement**

Tues, 11/1: Reading in class Kalamu's Ya Salaam's "The Black Arts Movement: Part I," excerpts. Reading in class excerpts of Leroi Jones/Amiri Baraka's poems and Sonia Sanchez's "We a BaaaDD People," and "Wounded in the House of a Friend."

Thurs, 11/3: Reading in class, Haki Madhubuti's "Black Art," "Malcolm Spoke/who listened?" Nikki Giovanni's "For Sandra," "Nikki-Rosa." Movie excerpt.

assigned excerpts of "The Autobiography of Malcolm X."

**Week 11: Tues. Black Feminism and Beyond: Writing the Past, the Self, and the Future**

Tues, 11/8: Final Paper and Presentations introduced and discussed.

Audre Lorde, "A Litany for Survival," "Poetry is Not a Luxury," "The Master's Tools Will Never Dismantle the Master's House." Reading in class Alice Walker's "Everyday Use" and "In Search of Our Mothers' Gardens."



Thurs, 11/10: READ BEFORE today’s class, Paule Marshall’s “To Da-Duh, In Memoriam” and “From the Poets of the Kitchen,” Gloria Naylor excerpts from *Mama Day*, and Jamaica Kincaid, selections from *Lucy*. Movie excerpt.

Reading Journal #8 due posted BEFORE Tuesday’s class.

**Week 12: Re-imagining Blackness I/Our Afro-Future**

Tues, 11/15: READ BEFORE class Toni Morrison’s “Recitatif,” excerpts of *Playing in the Dark: Whiteness and the Literary Imagination* and excerpts of *Song of Solomon* and *Beloved*.

Thurs, 11/17: READ BEFORE this class excerpts of Octavia Butler’s *Kindred* and *Parable of the Sower*. Reading in class, “Unspeakable Things Unspoken: The AfroAmerican Presence in American Literature.”

\*Read over TG break excerpts of Tomi Adeyemi’s *Children of Blood and Bone*.

**Week 13: Tues, 11/22: Movie excerpt. Thurs, 11/24: Thanksgiving Break (No Class)**

**Week 14: Re-imagining Blackness II**

Tues, 11/29: READ BEFORE class excerpts of Ta- Nehisi Coates’ *The Beautiful Struggle*. Reading in class excerpts of *The 1619 Project: Born on the Water* by Nikole Hannah-Jones.

\*Reviewing presentation prompt, instructions, guidelines and etiquette.

\*Reading Journal #9 due posted BEFORE Thursday’s class. Last journal.

Thurs, 12/1: CONFERENCES.

\*Presentations next week.

**Week 15:** 12/6 and 12/8: Final Presentations week. Attendance this week is mandatory. No late arrivals due to presentations. \*Final Paper AND take home Final Exam due BEFORE class on 12/8.

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**4) SUGGESTED READINGS:**

**a. ONLINE LINKS AND ARTICLES SUGGESTING BOOKS:**

(Middle School and High School)

“What to read, listen to and watch to learn about institutional racism”:

<https://www.pbs.org/newshour/nation/what-to-read-listen-to-and-watch-to-learn-about-institutional-racism> (Prof. Buchanan’s book, *Black Indian*, is on this list.)

“Top 25 Books to Read about Race in America”: <https://www.self.com/gallery/best-books-on-race-in-america>

“Top 100 Books by/about Black People”: <https://www.listchallenges.com/100-must-read-african-american-books>

- b. CLASSICS:** Books by and about African Americans and Africans (and/or with pivotal Black characters. Read any books by any of these authors below):

Achebe, Chinua. Things Fall Apart

Ba, Mariama. So Long a Letter

Bambara, Toni Cade. The Salt Eaters

Butler, Octavia. Parable of the Sower, Mind of My Mind, Kindred, Wildseed

Coetzee, J.M. Waiting for the Barbarians

Conde, Maryse. I Tituba: Black Witch

Hurston, Zora Neale. Their Eyes Were Watching God

Johnson, Charles. Middle Passage

Jones, Edward P. The Known World

Jones, Gayl. Corregidora

Marshall, Paule. Praisesong for a Widow

Melville, Herman. Benito Cereno

Naylor, Gloria. The Women of Brewster Place and Linden Hills

Stowe, Harriet B. Uncle Tom's Cabin: Authoritative Text, Backgrounds and Context Criticism

Walker, Margaret. Jubilee

Wideman, John Edgar. Damballah and Brothers and Keepers

Wright, Richard. The Man Who Lived Underground

Chase-Riboud, Barbara. Hottentot Venus

Cooper, J. California. The Wake of the Wind and Some Other People, Some Other Place

Gaines, Ernest. The Autobiography of Miss Jane Pittman and A Gathering of Old Men

\*hooks, bell, We Real Cool (and more)

Johnson, Dana. Break Any Woman Down

Moore, Bebe Campbell. Your Blues Ain't Like Mine and Sweet Summer

\*Morrison, Toni. Sula, Paradise, A Mercy, Beloved (anything by this author)

Phillips, Caryl. Cambridge and Crossing That River

Walker, Alice. Meridian and The Way Forward is With a Broken Heart

Whitehead, Colin. The Intuitionist