



## *The Tortoise's Tale*

"... we went to school in the sea. The Master was an old turtle-we used to call him Tortoise-"

"Why did you call him Tortoise, if he wasn't one?" Alice asked.

"We called him Tortoise, because he taught us," said the Mock Turtle

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### **Paul McCartney in a Hurricane: Pairing *If I Ever Get Out of Here* and *Drowned City* in a Content Area Literacy course**

Ashley Dallacqua and Rick Marlatt

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*Students took their seats as they might in a high school lunchroom. But instead of finding tables with their fellow mathletes or track team, students sat according to content area. The future math teachers sat with future math teachers. Ag students sat with ag students. These content area 'camps' were comfortable and familiar. Yet, they also reaffirmed separate ways of thinking about school, teaching, and literacy. We wondered, in a content area literacy class, how can we think and work as a community of literacy learners?*

As teacher educators, our course planning, teaching, and reflections are in constant negotiation -- both honoring students' individual experiences and understandings and operating collectively, as a community. The individual experiences and expertise are especially apparent within a Content Area Literacy (CAL) course where students are all working within separate 'camps' through a shared literacy lens. In the hopes of exploring our own teaching and beliefs in literacy teaching and learning, we carefully considered the literature we invite in our courses. Using young adult literature (YAL) within this CAL context can support working - as individuals and collectively - towards more diverse, complex, and authentic understandings of literacy. Importantly, we promote the use of a range of diverse YAL texts, both in representation and in structure (Grice, Rebellino, & Stamper, 2017). We are also interested in ways the YAL explored here highlights the presentation of facts and truths, particularly within a CAL context. YAL can disrupt single stories (Adiche, 2009) as texts themselves, as well as singular perspectives around literacy, how literacy can be taught.

Following this introduction, we describe our teaching and learning contexts, as considering who and where you are should impact the texts you choose to teach and how. We inherently believe that texts operate as mirrors and windows (Sims Bishop, 1990) and that teaching diverse texts with a range of representation matters. We then explore two pieces of YAL used in a recent CAL course: a fictional



novel, *If I Ever Get Out of Here* (Gansworth, 2013), and a nonfiction comic, *Drowned City: Hurricane Katrina and New Orleans* (Brown, 2015). We examine these texts through the lens of teaching CAL and how each supports specific content area learning, while also embracing shared and collective literacy experiences. When these novels were paired, we found multiple entry points in thinking about CAL critically and authentically as a literacy learning community space.

### Contexts

Ashley is a white, female assistant professor at a large research institution in the southwest United States who teaches courses on young adult literature to pre/in service teachers. Rick is a white, male assistant professor at a similar, nearby university where he teaches courses in secondary preservice teacher education. The authors share an educational background that prioritizes culturally responsive literacy curriculum and instruction, as well as a unified vision of positioning future teachers to offer opportunities for meaning-making that are both critical and multicultural. Their work in the present study reflects a sociocultural approach to teaching and learning, a belief in the multiple pathways students travel toward understanding themselves and the world through diverse literacy practices and experiences.

This shared commitment to framing literacy as a way to model empathetic stances from which to understand the experiences and perspectives of all learners is perhaps best represented through the authors' work in a geographic region where there is a high population of Native American peoples. According to recent statistics, the authors' shared state has the second-highest percentage (10.51%) of Native Americans in the United States ("Native American Population", 2017). Specifically, 19 of the 23 Native communities identify as Pueblo ("Indian Pueblo Cultural Center", 2016). As the authors serve students at the state's Flagship and Land Grant universities, they are dedicated to social, cultural, and ethnic contexts that help them understand the lived experiences of people from local and surrounding areas, many of whom represent Native Americans. As a framework, cultural responsiveness extends to text selection, where instructors can afford students opportunities to interact with authors, characters, and storylines with whom they can also identify on personal levels, leading to greater instances of authentic literary engagement (Marlatt, 2018a).

### Content Area Literacy and Young Adult Literature

In response to growing demands for literacy integration in state and national standards and across accreditation systems and state licensure requirements, Content Area Literacy (CAL) courses have become common in teacher education programs in the United States (Cibils & Marlatt, 2019). CAL courses support preservice teachers from a range of disciplines in integrating literacy-based approaches to help students build content knowledge and skills within content area curriculum and instruction (Friedland, Kuttesch, McMillen, & del Prado Hill, 2017). Though CAL courses can be diverse with instructors featuring a range of materials and resources in the delivery of literacy strategies, YAL is regularly integrated in CAL syllabi (Defrance & Fahrenbruck, 2016). Reading YAL in a university course can encourage students to consider larger goals and purposes of the genre itself (Spanke & Haywood, 2018). YAL can also enhance readers' literacy practices while positioning them to critically approach a range of issues related to social justice (Colantonio-Yurko, Miller, & Cheveallier, 2018). "The critical teaching of young adult literature can be a powerful force in all classrooms" (Sheahan 2017), particularly for teachers working with marginalized populations. There are opportunities for critical engagement (Cleveland & Durand, 2014) and purposeful pedagogical encounters with "some of the most difficult situations and decisions that can exist in a person's life" through YAL (Parton, 2018). We position YAL as a valuable resource that challenges our students, as preservice teachers, to be thoughtful about the texts themselves and how those texts may be a part of their future teaching.

Recent scholarship reveals at least two parallel approaches to YAL in CAL courses (Sulzer, Haertling Thein, & Schmidt, 2018). First, many instructors emphasize literacy practices typically associated with college-level English coursework, such as expository composition on character development or plot sequences, analysis of narrative or thematic elements, and contextualization of works within literary movements or artistic epochs (Brooks & Cueto, 2018). While this humanities-based focus is prevalent, we CAL instructors also implement YAL as a way to integrate literacy strategies across content areas



(Marlatt & Dallacqua, 2019). These practitioner- focused approaches often foreground YAL with texts that offer reading strategies, approaches for aligning curriculum and instruction with literacy standards, and using YAL to support preparation for standardized testing (Collin, 2014).

Regardless of the approach instructors choose to take with YAL in their CAL courses, incorporating YAL in teacher education spaces can create opportunities to model greater diversity in text selection for future teachers while inviting them to complicate finite notions of what counts as canonical literature in schools (Marlatt, 2018b). Infusing YAL alongside an understanding of fluid, sociocultural constructs such as identity and biography contributes to culturally sustaining practices in teacher education (Gutierrez & Rogoff, 2003; Nieto, 2010). Text selection is an important factor for instructors to consider and positions students for various kinds of learning experiences and understandings of their developing literacy pedagogies, all of which point to a unified vision of disrupting the single story of youth, adolescence, and adulthood through literature study (Petroni, Tatiana Sargianides, & Lewis, 2005).

We are interested in disrupting singular, narrow ideas about literacy teaching and learning within a CAL context. Text choice influences the content, media, and voices that are represented in university settings. Further, in our careful selections, we model this process for future teachers. We believe that a range of YAL matters in this context. Beyond the YAL genre itself, we are interested in the use of particular texts and how those texts represent literacy practices and the people performing those practices. To this end, we review two central YAL texts used in a recent CAL course: *If I Ever Get Out of Here* (Gansworth, 2013) and *Drowned City* (Brown, 2015).

Debbie Reese describes *If I Ever Get Out of Here* as,

...a rare but honest look at culture and how people with vastly different upbringings and identities can clash. And dance. And laugh. Gansworth informs readers about cultural difference, but he doesn't beat anyone up as he does it (Reese, 2013).

The novel focuses on the Tuscarora Reservation, positioning it as a text by a native writer (Gansworth is a member of the Onondaga Nation) and documenting a tribally specific narrative (Reese, 2018a). Teaching Gansworth's novel in a CAL context challenges the now highly contested 'go-to' YA novel with a Native American central character: Alexie's (2007) *The Absolutely True Diary of a Part-Time Indian*. Made even more problematic amidst sexual misconduct accusations of and admissions by Alexie, (Reese, 2018b; Spanke, 2018), "it can't be the single story you know about Indigenous people" (Reese, 2015). In light of recent calls to expand YA selections in general, and texts portraying Native American narratives and themes specifically, Gansworth's novel offers connections to the multiple experiences of young adults in an era of multiple truths.

In a different way, the nonfiction comic *Drowned City* disrupts conventional conceptions of literacy and nonfiction texts, blurring what nonfiction and the distribution of facts looks like. "Brown doesn't hold back in showing how the government failed in its responsibilities... *Drowned City* delivers a brave treatment of important and uncomfortable details" (Holt, 2015). *Drowned City* operates as journalistic activism, in that Brown, through the text, holds government officials accountable. Brown's bold and present authorial voice brings to bare the influence authors have on their writing. No writing is neutral, and Brown "challenges his readers and gives them permission to critically question that which is presented as fact" (Kersten & Dallacqua, 2017). We value this kind of narrative in a course that focuses on how literacy functions in many spaces and for many purposes.

### **Reading texts in the context of Content Area Literacy**

On their own, the texts explored here offer interesting literary experiences for preservice readers, but together, they offer numerous entry points for challenging what we read and why we read in a CAL course. Each novel addresses a breadth of contents, therefore serving a diverse array of student experiences, interests, and expertise.

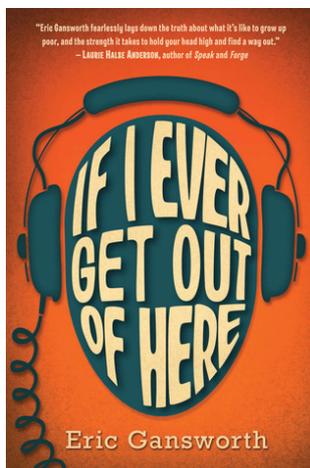
#### ***If I Ever Get Out of Here***



*If I Ever Get Out of Here* portrays a 1970s coming-of-age tale of adolescence and friendship involving Lewis, a downtrodden and bullied Native American youth living on the Tuscarora Indian reservation in New York State, and his new, white classmate George, an Air Force brat, who after moving in, defies immense peer pressure to shun Lewis, and befriends him. Together, they take on the perils of middle school life while challenging societal barriers. Despite their obvious differences in socioeconomic status, cultural background, and life experiences, Lewis and George bond over similar interests. They spend hours talking about girls, contemplate life's secrets during under-the-stars camping trips, and sneak beers from George's refrigerator. The boys both live as outsiders, Lewis, as an outcast from a community that openly resents him and his people on the Tuscarora Reservation, and George, who has never lasted long enough in any school to make a true friend.

Their strongest tie is music by The Beatles, which offers the lives of these two seemingly contrastive characters a shared soundtrack and serves as blueprint for the reader to follow throughout. Gansworth

(2013) constructs the entire novel according to an imaginative, Beatles-centric format. The narrative is divided into three parts: 1) "If I Ever Get Out of Here," a line taken from Paul McCartney's track with Wings, "Band on the Run" and also the title of the novel itself; 2) "Moon and Stars," a phrase from from the Lennon rocker, "Instant Karma"; and 3) "Tragical History Tour," a playful twist on the Beatles' 1967 album and surreal comedy film which was later parodied by The Rutles. And as Gansworth explains in his "Playlist & Discography" section directly following the main text, each chapter title in the narrative alternates between the name of a Beatles song and a McCartney/Wings song. Scholastic's paperback cover image (Figure 1) even resembles an album cover, with a pair of vintage headphones around a human head housing the title in groovy- looking script.



**Figure 1:** *If I Ever get Out of Here* by Eric Gansworth

The wide-pen rural, spaces of the book's setting creates numerous connections for CAL students looking to link literacy elements to knowledge and skills in their fields. Music majors have explored the book's numerous allusions to classic rock and roll, as well as its Beatle/McCartney thematic structure. Many readers will connect with Lewis' passion for music. At the conclusion of Chapter 6, following his first visit

to George's home during which George's father lets Lewis borrow his McCartney album, Lewis spins the record late into the night. While Lewis struggles with understanding his identity as a Native American in a white-washed world, his self-reflections on music-driven emotions help him center himself:

This was my song. I fell in love with the album immediately and wanted to learn the subtleties of each song in the way you can only by repeated listening. We spun in loud several times, flipping sides, then starting over again. The way side two ended, with the refrain from 'Band on the Run,' the first song on side one, made it seem like a continuous loop, encircling us in its world. (72)

Like many adolescents, music isn't merely a pastime for Lewis. It is a gateway into the looking glass through which views of the present are accessible along with glimpses of what the future holds. Lewis' many ruminations on music throughout the novel demonstrate the power of art to transcend racial, cultural, and sociopolitical barriers.

Students concentrating in social studies will also have many opportunities to consider different traditions and histories, including Native American customs. Throughout the novel, Lewis tells stories through collected artefacts. When he asks his reservation friends to cut his long braid, he says, "Everyone on the reservation knew that when you snipped off a braid...you always save it to remember the reason you had cut it" (4). When George shows Lewis his scrapbook, including the picture of the brown tree snake, he remarks, "This was an invasive species that supposedly stowed away on a military air transport. They think it's responsible for nearly wiping out all of Guam's natural bird populations" (37). Even Zach's (Lewis' older brother) "sweet Dodge Challenger in the



driveway" (20) symbolizes his journey from youth to adulthood on the reservation. These tangible objects and concrete memories carry with them tales and experiences with which YA readers can identify, even those that they may initially think are different from their own.

Physical education majors have much to explore, by way of multicultural youth activities in this text. During George and his father's first visit to the reservation in Chapter 13, Lewis introduces them to recreational life on the reservation by treating them to a friendly game of "fireball." "When George asks if it is similar to traditional soccer, Lewis responds, "If you take away the refs, shin guards, uniforms, and nets, yeah...And of course, light the ball and goalposts on fire" (178). Learning about how youth cultures engage in play can be a powerful learning experience, even for adults such as George's father, who remarks, "I've been to a lot of places around the world, but I've never seen anything quite like that" (179). Many readers will identify with George and his father who may feel like outsiders to this foreign space Lewis calls home, yet our narrator's candid, innocent demeanor make the intricacies of the reservation accessible to the characters and readers. These scenes allow for critical insight into important issues affecting reservation life such as poverty and access, though they are layered within the fabric of the narrative itself. Gansworth relies on good storytelling to engage readers rather than resorting to lecture or confrontational descriptions.

### ***Drowned City***

*Drowned City*, winner of the Robert F. Sibert Informational Book Medal and Orbis Pictus, is a graphic nonfiction text documenting Hurricane Katrina and its aftermath within New Orleans. It has been honored and awarded for its depictions of historic events for a range of young readers. Drawing on purple and blue watercolor hues throughout, both the images and the printed text show and tell snapshots of the tragic events, particularly in New Orleans, during and following the hurricane. Brown expertly utilizes the graphic novel form to tell this story. For instance, pages twenty-six and twenty-seven are made up of four panels that stretch from the top to both of the pages; in each subsequent panel readers see the water levels rising as a family climbs their stairs into the attic. The elongated panels highlight the flood, as it ends up taking up over half of the two-page spread. The family in the illustration "frantically scratches a hole in the roof with a knife to escape" (27) (Figure 2).

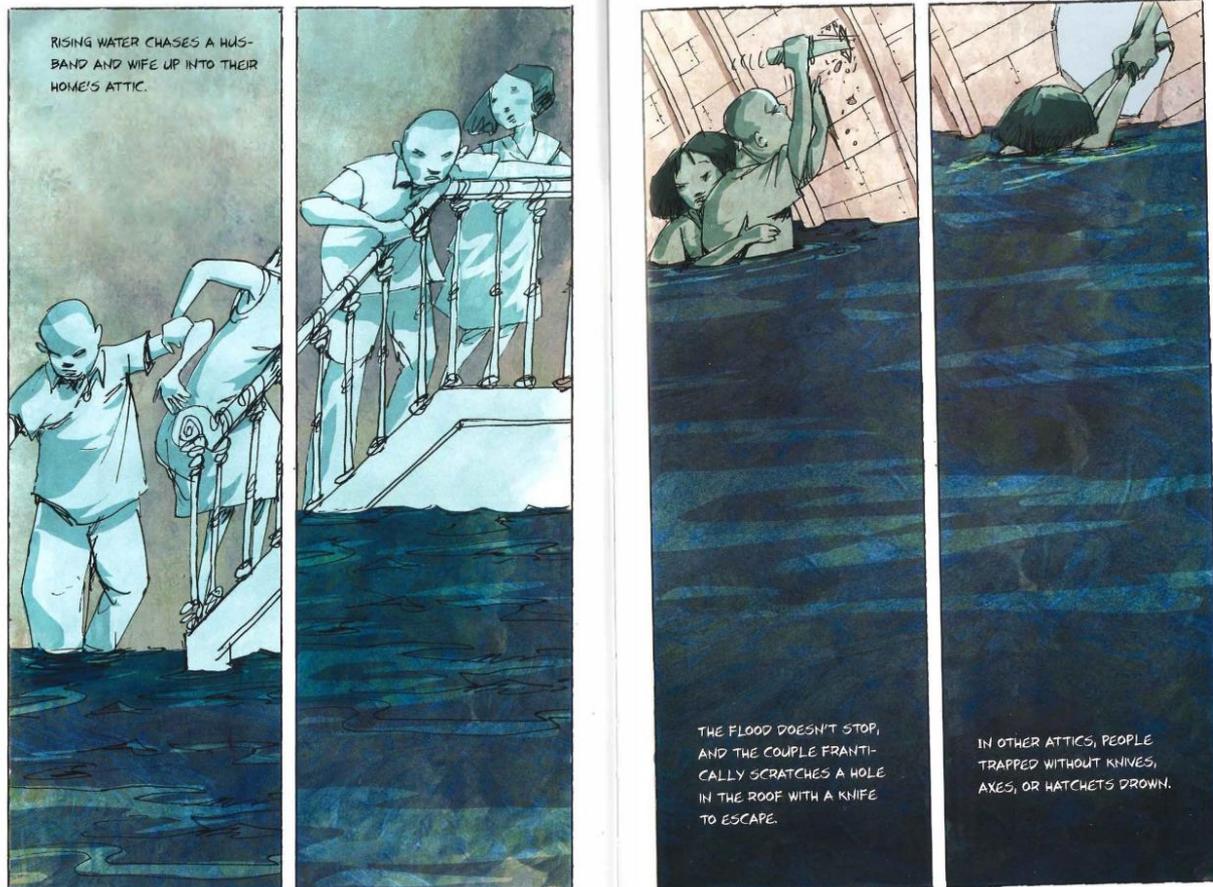


Figure 2: Pages from *Drowned City* by Don Brown

It is this kind of account, which is both heavily researched (as documented by the extensive bibliography in the back of the book) and also emotionally evocative, that made this graphic nonfiction text an ideal resource for a CAL course.

Within a CAL context, *Drowned City* provides ample opportunities for different content areas to be highlighted. ELA and literacy are often linked most closely, and this graphic nonfiction utilizes literary devices, particularly paying visual attention to setting and mood, for example. Readers see illustrations of the Superdome, local hospitals, and neighbourhoods, including the lower ninth ward. The use of watercolour and shading saturate the pages, creating somber and disparate images. These illustrations support students in thinking about literacy practices conventionally taught in an ELA setting in visual ways.

Along with ELA content, science, math, and social studies also support the telling of this story. The beginning of *Drowned City* shows and tells descriptions of the storm's development and path. Changes in water temperature, wind speed, and air pressure are all outlined and illustrated. Brown documents the shifting storm categories and the damage they bring from Florida to New Orleans. This scientific information goes beyond basic or generic references, yet it weaves into the narrative and maintains an emotional component. For example, alongside a map of Katrina's path and a panel illustrating palm trees bending and a roof being blown off in Florida, Brown writes, "Although it is only a category 2 hurricane – the least strong – Katerina kills six people, leaves a half million without power, and drenches its path with a foot and a half of water" (5).

Similarly, Brown relies on numbers to maintain the factual accounts of Katrina's damage. Yet, these numbers are given with additional perspectives and emotional weight. On page forty- six, Brown describes the first night after the storm hits, "Eighty percent of New Orleans - an area seven times larger than Manhattan - is underwater." These words are in black, placed within an illustration of



muddy water that has risen up tree trunks and reached windows of homes. The numbers are used to not only tell the story and context of Katrina's damage but to add a frame of reference. In this way, the mathematics of the hurricane are personal, even emotional. Using a nonfiction comic that illustrates in vivid colour the human impacts of numbers and percentages within literacy context challenges conventional frames of reference for mathematical concepts being strictly fact-driven and unemotional.

As a nonfiction telling of a historical event, *Drowned City* can support thinking about social studies content in many ways. The book documents the many community systems that are part of disaster relief, including the Department of Wildlife and Fisheries, The National Guard, Red Cross, FEMA, the Coast Guard, and the local police forces. Examining work by "federal, state, and city officials," Brown shows, not just what these community systems do, but ways in which they fall short or don't communicate (67). The book also makes references to changes in government practices, small and large, due to actions of the government systems and of brave people who challenged these systems. Brown delivers heartbreaking images of animals left behind in the wreckage. "Animal lovers will rescue more than 15,000 animals, and force government officials to rethink the ban on pet rescue in future disasters," Brown writes (77). This is a powerful and empowering way to position social studies and government studies; students are challenged to consider how things work and how they can engage.

### **Taking critical perspectives**

Together, these texts support establishing critical stances. As they are read and discussed, students move from addressing individual contents and perspectives towards shared criticality. We are especially interested in the ways truth and facts are handled within texts in a CAL environment, and both *If I Ever Get Out of Here* and *Drowned City* take up these issues.

Gansworth's (2013) high degree of accessibility for YA readers is represented perhaps most fittingly by the theme of identity truths, visible not only in the novel's storyline, but also in its musical structure, which Anne Jansen argues, reflects the "internal journey toward a cohesive sense of self" (98). The chapter titles' alteration between Beatles songs and McCartney songs depicts a dichotomy between individual and group identities, a juxtaposition framing the idea of *who we think we are* next to *who our friends think we are*. While Lewis and George are thick as thieves, they both struggle with the truth of their own individual identities, while also keeping secrets from one another. Lewis time and again deflects George's desire to visit the Reservation and see where Lewis lives for fear that his friend will see how truly poor his family is. And George resists the urge throughout the text to articulate his appreciation for Lewis's friendship because he knows he will inevitably have to move away with his family once more.

In this way, the novel is largely about how we see ourselves and disrupting perceived truths around us by asking tough questions, positioning readers to consider identity on multiple levels: what it means to be an American teenager, a Native American youth, a transparent friend, a good person, and more. YA readers no doubt pick up on the irony with Lewis' assertion at the outset of the story that 7th grade will finally be the year that he sheds his nickname, "The Invisible Boy."

Two key components of Lewis' identity, his personal appearance and his language usage, are immediately thrust into the readers' attention at the outset of the novel. Lewis enters his second year of junior high determined to make friends with his white classmates. With the help of other reservation kids, he chops the two-foot braid he has been growing since childhood in an effort to appear more like his peers. His mother accosts this action and further shaves his head down to a bare stubble: "The next time you think about caving in to how you believe white people want to see you," she said, sheathing the buzzer in its holster, "you remember this" (10). Lewis refers to his braid as part of the "force field" (8) he has constructed to keep him inside himself and everyone else out, revealing a fluid and fractured conception of self that is reflected in his complex interactions at school and home.

In addition to his long hair, Lewis is known at school for his ability to speak fluent Tuscarora. While these skills have helped Lewis earn high academic standing at his white school, it has also marked him as the "Indian kid" (13). Lewis' biliteracy carries juxtaposed consequences at school and has made



him susceptible to more multi-layered criticisms from his family as well. Though his mother insists he remain in the top classes and encourages him to embrace his heritage, she refuses to attend Indian Culture Night and admonishes him for his excitement about impressing his classmates and teachers: "No one your age speaks it, and no one out in the white world would understand you. Concentrate on subjects that are going to actually help you out" (p. 6). Already tasked with more than enough identity realms to navigate, Lewis receives mixed messages from his mother about the meaning and impact of his literacy practices. On one hand, Lewis' mother wants him to be proud of his linguistic traditions; yet on the other, she believes his language makes him a "dog and pony show" (p. 6) that the school produces because "everyone wants to believe we can rebuild what the boarding schools took away from us" (6).

Intersecting issues of identity, truth, and perception make an immediate impact in the text, positioning readers to take up critical stances as they follow Lewis' reflexive journey towards self-discovery. In a CAL setting, where future teachers envision their roles in illuminating for diverse students the possibilities of interdisciplinary meaning-making in both academic and social spaces, *Drowned City*, much like *If I Ever Get Out of Here*, contributes to the development of myriad skills centering around critical literacy. Brown offers multiple perspectives on how events occurred and were handled by the government and community systems during Hurricane Katrina (Kersten & Dallacqua, 2017). For example Brown notes the "more than 15,000 people" in the convention center (68) above a panel that stretches across two pages illustrating the thousands of people inside. On the opposite page, Brown writes, "when asked about the convention center, Michael Chertoff, leader of the department of Homeland Security, says, 'I have not heard a report of thousands of people in the convention center who don't have food and water'" (69). Brown calls attention to crossed wires and miscommunication showing both perspectives from Homeland Security and people inside the Convention Center. His illustrations show the crowds and despair; one woman is drawn looking out at the reader saying, "The smell was real bad from the bodies and from the urine and bowel movements" (68). And his quote from Chertoff suggests missteps by Homeland security in caring for these people.

Even the opening statements on this two-page spread point to the many "rumors" that "sweep the city" (68). Brown writes that "none of the rumors is true, but people won't learn differently for weeks" (68). Amidst tragedy or simply in an era of alternative facts, Brown invites his readers to question the information they receive. Even through the mood of graphic novel, we see one thing and read another, understanding that opposing ideas can exist on the same page (Kersten & Dallacqua, 2017). *Drowned City*, in its treatment of truths as changing, as multiple, and even as completely untrue, is supporting a CAL curriculum that focuses on reading critically, rather than reading to absorb facts.

Brown invites readers to consider the handling of Hurricane Katrina critically, and we argue that this also encourages readers to approach this text with the same criticality (Marlatt & Dallacqua, 2019; Kersten & Dallacqua, 2017). The nonfiction comic addresses social issues, particularly considering those who stayed behind in New Orleans when Katrina hit. "Most who stay are without a means of escape, having neither a car nor the money to buy a ride out of town." This brief nod to the impacts of poverty amid natural disasters reminds readers how privilege and safety are intertwined. Brown also makes a brief reference to "one ruined neighborhood, the lower ninth ward." Yet, there is no reference to the fact that the lower ninth ward was a primarily African American neighborhood. In fact, the inside cover of *Drowned City* reads "The suffering hit the African American community hardest; a weather disaster became a race disaster." While there are two brief nods to lack of money and the lower ninth ward, they are never directly tied back to race, as the front jacket suggests. Readers see many black and brown faces throughout the book, but the ways in which race, financial privilege, and (a lack of) safety are inherently tied are not addressed. In critically reading and analyzing nonfiction comic texts within a CAL context, readers have opportunities to question and consider what is said, as well as what goes unsaid in all texts, including this one.

### **Supporting the individual, supporting the community**

*Drowned City* and *If I Ever Get Out of Here* worked so well paired together, partially because of how different they are. The two genres approach truths with respect and through a critical lens. They



speak to power, whether in relation to money, access, languages, government, or skin color. Yet, in Gansworth’s narrative style, readers are propelled through the story, learning the multiple experiences and identities of adolescents through the voice of Lewis. The fact-driven nonfiction of Brown’s graphic novel takes a different tone and structure, while still blurring lines of historical documentation. In both, we learn there is not just one way to say and show anything. We see multiple views while still doing justice to individual perspectives and expertise. This is not work that can be done with a single book. In fact, it can’t be done with two either! While these two books take on many content areas, perspectives, and diverse narratives, to promote intersectional and critical literacy communities, we must read widely. (For a list of a few of our favorite texts that take up this work, see Table 1).

As we’ve considered both of these texts and what they have done for and continue to offer CAL students, we still think about perspective. Each text uniquely provided intimate and detailed pathways for readers to engage, learn, and question, yet also helped readers to step back and to examine all of the moving parts, identities, and perspectives operating. Thinking back to our classrooms, this is valuable. Our courses continue to engage a diverse group of readers, and we want to read texts that speak to each of them. We also want these texts to support the whole group, not only the individual. We found that reading and questioning with these texts supported a literacy community that is a diverse collective, representing readers from multiple backgrounds and ways of making meaning in the world. Just as Lewis and George learned more about themselves as they engaged with and learned more about each other, our students engaged with a range of new texts, modes, genres, cultures, and identities and thought about their part in a wider literacy community. Whether embracing a love of Paul McCartney or being called to question safety and support in a hurricane, students were reading through and thinking through big ideas presented in complex, multiple layers that model the many ways literacy practices can be enacted.

**Ashley Dallacqua & Rick Marlatt**

Title	Author	Genre	Medium
<i>Aristotle and Dante Discover the Secrets of the Universe</i>	Benjamin Alire Sáenz	YA Fiction	Prose
<i>Brazen: Rebel Ladies Who Rocked the World</i>	Pénélope Bagieu	Nonfiction	Graphic Novel
<i>Hearts Unbroken</i>	Cynthia Leitich Smith	YA Fiction	Prose
<i>Illegal</i>	Eoin Colfer & Andrew Donkin; Giovanni Rigano (Illus)	Realistic Fiction	Prose
<i>Montana 1948</i>	Larry Watson	Fiction Novella	Prose
<i>Tales of the Madman Underground</i>	John Barnes	YA Fiction	Prose
<i>The Unwanted</i>	Don Brown	Non Fiction	Graphic Novel
<i>#notyourprincess: Voices of Native American Women</i>	Lisa Charleyboy & Mary Beth Leatherdale (Editors)	Nonfiction collection	Multimodal and multimedia

**Table 1: Book Suggestions for Reading Widely**



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