



Summer Institute 2020

Empowering Student Voices Through the Arts

Virtual Binder

TABLE OF CONTENTS

2	Guiding Questions
3	Welcome
4-5	Overview of the Institute Daily Learning Goals Curriculum & Documenting Learning
6	Speaker & Artist Biographies
7	Jazz Power Initiative
8	Pre-Institute Activities
10-11	Day 1 Schedule & Resources
12-13	Day 2 Schedule & Resources
14-15	Day 3 Schedule & Resources
16	Sponsors
17-19	Participant Directory
20-36	Additional Resources The Arts and Resiliency: Annotated Bibliography Dayton Metro Library Booklists





Your children are not your children.
They are the sons and daughters of Life's longing for itself.
They come through you but not from you,
And though they are with you, yet they belong not to you.

Kahlil Gibran

Guiding Questions

1. How can the arts provide a model of resilience for our children?
2. How can the arts, particularly music and dance give our students an opportunity to express difficult emotions including anger, sadness, fear, loneliness and protest as well as love, joy, connectedness and celebration?
3. How can the arts help educators create spaces for diverse voices to be heard and cultivated while promoting a sense of safety, security and intrinsic motivation in our students at school and outside of school?
4. How does Black excellence manifest through the arts in American History with a particular emphasis on the Black Arts Movement of the 1960s-70s and some of its contemporary torch bearers such as Sweet Honey in the Rock, Ras Baraka, and Kendrick Lamar?
5. How does participation in the arts foster civic agency and an understanding of social issues? How can we mirror this participatory/experiential model in the classroom?
6. In what ways can building individual resilience build community resilience, thus benefiting everyone?

Welcome to Summer Institute

Dear friends,

Welcome to the 2020 Summer Institute for Educators: *Empowering Student Voices through the Arts!* Our staff, collaborating artists and scholar have been looking forward to these three days for many months. We offer this institute as a gift to your body, soul and mind! As you may recall, one my favorite things to say each year is: This institute is for YOU! In a year of historic challenges, we want to thank you for your bravery, creativity and teaching. As our Founder and Former Executive Director Suzy Bassani has said:

Extraordinary teachers know how to inspire their students; from the moment those teachers walk into the room, their students know that something special is about to happen. Our teachers are inspirational teachers and they are the future of the world.

(Learning by Heart, The Muse Machine Teacher Program video.)

Last March, as the enormity of the global pandemic revealed itself, Muse staff and program artists reaffirmed that our core values of accessibility, inclusivity, social justice, equity and diversity would guide us. While the staff certainly felt the stresses and strains of the pandemic and the recent civil unrest, we strove to be a beacon of hope, joy and creativity through our work. Nonetheless, we also recognized that the history we create today will powerfully color our days and lives for decades to come. Through our enduring partnership with you, we will show that the pandemic does not get the final word; rather, we get the final word in how we choose to live our lives in difficult and unfamiliar times and care for others.

Please know how grateful we at Muse are for your essential work and that you are always in our thoughts. All we can say is thank you for your dedication, kindness and generosity. Our Muse community is strong and our mission clear as we look to the future with hope.

With much gratitude to our teachers and all the creative people who are giving this institute a life in the coming week and beyond.



Mary Campbell Zopf
Executive Director



Overview of the Institute

Most important, the goal of the summer institute is to build a professional learning community where our teachers feel cared for and are brave learners. The institute focuses on creating a learner-centered environment where teachers share their unique voices with their peers as they work toward a strong foundation in creative knowledge and the skills needed to further their professional success as creative teachers. Over the years, our most successful summer institutes featured learner-centered educational practices:

INCLUSIVE PEDAGOGIES. We welcome diverse learners, including those who have no formal training in the arts or are not subject matter experts. Activities are grounded in collaboration, community building, personal exploration and sharing. These pedagogies are the same ones we hope to see in their classrooms as they find relevant ways to elevate ‘student voice’ in learning and the life of the school.

TIME TO CONNECT. Staff, artists and presenters work with our teachers individually, in small groups, and with larger class activities to help promote the dynamic, interactive, learning community that is at the heart of the summer institute.

ACTIVITIES THAT HAVE A PURPOSE. Learning experiences challenge our teachers in new ways that have a lasting impact, enhance their work with students and advance the overall theme of the institute and create a bridge to innovative and relevant curriculum and instructional practices.

Daily Learning Goals

Monday, July 20

1. Participants deepen their understanding of the power of art to be a container for difficult emotions and essential truths;
2. Practice creative techniques employed by performing artists that simultaneously center the individual voice and community; and
3. Explore how the arts can transform emotion through both personal journaling/reflection and small group activity work.

Tuesday, July 21

1. Participants gain historical context of Black artmaking in America through an embodied practical experience of African/American aesthetic qualities



through examination of texts from different time periods in American history;

2. Learn names and seminal achievements of key figures in the Black Arts Movement through primary, secondary, digital and firsthand accounts;
3. Examine personal beliefs within the context of conscious choice-making, using both historical and theoretical references from the previous day;
4. Share individual research and compare and compile resources; and
5. Understand how current examples of social justice performance reflect the Black Arts continuum, resonate with American youth and distill best practices.

Wednesday, July 22

1. Participants experience online tools as a way of creating collaborative multi-discipline performance inspired by the Black Arts Tradition.
2. Participants distill learning and teaching tools that can form the basis of a unit of study on its own or be used to expand and/or enhance a current unit of study.

Curriculum & Documenting Learning

Our work with schools, teachers and students is grounded in theory, research, best practice and joyful learning. At the center of this work is a pedagogy that is arts-based and experiential and allows for the application of learning in a wide range of subject areas. Muse's aim is to strengthen the connection between the arts and the classroom through curriculum and instructional practice, so that students experience learning as a lifelong creative exploration and interdisciplinary process.

All institute participants are invited and enthusiastically encouraged to create a lesson plan or infused new content into an existing lesson based on their institute experiences. Our institute artists and scholar will return during the 2020-2021 school year to build upon our institute learning and join us in refining in-process lesson plans. As we have done in the past, a selection of exemplary lessons will be posted on the Muse website and an outside team will select a number of lessons from those exemplary lessons to be recognized with a \$500 award.

[Muse Machine Lesson Plan Explanation & Template Format](#)

[Documenting Learning Guidelines](#)

[Experiential Learning Guide](#)



Speaker & Artist Biographies

Please refer to the [Summer Institute website](#) for expanded biographies.



Dara N. Byrne, PhD, Associate Provost for Undergraduate Retention & Dean of Undergraduate Studies John Jay College of Criminal Justice (CUNY). As Associate Provost and Dean, Dara Byrne is responsible for shepherding the strategic plans of much of John Jay College's undergraduate operation. She is a professor of Rhetoric and Intercultural Communication in the Department of Communication and Theatre Arts.



Shireen Dickson has been Jazz Power Initiative choreographer-in-residence since 2000. She has worked in dance and arts education for over 20 years – as a performer, teaching artist, lecturer, curriculum developer and New York City Department of Education classroom teacher.



Carol Maillard is one of the founding members of the Grammy Award-winning a cappella ensemble Sweet Honey in the Rock. Although she originally attended Catholic University of America on scholarship as a Violin Performance major, she soon began writing music and performing with the drama department and eventually changed her major to theater.



Louise Robinson is one of the founding members of the Grammy Award-winning a cappella ensemble Sweet Honey in the Rock. She is a native New Yorker, studied concert bass for six years and attended the High School of Music and Art. A graduate of Howard University with a BFA, her professional career began at Washington, D.C.'s Arena Stage.



Eli Yamin, Jazz Power Initiative Artistic Director and Co-Founder, is a pianist, composer, singer, producer and educator who has been spreading the joy of jazz through his work for 30 years, including 10 years as founding director of Jazz at Lincoln Center's Middle School Jazz Academy.

Summer Institute Arts Partner: Jazz Power Initiative



[Jazz Power Initiative](#) (JPI) is a non-profit, 501c(3) organization founded in 2003. JPI serves over 3100 New Yorkers and visitors annually – students, teachers, artists, seniors and general audiences, ages 8-80+, to promote youth development, and build more creative and inclusive communities through jazz music, theater and dance education and performance. Led by highly experienced teaching artists who are award-winning jazz, theater and dance professionals, JPI offers multidisciplinary training, scholarships and performance opportunities to New York City youth, ages 8-19, from every economic and social milieu at low or no cost to families, with extended outreach to students in under-served New York City public schools in Northern Manhattan. We currently engage over 500 students and their teachers annually, providing after-school instruction mainly in Harlem, Washington Heights and Inwood (where our offices are located) and the Bronx. Over 1000 artists and educators have received training in Jazz Power Pedagogy at our annual institute and at customized trainings for schools and organizations throughout the U.S. and abroad including Jazz at Lincoln Center, the Mississippi Arts Commission, the National Urban League, Muse Machine of Dayton, the National Endowment for the Arts, the U.S. Department of State and Fordham University – The Gabelli School of Business.

Pre-Institute Activities

- ❖ To better acquaint yourself with the influential work of Sweet Honey in the Rock, please read the selection AND/OR watch the video linked below. Click the blue underlined text to access each resource.
 - A. **READ: Pages I-XI of Continuum: The First Songbook of Sweet Honey in the Rock**, compiled and edited by Ysaye M. Barnwell with foreword by Harry Belafonte, introduction by Dr. Horace Boyer and “Sweet Honey in the Rock: Her-Story” by Carol Maillard.
 - B. **WATCH: Sweet Honey in the Rock Performance at the John F. Kennedy Center for the Performing Arts (YouTube, 1 hour)**
- ❖ **Prepare your space for listening, movement and note-taking.** Think ahead of time whether you will type or hand-write notes. There is time scheduled each day for personal journaling and reflection. Organize your space so that you can have both a seated position in front of your screen and a place to stand and move in view of your camera.
- ❖ **Ensure you have Zoom installed on your preferred desktop, tablet, laptop or smartphone.** Remember that smaller screens limit the number of participants you will be able to see at one time. Zoom features including the mute button, chat, and raise hand function are arranged slightly differently on various devices and operating systems. Test with a friend ahead of time!
- ❖ **Resources are linked under each day’s schedule of activities.** Our artists have assembled several articles, videos, song lyrics and photo essays which will be referenced during various sessions. **You can download PDF resources directly from the Summer Institute Google Drive (no Google account is required) or continue to refer to the links from inside this virtual binder.**





If we are seriously interested in education for freedom as well as for the opening of cognitive perspectives, it is important to find a way of developing a praxis of educational consequence that opens the spaces necessary for the remaking of a democratic community. For this to happen, there must be a new commitment to intelligence, a new fidelity in communication, a new regard for imagination. It would mean fresh and sometimes startling winds blowing through classrooms of the nation. It would mean the granting of audibility to numerous voices seldom heard before....

Maxine Greene

The Dialectic of Freedom

Teachers College, Columbia University, 1988

Day 1—Monday, July 20

LEARNING GOALS:

1. Participants will deepen their understanding of the power of art to be a container for difficult emotions and essential truths;
2. Practice creative techniques employed by performing artists that simultaneously center the individual voice and community; and
3. Explore how the arts can transform emotion, through both personal journaling/reflection and small group activity work.

Time	Activity	Leader
10:00 a.m.	<i>Welcome & Overview of the Institute</i>	Mary, Eli
10:15	<i>Warmup/Centering/Community Building with Carol and Louise of Sweet Honey in the Rock</i> Through body and sound, develop community mindset and empowering, energizing and brave space atmosphere for the Institute.	Carol, Louise
11:00	<i>Empowering Student Voices as Classroom Praxis</i> How do you engage student voices in your classes? In what ways do you promote a growth mindset? Connecting the work of Carol Dweck, Molefi Asante, growth mindset and examples of identity-centered curricula.	Dara
11:30	<i>Teacher Audience Breakouts</i> How does your practice activate student empowerment and/or further knowledge of their identity? <i>If you teach across multiple audiences, choose the grade band breakout that is most relevant to your current practice.</i>	Breakout Facilitators 1-Elementary: Mary 2-Middle: Eli 3-Middle: Shireen 4-High School: Dara
Noon	<i>Breakout Groups Report Back</i>	Eli
12:15 p.m.	<i>Personal Journaling</i> Reflect on how these activities connect to your own life. Relate activities to guiding questions around resiliency and expressing emotions. What lessons could be developed using these methodologies? Brainstorm.	On Your Own
12:30-1:15	LUNCH BREAK	

1:15	<i>Electives</i> Teachers choose breakout room to explore the power of IMPROVISATION to express IDENTITY.	Breakout Facilitators 1-Voice: Carol 2-Theatre: Louise 3-Instrumental: Eli 4-Dance: Shireen
2:00	As partners, teach what you learned in breakout to someone from a different breakout. Voice with dance, instrumental with theatre. Create a collaborative piece that is a combined expression of your identity(ies).	Teach Each Other
2:30	Partners share your multi-discipline expression, and audience members make observations on aspects of identity they experience in the performance.	Eli with All
3:00	<i>Day 1 Closing and Homework</i> Volunteer teacher to co-lead recap of Day 1 on Day 2. Carol's vocal students assigned a song for homework.	Eli
	<i>Homework</i> 1. Fill out Day 1 Check-in Survey . 2. Research local Black artists in your area/neighborhood. Where can you find working Black artists of different ages in your area/neighborhood? Email your findings to emily@musemachine.com . 3. Bring a prop that makes noise. 4. Read and talk through lyrics to "Sister Rosa" by the Neville Brothers.	

DAY 1 RESOURCES

Sweet Honey in the Rock resources

- ❖ <https://sweethoneyintherock.org/>
- ❖ https://en.wikipedia.org/wiki/Sweet_Honey_in_the_Rock
- ❖ <https://www.allmusic.com/artist/mn0000044703>

["What Having a 'Growth Mindset' Actually Means" by Carol Zweck](#)

["Using Contemporary Music to Teach Critical Perspectives of War" by Soden and Castro](#)

["Afrocentric Curriculum" by Molefi Kete Asante](#)

["Lesson Plan: Teaching with Protest Music" by Gonchar and Schulten \(NYT\)](#)



Day 2—Tuesday, July 21

LEARNING GOALS:

1. Participants will gain historical context of Black artmaking in America through an embodied practical experience of African/American aesthetic qualities through examination of texts from different time periods in American history;
2. Learn names and seminal achievements of key figures the Black Arts Movement through primary, secondary, digital and first-hand accounts;
3. Examine personal beliefs within the context of conscious choice-making, using both historical and theoretical references from the previous day;
4. Share individual research and compare and compile resources; and
5. Understand how current examples of social justice performance reflect the Black Arts continuum, resonate with American youth and distill best practices.

Time	Activity	Leader
10:00 a.m.	<i>Welcome and Reflect on Day 1</i>	Shireen with Teacher Volunteer
10:15	<i>Warm Up and Teach "Sister Rosa" Song</i>	Carol, Louise
11:00	Carol and Louise share their personal histories, Robert Hooks and DC Black Repertory Theatre, Birth of Sweet Honey in the Rock and touch on the idea of the arts as a tool to foster civic engagement.	Carol, Louise with Shireen
11:40	Further examples of art with a social justice message: Ras Baraka poem/dance "What We Want"	Eli
Noon	Kendrick Lamar performance of "Alright" from 2016 Grammy Awards	Shireen
12:20 p.m.	<i>Personal Journaling</i> Reflect on these activities connecting to your own life. Relate activities to guiding questions around resiliency and expressing emotions. What lessons could be developed using these methodologies? Brainstorm.	On Your Own
12:30-1:30	LUNCH BREAK	

1:30	<i>Empowering Student Voices as Classroom Praxis</i> Discussion continues.	Dara
2:00	<i>Teacher Work Group Breakouts</i> Each of 4 artists mentor one group project. Form multi-discipline working groups: 1) Choose topic 2) Develop chorus of lyric 3) Develop musical elements (form, instruments) 4) Develop movement 5) Develop design elements (visual, costume) 6) Assign verses to be written overnight	Artist Mentors 1- Carol 2- Louise 3- Eli 4- Shireen
2:45	Touch base on process and dance.	Shireen, Eli
3:00	<i>Day 2 Closing and Homework</i> Volunteer teacher will co-lead recap of Day 2 on Day 3	Eli
	<i>Homework</i> 1. Fill out Day 2 Check-in Survey . 2. Research your group topic for new verses. 3. Write a new verse for your group's song. You can work with a partner. 4. Choose possible costumes for song 'performance' and practice movement ideas. 5. Download BandLab on your phone, tablet or laptop.	

DAY 2 RESOURCES:

[Lyrics: "Sister Rosa" by the Neville Brothers](#)

[Robert Hooks and the Pioneering DC Black Repertory Company](#)

["What We Want," poem performed by Ras Baraka, poet, son of Amiri and Amina Baraka, former school principal, current Mayor of Newark.](#)

Day 3—Wednesday, July 22

LEARNING GOALS:

1. Participants will experience online tools as a way of creating collaborative multi-discipline performance inspired by the Black Arts Tradition.
2. Participants will distill learning and teaching tools that can form the basis of a unit of study on its own or used to expand and/or enhance a current unit of study.

Time	Activity	Leader
10:00 a.m.	<i>Welcome and Reflect on Day 2</i>	Eli with Teacher Volunteer
10:15	<i>Warm Up and Share Songs with a Message</i>	Carol, Louise
11:00	<i>Q & A with Carol and Louise</i>	Dara with Carol and Louise
11:15	PAUSE	
11:20	<i>Band Lab Demo</i>	Eli
11:30	<p><i>Continue Group Work</i></p> <ol style="list-style-type: none"> 1) Review your song 2) Add new verses 3) Add movement 4) Add design elements 5) Rehearse 	<p>Artist Mentors</p> <ol style="list-style-type: none"> 1- Carol 2- Louise 3- Eli 4- Shireen
Noon	<i>Record Song Using BandLab</i>	Work Groups
12:15 p.m.	<p><i>Personal Journaling</i></p> <p>Reflect on these activities connecting to your own life. Relate activities to guiding questions around resiliency and expressing emotions. What lessons could be developed using these methodologies? Brainstorm.</p>	On Your Own
12:30-1:15	LUNCH BREAK	

1:15	<i>Final Rehearsal</i>	Work Groups
1:30	<i>Groups Share and Discuss Their Work</i>	Shireen, Eli
2:00	<i>Unpacking This Experience</i>	Dara
2:45	<i>Final Reflection and Next Steps</i>	All
3:00	<i>Day 3 Closing</i> Thank you for coming! Please fill out the Day 3 Check-in Survey.	
3:30	You are invited to stay for half an hour to enjoy some camaraderie and share a sentence about your experience.	

DAY 3 RESOURCES



[BandLab](#), a social music platform that enables creators to make music and share the creative process with musicians and fans

Muse machine

**SUMMER INSTITUTE & FOLLOW-UP ACTIVITIES
MADE POSSIBLE BY THE GENEROUS SUPPORT OF**



THE LOCKWOOD FAMILY FOUNDATION

THE MARY H. KITTREDGE FUND

THE FRED & ALICE WALLACE MEMORIAL FOUNDATION

THE MIRIAM ROSENTHAL FOUNDATION



Participant Directory

Melanie Adams

Centerville City Schools
Grades Taught: 9-12
Subjects Taught: Intervention Specialist

Jaime Blair

Wogaman Middle School
Grades Taught: 7-8
Subjects Taught: All

Tara Bodey

Graham Elementary School
Grades Taught: Preschool
Subjects Taught: All

Robin Brown

Muse Scheduling Coordinator

Jennifer Burgess

Xenia High School
Grades Taught: 11th
Subjects Taught: English Language Arts

Mary Campbell Zopf

Muse Executive Director
Grades Taught: All
Subjects Taught: Visual Art

Omope Carter-Daboiku

Artist
Grades Taught: K-12
Subjects Taught: Humanities

Madison Catalano

Longbranch Elementary
Grades Taught: 1st
Subjects Taught: General

Becky Davis

Northmont High School
Grades Taught: 8th (Retired)
Subjects Taught: English Language Arts

Kimberly Ferraro

Incarnation School
Grades Taught: PreK-6
Subjects Taught: Spanish

Nicole Askew

City Day Community School
Grades Taught: 5-8
Subjects Taught: Language Arts

Robin Blathers

Miamisburg Middle School
Grades Taught: 8th
Subjects Taught: Social Studies, US History

Jennifer Boggs

Graham Middle School
Grades Taught: 7th
Subjects Taught: English Language Arts, Reading

Angela Bruno

Trotwood-Madison High School
Grades Taught: 9-12
Subjects Taught: Choir, Piano

Sheena Burns

Northridge Local Schools
Grades Taught: 6th
Subjects Taught: English Language Arts, Social Studies

Heather Campbell-Lieberman

Butler Tech
Grades Taught: 9-12
Subjects Taught: Coach Arts Teachers

Rosalie Catalano

Muse Development Director

Tom Clark

Incarnation School
Grades Taught: Retired
Subjects Taught: Volunteer Muse Club and Brain Bowl Advisor

Janet Ferguson

Northmont Middle School
Grades Taught: 7-8
Subjects Taught: School Counselor

Tamar Fishbein

Ponitz Career Tech Center
Grades Taught: 9-12
Subjects Taught: English Language Arts

Donna Flinn-Richardson

Smith Middle School
Grades Taught: K-12
Subjects Taught: School Counselor

Alyaa Ibraheem

West Carrollton High School
Grades Taught: 9-12
Subjects Taught: TESOL

Farhat Bobby Khan

Morton Middle School
Grades Taught: 6th
Subjects Taught: English Language Arts, Social Studies

Kellie Kochensparger

Our Lady of the Rosary School
Grades Taught: 3-4
Subjects Taught: Reading, Writing, Social Studies

Andrea Larson

Wright Brothers Middle School
Grades Taught: 7-8
Subjects Taught: Social Studies

Marjorie Loyacano

Dixie Middle School
Grades Taught: 4-8
Subjects Taught: Gifted (English Language Arts-based)

Liz Maxson

Fairlawn Local Schools
Grades Taught: 9-12
Subjects Taught: English Language Arts

Donna McKeever

Summit Academy-Xenia
Grades Taught: Any
Subjects Taught: Intervention Specialist

Erin Mullarkey-Curliss

Trebein Elementary
Grades Taught: 2nd
Subjects Taught: All

Claire O'Malley

Carroll High School
Grades Taught: 11-12
Subjects Taught: English Language Arts

Emily Gray

Muse Secondary Program Director

Jacquelyn Jenkinson

Fairlawn Local Schools
Grades Taught: K-12
Subjects Taught: Music and Band

Rachel Kline

N/A
Grades Taught: K-Adult
Subjects Taught: Music

Lauren Komorowski

Miamisburg High School
Grades Taught: 10-12
Subjects Taught: English Language Arts

Michael Lippert

Muse Preschool & Elementary Program Director
Grades Taught: PreK-6
Subjects Taught: All

April Malone

Wogaman Middle School
Grades Taught: 7-8
Subjects Taught: English Language Arts

Ellen Mays

Ruskin Miracle Makers
Grades Taught: All
Subjects Taught: Director of Child & Youth Development Programs

Audrey Miller

Archbishop Alter High School
Grades Taught: 10-12
Subjects Taught: English, Speech

Ken Neff

Greenville High School
Grades Taught: 9-12
Subjects Taught: All Subjects

Angie Pastor

City College of New York
Grades Taught: N/A
Subjects Taught: Music (Voice/Songwriting)

Nada (Niki) Patton

Trotwood Middle School
Grades Taught: 7th
Subjects Taught: English Language Arts

Alyssa Ponder

DECA Middle School
Grades Taught: 8th
Subjects Taught: English Language Arts

Ken Ridenour

Northridge High School
Grades Taught: 8-12 (Retired)
Subjects Taught: Spanish

Doug Scholz

Muse Finance Committee Member

Michael Sikes

EvaluWest Institute
Grades Taught: Postsecondary
Subjects Taught: Evaluation and Research

Anthony Sollenberger

Dixie High School
Grades Taught: 5-12
Subjects Taught: General Music, Choir, Theatre

Becky Suhr

Incarnation School
Grades Taught: K, 5-8
Subjects Taught: Music & Band

Carolyn Wheeler

Muse Friend

Countess Winfrey

Dayton Contemporary Dance Company

Jolene Young

Edwin Joel Brown Middle School
Grades Taught: 7-8
Subjects Taught: School Counselor

Kara Phillips

Northmont Middle School
Grades Taught: 7th
Subjects Taught: Special Education Reading/Math

Ruth Reveal

Dayton Performing Arts Alliance
Grades Taught: All
Subjects Taught: Director of Education

Kristan Runyan

Tecumseh Middle School
Grades Taught: 7th
Subjects Taught: Social Studies

Sharon Scholz

Muse Board Member

Rachel Smith

Summit Academy-Xenia
Grades Taught: 8th
Subjects Taught: All, intervention specialist

Dawn Stamper

Beavercreek High School
Grades Taught: 9-12
Subjects Taught: English Language Arts

Christina Suppo

Northridge Local Schools
Grades Taught: 5-12
Subjects Taught: General Music/Choir

Karen Wilson

St. Peter Catholic School
Grades Taught: 3rd
Subjects Taught: Reading, Math, Science, Religion

Beth Wright

Muse Teaching Artist
Grades Taught: PreK-6
Subjects Taught: All

The Arts and Resiliency: Annotated Bibliography

Introduction

Many young people in the United States as well as around the world regularly experience threats to their health and safety as a result of conditions in their communities—including homelessness, crime, abuse, and lack of economic opportunity—experiences that can even spill into their schools. The plight of these young people constitutes an enormous social problem and a clear moral dilemma for the nation. Regardless of these conditions, some students succeed despite long odds. Understanding how these students develop resiliency is a key toward equipping them to thrive and to succeed.

One set of strategies for helping young people build resilience comes from the arts. This annotated bibliography presents a summary of the research on these promising practices. Attention was paid to include sources that are available online and at no cost. In this online document, hyperlinks to the respective sources are embedded into the text, i.e., you may click the titles to be directed to the sources. However, links change over time; please report any broken or nonfunctioning links to Muse Machine.

Sources

AlAjarma, Y. (2010). [The role of the arts toward healing trauma and building resilience in the Palestinian community](#). (Doctoral Dissertation). This study of the sources of resilience in a sample of Palestinians studying in the United States found that family and community support, the pursuit of an education, and participation in artistic activities all contribute to individual resilience.

Bloome, D., & Enciso. P. (2007). [Looking out across Columbus: What we mean by “multiple literacies.”](#) *Theory Into Practice*, 45, 296–303. If schools are to prepare young people to participate in and contribute to a diverse, complex, and democratic society, then literacy education must begin with recognition of the diversity of ways that written language is used by people across social institutions, communities, and social situations. This is an accessible article to introduce readers to the work of The Ohio State University scholar David Bloome.

Bungay H, Vella-Burrows T. [The effects of participating in creative activities on the health and well-being of children and young people: A rapid review of the literature](#). *Perspectives in Public Health*. 2013;133:44–52. A review of research on music, dance, singing, drama and visual arts in community settings or as extracurricular activities in mainstream schools found evidence that using creative activities as part of a health-promoting strategy may be a useful method of increasing knowledge and positive behaviors in children and young people.

Coholic, D.A. (2011). [Exploring the feasibility and benefits of arts-based mindfulness-based practices with young people in need: Aiming to improve aspects of self-awareness and resilience](#). *Child and Youth Care Forum*, 40, 303-317. Describes an innovative program that teaches young people to develop mindfulness through arts-based methods. Presents research describing how young people involved with child protection or mental health

systems can benefit from an approach that develops emotional regulation, social and coping skills, and supports self-awareness, self-esteem, and resilience.

Field, M. (2016). [Empowering students in the trauma-informed classroom through expressive arts therapy](#). *In Education*, 22(2), 55–71. Trauma involves threats to one's safety and well-being. Childhood trauma has profound impact on behavioral, cognitive, emotional, physical, and social skill development. In large classrooms, a catalyst environment can lead to disruptive behaviors that can impede learning. Arts therapy (combining art, music, movement, drama, and creative writing) can empower students to conduct personal inquiry, discovery and growth.

[Free Arts](#). This Arizona nonprofit organization provides links to a number of sources, including books and videos, related to resilience.

Kay, L. and Arnold, A. (2014) [Order from Chaos: An Arts-Based Approach to Counteract Trauma and Violence](#), *Art Education*, 67:3, 31-36, DOI: 10.1080/00043125.2014.11519271. This visual essay describes National Art Education Association Women's Caucus members' development of collages to brainstorm ways to end violence, thus modeling an arts-based approach.

Macpherson, H., Hart, A. and Heaver, B. (2015). [Building resilience through group visual arts activities: Findings from a scoping study with young people who experience mental health complexities and/or learning difficulties](#). *Journal of Social Work*, 0:1-20. Reports research that identifies and evaluates resilience benefits of visual arts interventions for young people. Includes a review of the literature regarding *arts for resilience* and a case study of 10 weekly resilience-building arts workshops for young people with mental health issues or learning difficulties.

Malchiodi, C. A. (2012, March 6). [Trauma-Informed Expressive Arts Therapy](#). *Psychology Today*. Expressive arts therapy has a unique role as an intervention with traumatized children, including those who have post-traumatic stress disorder (PTSD). A statement by the International Society for Traumatic Stress Studies (ISTSS) underscores a growing interest in the relationship between the creative arts therapies and the brain, how the brain processes traumatic events, and the possibilities for reparation through expressive arts therapies.

Metzl, E.S. and Morrell, M.A. (2008). [The role of creativity in models of resilience: theoretical exploration and practical applications](#). *Journal of Creativity in Mental Health*. 3,3, 303–18. Reviews current ideas of resilience and creativity, including four main models of resilience. Provides an overview of definitions and characteristics of creativity in light of “the resilience paradigm.” Suggests links between the two concepts and proposes a new model for future research and clinical interventions, one that incorporates the role of personal creativity in processes of resilience.

Perryman, K., Blisard, P., & Moss, R. (2019). [Using creative arts in trauma therapy: The neuroscience of healing](#). *Journal of Mental Health Counseling*, 41(1), 80–94. To treat trauma, counselors need to understand brain functioning and trauma to select methods for working with clients. Creative arts therapies provide a way for clients to access and express

their trauma. This article offers a model for the assessment and treatment of trauma using creative arts.

Prescott, M. V., Sekendur, B., Bailey, B., & Hoshino, J. (2008). [Art making as a component and facilitator of resiliency with homeless youth](#). *Art Therapy*, 25, 156-163. Examines the role of creativity and art in terms of resiliency among homeless youth. Reports a strong correlation between engagement in creative activity and life achievement. Interviews and drawings illustrate how participants valued the art in making healthy lifestyle choices.

Salmon D, Orme J, Kimberlee R, Jones M, Murphy S. [Implementing the Rock Challenge: Young people's perspectives on a drug- prevention and performing arts programme](#). *Journal of Research in Nursing* 2005; 10: 339–53. Findings from this study suggest young people felt positive about their involvement and valued the skills and experiences associated with organizing a performance, teamwork, developing confidence, friendship, fun and excitement.

Smilan, C. (2009). [Building resiliency to childhood trauma through arts-based learning](#). *Childhood Education*, 85(6), 380-384. Children who have experienced natural disasters experience significantly more psychological problems from mild anxiety to post-traumatic stress disorder (PTSD). These may in turn lead to serious learning deficits. This article discusses how to build resiliency to childhood trauma through arts-based learning and some issues that educators must consider before developing learning activities to help students in processing traumatic experiences. Suggests arts-based learning activities.

Tocino-Smith, J. (n.d.). [Teaching Resilience in Schools and Fostering Resilient Learners](#). PositivePsychology.com. An accessible introduction to teaching resilience. Outlines approaches and lesson plans, many of which could be integrated with arts-based learning.

Vaquero, E., Urrea, A. & Mundet, A. (2014). [Promoting resilience through technology, art and a child rights-based approach](#). *Revista de cercetare si interventie sociala*, 45, 144-159. Resilience is generally understood as a capacity that a person, group, or system can develop when facing an adverse situation and that can provide the capacity to endure the situation and gain strength as a result. This article views resilience as a cross-sectional area of study, examines it through an ecological perspective and considers how it can be supported through technology, art and a child-rights-based approach.

Willcox, L. (2017). [Vulnerability in the art room: Explorations of visual journals and risks in the creation of a psychologically safe environment](#). *Art Education*, 70(5), 11–19. Many students in art classrooms view making art and creativity as innate abilities rather than something learned. When students take risks and fail, these vulnerable moments can become courageous risks or confirmation that they do not belong in the art room. These moments need pedagogical and curricular attention from art educators to create a psychologically safe environment where students can be creative.

Winfield, L. F. (1994). [Developing resilience in urban youth](#) (Urban Monograph Series). Oakbrook, IL: North Central Regional Educational Laboratory. This article does not specifically reference the arts as an intervention strategy. It is included because of its value in summarizing the issues.

Finding One's Voice in Challenging
Times and Different Eras
Suggested Reading for Grades Pre-K-Grade 5



FOR CHILDREN PRE-K-GRADE 2

***Morris Micklewhite and the Tangerine Dress* by Christine Baldacchino**

Morris loves wearing the tangerine dress in his class's dress-up center, but his classmates just don't understand. Aren't dresses just for girls?

***Ron's Big Mission* by Rose Blue**

Based on a true story, in 1950's South Carolina, future astronaut Ron McNair attempts to check out books at his local library, despite knowing that black people are not allowed to borrow books. He refuses to back down, even when the police are called, and eventually, he gets his library card.

***Ruby's Wish* by Shirin Yim Bridges**

At a time when most little Chinese girls aspire to get married, Ruby is determined to go to university like the boys in her family. Based upon the life of the author's grandmother, this is a story about hard work and following dreams.

***Yard Sale* by Eve Bunting**

Callie's family is moving from a large house in the suburbs to a small apartment due to money problems, something Callie really doesn't understand. What she does understand is that the family is having to sell a lot of their possessions, including Callie's treasured red bicycle, for which they will have no room in their new home. But Callie's parents try to help her understand that what makes a home is not our possessions, but the people we love.

***Freedom Soup* by Tami Charles**

Every year, Haitians all over the world ring in the new year by eating a special soup, a tradition dating back to the Haitian Revolution. This year, Ti Gran is teaching Belle how to make the soup Freedom Soup just like she was taught when she was a little girl.

***The Name Jar* by Yangsook Choi**

Unhei has just immigrated to the United States from Korea. On the bus ride to school, she is made fun of for her name. Should she choose a new, American name to use, in order to fit in?

***Wherever I Go* by Mary Copp**

Abia is the self-proclaimed Queen of the Shimelba refugee camp, facing her displacement with strength, imagination, and pride.

***Rosa* by Nikki Giovanni**

Civil Rights pioneer Rosa Parks displays courage and takes a stand against oppression in 1955.

***From My Window* by Otavio Junior**

A boy describes the building, people, weather, games, and activities he can observe from his window in a favela, a neighborhood in Rio de Janeiro.

***Walking Home to Rosie Lee* by A. LaFaye**

After the Civil War, a child named Gabe, newly freed, sets off to reunite himself with his mother, who was sold before the war ended.

***Sing a Song: How “Lift Every Voice and Sing” Inspired Generations* by Kelly Lyons**

Illustrations and easy-to-read text follow a family through five generations as each is inspired by the song written in 1900 to honor Abraham Lincoln.

***Fry Bread: A Native American Family Story* by Kevin Maillard**

Fry Bread: A Native American Family Story tells the story of a post-colonial food that is a shared tradition for Native American families all across the North American continent.

***Strictly No Elephants* by Lisa Mantchev**

After a boy and his elephant are barred from a pet club, they befriend other children with unusual pets.

***Lubna and Pebble* by Wendy Meddour**

Lubna’s best friend is a pebble. Pebble always listens to her stories. Pebble always smiles when she feels scared. But when a lost little boy arrives in the World of Tents, Lubna realizes that he needs Pebble even more than she does.

***The Proudest Blue* by Ibtihaj Muhammad**

It’s Faizah’s older sister’s first day to wear the hijab, and she thinks Asiya looks like a princess in it. But not everyone sees the ocean blue scarf Asiya wears as beautiful. Can Faizah find the courage and strength to overcome what others have said?

***Be You!* By Peter H. Reynolds**

Everyone is unique and a voice can be heard, listened to, and used to make a difference.

***How I Learned Geography* by Uri Shulevitz**

A young boy mentally escapes the hunger and misery of his life as a Polish refugee during World War II by spending hours studying his father’s world map.

***The Most Magnificent Thing* by Ashley Spires**

A little girl decides that she is going to make something “most magnificent” and learns important lessons along the way.

***Who Says Women Can’t Be Doctors?* By Tanya Lee Stone**

Elizabeth Blackwell grew up in a time when women were expected to be wives and mothers when they grew up. But Elizabeth was different. She pushed boundaries.

***Home in the Woods* by Eliza Wheeler**

During the Great Depression six-year-old Marvel, her seven siblings, and their mother find a tar-paper shack in the woods and, over the course of a year, turn it into a home.

***Malala's Magic Pencil* by Malala Yousafzai**

Malala has aspirations to help change the world and she discovers the power of her own voice.

FOR CHILDREN GRADES 3-5

***Sophia's War* by Avi.**

Sophia Calderwood navigates the complex waters of the American Revolution as her family is forced to billet a British officer upon whom she develops a crush, all while remaining loyal to the American cause. Later, she encounters even more challenges as a spy for the American revolutionary forces.

***The War that Saved My Life* by Kimberly Brubaker Bradley**

Ada, a young disabled girl, and her brother are evacuated from London to the English countryside during World War II, where they find life to be much better away from their abusive mother.

***Code Talker* by Joseph Bruchac**

After being taught in boarding school that his native Navajo language is useless, Ned Begay and other Navajo men are recruited by the marines to become code talkers, sending and receiving messages during World War II in their native tongue.

***New Kid* by Jerry Craft**

Seventh grader Jordan Banks is the new kid at a prestigious private school, where he is one of the few kids of color in his entire grade. Feeling torn between two worlds, can Jordan keep his neighborhood friends and remain true to himself, while also fitting in with the new people he meets?

***Someplace to Call Home* by Sandra Dallas**

In 1933, what's left of the Turner family--twelve-year-old Hallie and her two brothers – finds itself driving the back roads of rural America.

***Santiago's Road Home* by Alexandria Diaz**

Fleeing abusive relatives and extreme poverty in Mexico, young Santiago endures being detained by ICE while crossing the border into the United States.

***One Half from the East* by Nadia Hashimi**

After Obayda's father loses a leg in a car bombing in Kabul, her family makes the decision to dress her as a boy, a bacha posh. It will offer her better educational opportunities, and maybe bring some luck to the family, but it can't last forever. But is there anything Obayda can do to keep the freedom she has experienced while living this in-between existence?

***The Night Diary* by Veera Hiranani**

Nisha has to push through obstacles as her family deals with the aftermath of losing her homeland in India in 1947.

***Amina's Voice* by Hena Kahn**

Amina struggles with questions about who she is and searches for her own voice and identity.

***The Boy Who Harnessed the Wind: Young Readers Edition* by William Kamkwamba & Bryan Mealer**

William displays amazing perseverance and courage to save his family.

***The Evolution of Calpurnia Tate* by Jacqueline Kelly**

At the turn of the 20th century, Calpurnia struggles against her parents' idea of what she should be to discover what she wants to become, supported by her grandfather, who treasures her unique spark.

***Inside Out and Back Again* by Thanhha Lai**

In 1975, Ha, a young Vietnamese girl, must leave her country with her mother and brothers and resettle in Alabama. There, they must learn a new language, face suspicion and prejudice from their new neighbors, and make a new life for themselves in a new country.

***The Paper Cowboy* by Kristin Levine**

In McCarthy Era America, twelve-year-old Tommy faces increasing pressures at home from an abusive mother, causing him to lash out at classmates and neighbors. But his actions have bigger consequences than he'd bargained for, and slowly, he comes to realize that he has been acting like an outlaw, not like his cowboy hero, Gary Cooper in High Noon.

***Words on Fire* by Jennifer A. Nielsen**

When occupying Russian Cossack soldiers, who have banned Lithuanian books, religion, culture and language, show up at the door of Audra's family farm, her parents insist that she escape. She must leave her parents behind to an uncertain fate, taking with her a mysterious package, along with instructions on where to deliver it. Soon, this package will entangle her in the growing resistance movement. But will joining help Audra rescue her parents?

***A Long Walk to Water* by Linda Sue Park**

When the Sudanese civil war reaches his village in 1985, eleven-year-old Salva becomes separated from his family and must walk through southern Sudan, Ethiopia, and Kenya in search of safety.

***Esperanza Rising* by Pam Munoz Ryan**

The daughter of a wealthy grape grower in Mexico, Esperanza led a charmed life until her father was killed by bandits. Forced to flee to California, she, her mother, and some of the former servants become farm hands. There, Esperanza encounters backbreaking work, discrimination, family illness, and unrest due to the 1930's farmworker strikes.

***Counting by 7s* by Holly Goldberg Sloan**

12-year-old Willow Chance takes a journey to rebuild her life and family after a tragedy.

***Ghost Boys* by Jewell Parker Rhodes**

Tragedy strikes and 12-year-old Jerome becomes a ghost who meets someone from a different era who shares similar experiences.

***The Bridge Home* by Padma Venkatraman**

Four determined homeless children make a life for themselves in Chennai, India.

***Other Words for Home* by Jasmine Warga**

Sent with her mother to the safety of a relative's home in Cincinnati when her Syrian community is overshadowed by violence, Jude worries for the beloved family members who were left behind and forges a new sense of identity shaped by friends and changing perspectives.

***One Crazy Summer* by Rita Williams-Garcia**

In the summer of 1968, after traveling from Brooklyn to Oakland, California, to spend a month with the mother they barely know, eleven-year-old Delphine and her two younger sisters arrive to a cold welcome as they discover that their mother, a dedicated poet and printer, is resentful of the intrusion of their visit and wants them to attend a nearby Black Panther summer camp.



DAYTON
METRO
LIBRARY

DaytonMetroLibrary.org
937.463.2665

Finding One's Voice in Challenging Times and Different Eras

Suggested Reading for Teens



FOR MIDDLE SCHOOLERS

***Full Cicada Moon* by Marilyn Hilton**

United States 1969 Historical Fiction The story of 12-year-old Mimi Yoshiko Oliver, a half-African-American, half-Japanese aspiring astronaut whose family moves from Berkeley, California, to a predominately white small town in Vermont in 1969. Judged by the community because of her skin color and teased by her classmates because of her interest in science competitions and shop class, Mimi never loses sight of her dreams no matter how many times others try to discourage her.

***A Night Divided* by Jennifer A. Nielsen**

East Germany 1960s Historical Fiction Gerta's father and brother Dominique have just left East Berlin amid growing unrest to seek an apartment in the West, when the Berlin Wall is erected over the weekend. Now divided, with increasing suspicions about each family member's activities and neighbors and friends who can no longer be trusted, Greta, her mother, and her other brother Fritz must keep their heads down while they plot the best way to reunite their family, all the while debating the very notion of what it means to be truly free.

***I Lived on Butterfly Hill* by Marjorie Agosín**

Chile 1970s Historical Fiction Celeste loves her home, family, school, and friends until her country, Chile, is taken over by the military dictatorship of Augusto Pinochet. People vanish; her doctor parents, who run a clinic for the poor, are called "subversive" and must hide. She's sent to an aunt in Maine, where she must adjust to a different climate, culture, and language. Two years later, she returns as a young teen after the dictatorship has ended but the country is still dangerous. Will she ever see her parents again? Determined, she sets out to find them and help her country heal its devastating wounds.

***Nowhere Boy* by Katherine Marsh**

Belgium 2016 Realistic Fiction 14-year-old Ahmed is escaping his war-torn country by boat, trying to reach the coast of Greece so that he and his father can enter Europe. Meanwhile, an American kid named Max has relocated to Brussels, Belgium, where he starts his school year with a leaky fountain pen and zero friends. Meanwhile, Ahmed is struggling to find a place to sleep in a new country. Their worlds are about to collide in a story of friendship that knows no borders.

***Illegal* by Eoin Colfer**

Ghana/ Europe Current Graphic Novel Ebo discovers that his older brother, Kwame, has disappeared and knows that the older boy has left to make the hazardous journey from Ghana to Europe. Determined to join him, Ebo refuses to be left behind and sets off on his own. Ebo does find his brother, but the boys will have to face all kinds of peril, across the Sahara Desert to the dangerous streets of Tripoli to the deadly waters that separate them from their ultimate destination.

***Amina's Voice* by Hena Khan**

Amina has never been comfortable in the spotlight. She is happy just hanging out with her best friend, Soojin. Except now that she's in middle school everything feels different. Soojin is suddenly hanging out with Emily, one of the "cool" girls in the class, and even talking about changing her name to something more "American." Does Amina need to start changing too? Or hiding who she is to fit in? While Amina grapples with these questions, she is devastated when her local mosque is vandalized.

***Brave* by Svetlana Chmakova**

In his daydreams, Jensen is the biggest hero that ever was, saving the world and his friends on a daily basis. But his middle school reality is VERY different - math is hard, getting along with friends is hard... Even finding a partner for the class project is a big problem when you always get picked last. And the pressure's on even more once the school newspaper's dynamic duo, Jenny and Akilah, draw Jensen into the whirlwind of school news, social experiment projects, and behind-the-scenes club drama. Jensen's always played the middle school game one level at a time, but suddenly, someone's cranked up the difficulty setting. Will those daring daydreams of his finally work in his favor, or will he have to find real solutions to his real life problems?

***Song for a Whale* by Lynne Kelly**

From fixing the class computer to repairing old radios, twelve-year-old Iris is a tech genius. But she's the only deaf person in her school, so people often treat her like she's not very smart. If you've ever felt like no one was listening to you, then you know how hard that can be. When she learns about Blue 55, a real whale who is unable to speak to other whales, Iris understands how he must feel. Then she has an idea: she should invent a way to "sing" to him! But he's three thousand miles away. How will she play her song for him?

***A Good Kind of Trouble* by Lisa Moore Ramee**

Twelve-year-old Shayla is allergic to trouble. All she wants to do is to follow the rules. (Oh, and she'd also like to make it through seventh grade with her best friendships intact, learn to run track, and have a cute boy see past her giant forehead.) But in junior high, it's like all the rules have changed. Now she's suddenly questioning who her best friends are and some people at school are saying she's not black enough. Wait, what? Shay's sister, Hana, is involved in Black Lives Matter, but Shay doesn't think that's for her. After experiencing a powerful protest, though, Shay decides some rules are worth breaking. She starts wearing an armband to school in support of the Black Lives movement. Soon everyone is taking sides. And she is given an ultimatum.

***Maybe He Just Likes You* by Barbara Dee**

For seventh grader Mila, it starts with an unwanted hug on the school blacktop. The next day, it's another hug. A smirk. Comments. It all feels...weird. According to her friend Zara, Mila is being immature, overreacting. Doesn't she know what flirting looks like? But it keeps happening, despite Mila's protests. On the bus, in the halls. Even during band practice-the one time Mila could always escape to her "blue-sky" feeling. It seems like the boys are EVERYWHERE. And it doesn't feel like flirting - so what is it? Mila starts to gain confidence when she enrolls in karate class. But her friends still don't understand why Mila is making such a big deal about the boys' attention. When Mila is finally pushed too far, she realizes she can't battle this on her own-and finds help in some unexpected places.

***The Remarkable Journey of Coyote Sunrise* by Dan Gemeinhart**

Coyote Sunrise and her father, Rodeo, changed names and changed their life after her mother and sisters died in a car accident. Now they roam the country in a school bus turned home on wheels. But Coyote knows she has to get back to her old neighborhood park before it's destroyed. She must find the courage to plan her journey without letting her dad know.

***Sal and Gabi Break the Universe* by Carlos Hernandez**

Sal Vidón is used to living with Type 1 diabetes even though the kids and teachers at his new school don't quite understand it. He's also used to causing rips in time and space by transporting objects from other universes. When he makes friends with spitfire Gabi Reál, Sal's hijinks go up a notch, and the two friends' wacky adventure leads them to the brink of breaking everything — including the universe.

***The Bridge Home* by Padma Venkatraman**

One day, Viji and Rukku decide to strike out on their own to get away from their abusive father. Determined to make a life for themselves in Chennai, India, Viji helps Rukku cope with her intellectual disability, and they both learn just how much Rukku can accomplish. After finding a job at a local teashop, Viji and Rukku befriend Muthu and Arul who invite them to their home under the bridge. Faced with challenges of living on their own, the four friends bravely face whatever the world brings their way.

***The Blue Road: A Fable of Migration* by Wayde Compton**

Lacuna only knows her name and not much else. She finds herself in the Great Swamp of Ink and must travel to find answers. Illustrated all along the way, Lacuna's journey is full of strange encounters and trials where her courage pulls her through on her migrant voyage.

***Where the World Ends* by Geraldine McCaughrean**

Quilliam is used to his usual summer trip to go fowling in the St. Kilda archipelago. He's accustomed to the remoteness of his home on Hirta island, which is only beat by the complete isolation of the sea stacs in the archipelago. In the summer of 1727, their expedition begins as usual, but when those who would pick them up and bring them home don't arrive, Quilliam and the other men and boys must find a way to survive the winter.

***The Night Diary* by Veera**

A quiet, sensitive half Hindu, half Muslim girl tries to make sense of her place in a country literally divided during the India Partition in 1947. Twelve-year-old Nisha has always struggled to express herself to her family and schoolmates, so each night she turns to her diary, where she writes entries to her mother, who passed away when she was a baby. Nisha feels the diary helps make the mother she never knew more real, but it also becomes a tool to bring Nisha's own thoughts and feelings into focus as she sorts through confusion, loss, and terror as her family embarks on a dangerous, forced migration from Pakistan to their new home.

***Mighty Heart of Sunny St. James* by Ashley Herring Blake**

Note: not international/historical but still finding your voice After receiving a heart transplant, twelve-year-old Sunny decides it's time for a "New Life" with specific components—including finding a boy to kiss and finding a new best friend (her old one having spilled Sunny's secret: "she thinks about kissing boys and girls"). A girl named Quinn, who's visiting for the summer, is willing to fill in as best friend and also to help Sunny find a kissing partner—an endeavor that raises more questions for Sunny than it answers.

***Outrun the Moon* by Stacey Lee**

In 1906 San Francisco, Mercy, daughter of Chinese immigrants, finagles her way into a fancy girls' school. But St. Clare's is no academic haven, and the white students are far from welcoming. Still, when the earthquake strikes, it's Mercy who brings everyone – including students, immigrants, and refugees – together for survival.

***Beast Rider* by Tony Johnston**

The train that passes near Manuel's family farm in Mexico is called The Beast, and Beast Riders are those who jump onto this moving train headed toward the U.S. Manuel has a loving family, but life on the farm is difficult, and he longs to be reunited with his older brother who reached Los Angeles four years earlier. He slips away from home one night at the age of 12 and becomes a Beast Rider himself.

***Piecing Me Together* by Renee Watson**

Note: Not international/historical, but multicultural and about finding your voice High school junior Jade is an "at-risk" student from a rough neighborhood in Portland, OR. She is also a talented collage artist, and she attends an elite private school on scholarship. More than anything, she wants to go on a study abroad week offered at her school to use her Spanish skills. Instead, she is given an invitation to join Woman to Woman, a mentorship program for young women like her: poor and black.

FOR HIGH SCHOOLERS

***On the Come Up* by Angie Thomas**

United States Current Realistic Fiction Following in her father's hip-hop footsteps, 16-year-old Bri Jackson knows she wants to be one of the great rappers of all time and that music could be the answer to her family's money problems. But her first song goes viral for the wrong reasons. Bri quickly learns that fame comes with its own price when the media misinterprets her message and starts to spin everything out of control. Can she find a way to pursue her dream and support her family without ruining her reputation?

***The Girl in the Blue Coat* by Monica Hesse**

Netherlands 1943 Historical Fiction Set in German-occupied Amsterdam, Hanneke secretly smuggles goods on behalf of her undertaker boss. But when one of her customers asks her not for coffee, cigarettes, or nylons but to help her find Mirjam, a missing Jewish 15-year-old girl who had been hiding in her house's secret cupboard, Hanneke has to consider whether she's up to the task. Petty smuggling is dangerous, but hiding Jews is punishable by death. Hanneke needs help from the underground Resistance, and the more she looks for the missing girl, the more dangerous the situation is for everyone involved.

***When The Ground is Hard* by Malla Nunn**

Swaziland 1965 Historical Fiction The tale of an unlikely friendship that blossoms amongst the systemic racism, colorism, and classism in an Apartheid-era Christian boarding school in Swaziland. Both biracial, insecure Adele is the wealthy daughter of a black woman and a married white man; Lottie is self possessed, ready to defend herself, but poor. Despite their class difference, they are forced to room together, contrary to the norm. Adele and Lottie tackle discrimination, gossip-mongering, brushfires, family secrets, and the apparent murder of a dear, disabled friend.

***Never Fall Down* by Patricia McCormick**

Cambodia 1970s Historical Fiction Arn is a carefree 11-year-old kid when the Khmer Rouge take over his native Cambodia. Soon separated from his family, Arn learns to turn off the horrors around him and seize whatever opportunity he gets to survive – the phrase "never fall down" comes from his quick discovery that anyone who does meets a quick death. Early on, Arn finds a way to survive by playing propaganda songs for the soldiers and workers – music, he later learns, that's being used to drown out the sounds of mass killing.

***Hey, Kiddo* by Jarrett J. Krosoczka**

United States 1980S/90 Graphic Memoir When Jarrett’s troubled single mom is caught shoplifting and the two of them end up at the police station, his grandparents push for custody and raise Jarrett. His unreliable mom occasionally appears in his life unexpectedly, but she’s largely absent, missing birthdays, holidays, and graduations. Though Jarrett craves her love, his grandparents eventually reveal to him that she’s a heroin addict and often in jail. Despite his challenges, Jarrett actively develops his talent as an artist, and makes the most of the cards he’s been dealt.

***Diamond Boy* by Michael Williams**

Zimbabwe 2008 Historical Fiction Patson Moyo, 15, reluctantly heads to the home of his stepmother Sylvia’s brother in Marange with his father and his young sister, Grace. Sylvia promises “diamonds for everyone” at her brother’s home, but then she joins her family in comfort, and Patson’s family is relegated to a tobacco shed. Both Patson and his father head to the mines, where he schemes to buy his family’s freedom with help from fellow child miners. Before they can cash out, the army descends on the mines, Patson’s dream disintegrates, Grace disappears, and Patson scrambles to save himself and his sister with the help of an unlikely protector.

***We Set the Dark on Fire* by Tehlor Kay Mejia**

At the Medio School for Girls, distinguished young women are trained for one of two roles in their polarized society. Depending on her specialization, a graduate will one day run a husband’s household or raise his children, but both are promised a life of comfort and luxury, far from the frequent political uprisings of the lower class. Daniela Vargas is the school’s top student, but her bright future depends upon no one discovering her darkest secret—that her pedigree is a lie. Her parents sacrificed everything to obtain forged identification papers so Dani could rise above her station. Now that her marriage to an important politico’s son is fast approaching, she must keep the truth hidden or be sent back to the fringes of society, where famine and poverty rule supreme.

***Dreadnought* by April Daniels**

Until Dreadnought fell out of the sky and died right in front of her, Danny was trying to keep people from finding out she’s transgender. But before he expired, Dreadnought passed his mantle to her, and those secondhand superpowers transformed Danny’s body into what she’s always thought it should be. Now there’s no hiding that she’s a girl.

***The Poet X* by Elizabeth Acevedo**

Xiomara Batista feels unheard and unable to hide in her Harlem neighborhood. Ever since her body grew into curves, she has learned to let her fists and her fierceness do the talking. But Xiomara has plenty she wants to say, and she pours all her frustration and passion onto the pages of a leather notebook, reciting the words to herself like prayers – especially after she catches feelings for a boy in her bio class named Aman, who her family can never know about. With Mami’s determination to force her daughter to obey the laws of the church, Xiomara understands that her thoughts are best kept to herself.

***The Fountains of Silence* by Ruta Sepetys**

Madrid, 1957. Under the fascist dictatorship of General Francisco Franco, Spain is hiding a dark secret. Meanwhile, tourists and foreign businessmen flood into Spain under the welcoming promise of sunshine and wine. Among them is eighteen-year-old Daniel Matheson, the son of an oil tycoon, who arrives in Madrid with his parents hoping to connect with the country of his mother’s birth through the lens of his camera. Photography – and fate – introduce him to Ana, whose family’s interweaving obstacles reveal

the lingering grasp of the Spanish Civil War – as well as chilling definitions of fortune and fear. Daniel's photographs leave him with uncomfortable questions amidst shadows of danger. He is backed into a corner of difficult decisions to protect those he loves. Lives and hearts collide, revealing an incredibly dark side to the sunny Spanish city.

***Woven in Moonlight* by Isabel Ibañez**

An adventure set in Bolivian history and folklore, *Woven in Moonlight* follows Ximena, a decoy Condesa, as she wrestles with her desire for revenge against Atoc the usurper, duty to her people, and her commitment to the real Condesa. Ximena uses her tactical mind and unique ability to spin thread from moonlight to navigate a world of political intrigue, magic, and rebellion, fighting to be the hero her people need while staying true to herself.

***The Candle and the Flame* by Nafiza Azad**

Fatima has carried the fire of the djinn inside her since surviving the Shayateen djinn attack eight years ago. Faced with the looming threat of civil war and a renewed strike from the Shayateen djinn, Fatima must uncover her courage, using her abilities to protect her family and her city.

***The Field Guide to the North American Teenager* by Ben Philippe**

Norris Kaplan, a black Haitian French Canadian, finds himself in the foreign land of Austin, Texas, after his mom accepts a new job thousands of miles away from his home in Montreal, Canada. With a witty smirk and a keen eye, Norris chronicles his encounters with the perceived walking stereotypes of high school in America. His thick wall of snark slowly erodes, however, as he learns more about the varied cast of characters around him, prompting him to find his place within some beautiful friendships.

***They Called Us Enemy* by George Takei**

This graphic memoir follows George Takei's experiences growing up in Japanese American internment camps during World War II. At five years old, Takei's story is told simultaneously through the eyes of a child and with all the hindsight of Takei's lifetime of experiences. *They Called Us Enemy* is not only a call to action, but is also a representation of tenacity and perseverance in the midst of injustice.

***I Love You so Mochi* by Sarah Kuhn**

Kimi Nakamura has always followed in her mother's footsteps as a painter, but recently, she's found joy in another hobby – making "Kimi Originals," unique fashion pieces for herself and her friends. Eager for some time apart to determine what her future might hold, Kimi accepts an offer from her estranged grandparents in Kyoto, Japan. To complicate things even more, she meets the oh-so-cute mochi-maker, Akira, to sweep her off her feet.

***When the Ground is Hard* by Malla Nunn**

Adele has been part of the popular group at her boarding school for mixed-race students in Swaziland during the time of the British Protectorate, only because of her friendship with Delia. She returns junior year, mortified to find that she is placed in a room with Lottie rather than Delia. "Lottie breaks the rules, she fights, she steals, she has one school uniform.... She's poor. Being with her will bring me down to her level." Within Keziah Christian Academy, a school for mixed-race students in 1965 Swaziland, a class system separates the rich from the poor, dictating who eats first at meals and who gets access to the best textbooks. When classmate Darnell Parns, goes missing, Adele pushes boundaries aside to search for him and, in the process, learns more about her own complicated origins.

***A Very Large Expanse of Sea* by Tahereh Mafi**

Just after 9/11, Iranian American teen Shirin is jaded by the Islamophobic attitudes of classmates who see her as either “the Taliban” or “an exotic specimen.” She copes by intimidating others with her wit and by stereotyping white Americans--until she falls for the star of the boys’ basketball team.

***Dreamland Burning* by Jennifer Latham**

After the remains of a skeleton are found in her Tulsa, OK, backyard, 17-year-old Rowan Chase becomes consumed with finding out the story behind the death. As she digs into the mystery, Rowan’s contemporary perspective alternates with that of another Tulsa teen: Will, a 17-year-old in the 1920s. Though separated by decades, the characters’ lives intersect as the mystery of the skeleton unfolds in both time periods. This book sheds light on the Tulsa “race riot” of 1921 in which white Tulsans decimated a thriving black neighborhood.

***A Tyranny of Petticoats* by Jessica Spotswood**

Fifteen historical fiction short stories spanning 1710 to 1968 embrace gutsy girls of all races and social classes, with both real-world and other-world powers. An escaped slave girl disguised as a boy pirate, an Inuit orphan, a New Orleans belle, the three fates living as Mexican Americans, a Gorgon Civil War assassin, a Northern loyalist embroiled in a Southern spy plot, a Western school teacher, a Chinese medium, Alaskan saloon owners, an aspiring Negro aviator, Great Depression survivors, and girls exploring sexuality and civil rights define themselves beyond family expectations and societal stereotypes within periods of social turmoil.



DAYTON
METRO
LIBRARY

DaytonMetroLibrary.org
937.463.2665

Finding One's Voice in Challenging Times and Different Eras

Suggested Reading for Adults



***Jam on the Vine* by LaShonda K. Barnett**

Inspired by the life of Ida B. Wells, this is the story of Ivoe Williams whose lifelong interest in journalism leads her to found the first female-run African-American newspaper.

***The Water Dancer* by Ta-Nehisi Coates**

A young man born into slavery learns to use his strange gifts to help free his people in this meditative story about the power of memory.

***Their Eyes were Watching God* by Zora Neale Hurston**

A woman returning to her hometown, facing gossip about her relationship with a younger man, confides her story of self discovery and growing independence through three marriages, poverty, and other trials.

***Call Me American* by Abi Nor Iftin**

A Somali man's memoir about a childhood marked by hunger and violence and his adjustment to life as a refugee in the United States.

***Behold the Dreamers* by Imbolo Mbue**

A Cameroonian family seeks the American dream during the Great Recession.

***An Unrestored Woman* by Shobha Rao**

Women recover (or struggle and lose) themselves against the backdrop of politics, war, and power games after the 1947 Partition of India and Pakistan.

***Freshwater* by Akwaeke Emezi**

Born with several spirits inside her, a young Nigerian woman struggles with her identity and the experiences of being spirit trapped in flesh.

***Convenience Store Woman* by Sayaka Murata**

A woman with a long history of quirky behavior finds a place for herself working in a Tokyo convenience store.

***Pachinko* by Min Jin Lee**

A historical family saga set in Korea and Japan throughout the 20th century.

***I Am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban* by Malala Yousafzai**

The story of a family and girl who fought for girls' education despite the threat of violence.

***Good Talk: A Memoir in Conversations* by Mira Jacob**

Graphic memoir of a first generation American woman as she figures out how to have difficult discussions with her mixed-race son. Touching on topics including race, sex, love, and family.

***Hunger: A memoir of (my) body* by Roxane Gay**

A memoir of the author's struggle with self-image and how to learn to take care of yourself and feed your hungers.

***In the Dream House* by Carmen Maria Machado**

A memoir via narrative tropes about the author's abusive relationship with her partner and how she saw her way through it.

***How We Fight for Our Lives* by Jones**

The author's story as a young, black, gay man living in the South as he carves out a place for himself in the world.

***The Color Purple* by Alice Walker**

Born to a life of poverty, segregation, and violence in the deep South of the early 20th century, Celie learns to find power, freedom, and joy after she meets Shug Avery.

***Heart Berries* by Terese Marie Mailhot**

A non-linear memoir of a woman's coming of age on a reservation in the Pacific Northwest. Growing up with a dysfunctional family and later diagnosed with bipolar ii disorder, Mailhot begins a journey of growth.

***Circe* by Miller, Madeline**

Following the mythological Circe as she grows into her power and herself. The story turns the traditional tale of Circe on its head to examine it from Circe's own perspective.

***An Unkindness of Ghosts* by Rivers Solomon**

Aster, an enslaved woman who lives on a generation starship, discovers information in her late mother's papers that could lead to liberation.

***The Veins of the Ocean* by Patricia Engel**

Reina Castillo, whose brother was sentenced to death for a crime for which she blames herself, seeks a new life in the Florida Keys and finds solace in the beauty of the natural world.



DAYTON
METRO
LIBRARY

DaytonMetroLibrary.org
937.463.2665