

➤ “Them Crazy Kids”: Neurodiversity in Contemporary American Children’s Literature ◀

“It can be pretty interesting being friends with a kid who is NT [neurotypical].... Mom says that everyone’s brain is different, and different isn’t always wrong.... I think that being NT is OK.”

– Clay Morton & Gail Morton, *Why Johnny Doesn’t Flap*

“Anybody can look at you. It’s quite rare to find someone who sees the same world you see.”

– John Green, *Turtles All the Way Down*

“Able-bodied people are shameless about really not getting it that disabled people could know things that the abled don’t. That we have our own cultures and histories and skills. That there might be something that they could learn from us. But we do, and we are.”

– Leah Lakshmi Piepzna-Samarasinha, “Crip Emotional Intelligence”

Course Details

Instructor:	Kathryn Hampshire	Course:	AML 2410, 10528 (F2F) & 29977 (online)
Email:	khampshire@ufl.edu	Meetings:	T 8-9 (3-4:55pm) & R 9 (4:05-4:55pm)
Contact via:	Canvas Inbox & Email	Delivery:	Hy-Flex: online only (T), F2F/online (R)
Office Hours:	Thursdays, period 8 (3-3:50pm)	Locations:	T: Online only; R: WEIM 1092
Office Link:	https://ufl.zoom.us/j/3602176508	Zoom Room:	Linked on Canvas Zoom Conference Page

General Information

Course Description

Arguably the most important part of the human body is the brain: it’s where we store memories, solve problems, regulate emotions, construct thought.... It pretty much determines who we are. But what about when that squishy mass of cells doesn’t quite function the way that society says is “normal”? How do we come to understand ourselves and others when the cookie cutter just doesn’t fit?

These questions are of particular importance within the context of childhood and young adulthood as key periods of neurological and social development, as well as identity formation. In this course, we will look at the ways in which children’s literature has the potential to tackle issues of neurodiversity by inviting empathy, breaking down barriers, and normalizing difference. We will also discuss the realities that many young people face within education and society from the perspective of critical disability studies, such as: labeling, diagnosis, stereotypes, intersectionality, access, special education, pedagogy, and representation.

By crossing a spectrum of children’s literature age groups, we will explore the various ways that texts engage with issues related to neurodiversity to a diverse readership; we will pay particular attention to young adult novels and investigate the recent proliferation of neurodiverse YA texts in American publishing.

A Note on our Current Circumstances

Right now, we are collectively dealing with a lot: fighting the ongoing pandemic, protesting police brutality and racism against BIPOC (Black, Indigenous, & People of Color), struggling with financial instability, adapting to less-than-ideal learning environments, coping with mental and physical health concerns... the list goes on. It almost goes without saying that we are facing extraordinary and painful times, and these circumstances tend to disproportionately impact those who already face challenges to academic achievement.

Please know that I recognize that many of you are facing financial, emotional, and/or physical uncertainty right now, and while I may not be able to understand everything you are going through, it is my goal to listen, empathize, and support you to the best of my ability. As your instructor, it is my job to support you in your learning journey this semester; please reach out if you encounter (or are already dealing with) outside circumstances that impact your ability to learn and/or work, and together we will find the best path forward for you.

Departmental COVID-19 Statement

This semester, the university has mandated a return to face-to-face (F2F) teaching. To this end, it has required courses such as our own to observe the HyFlex model, wherein some students are present in the classroom even as others are simultaneously participating from remote locations. I am mindful, however, of the fact that we are still in the midst of a global pandemic and that a vaccine has not been made available to the general population.

If you are enrolled in a F2F section of this class, you are required to send me proof of a negative COVID test before you may attend class. As the instructor, I have the right to deny entry to any student who has not been tested or who has tested positive for COVID.

If you are registered for a F2F section of this class and suspect you may have been exposed to COVID, you should report for testing immediately and observe an obligatory quarantine period. <https://coronavirus.ufhealth.org/screen-test-protect-2/>. You should also report to me immediately so that you may continue your coursework by joining your classmates enrolled in remote sessions.

Likewise, if I suspect I have been exposed to the virus, I will immediately report and quarantine. During this time, I will continue to teach all my students on the platform initially reserved for those enrolled in a remote section: I will give students enrolled in my F2F section clear instructions about joining online synchronous sessions.

I am aware of the fact that COVID-19 continues to impact our daily lives. Thus, if you are experiencing any hardships because of the virus, please contact me as soon as possible so that we may make any necessary arrangements contingent on your circumstances.

General Education Objectives

- This course confers General Education credit for either Composition (C) or Humanities (H). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- Composition courses provide instruction in the methods and conventions of standard written English (i.e. grammar, punctuation, usage) and the techniques that produce effective texts. Composition courses are writing intensive, require multiple drafts submitted to the instructor for feedback prior to final submission, and fulfill 6,000 of the university's 24,000-word writing requirement.

Writing Requirement Word Count Break-Down	
<i>Writing Assignment Description</i>	<i>Min. Word Count</i>
Micro-Response Papers	Two x 500 = 1000
Multimodal Project Reflection Paper	One x 1000 = 1000
Final Paper Prep Assignments	Four x 500 = 2000
Final Paper (Submission Draft)	One x 2000 = 2000
<i>Total Minimum Word Count</i>	<i>6000</i>

- Earning general education composition credit, students will
 - ▲ Demonstrate forms of effective writing (focusing on analyses, arguments, and proposals)
 - ▲ Learn different writing styles, approaches, and formats and successfully adapt writing to different audiences, purposes, and contexts; effectively revise and edit their own writing and the writing of others
 - ▲ Organize complex arguments in writing, using thesis statements, claims, and evidence

- ▲ Employ logic in arguments and analyze their own writing and the writing of others for errors in logic
- ▲ Write clearly and concisely consistent with the conventions of standard written English
- ▲ Use thesis sentences, claims, evidence, and logic in arguments
- The University Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

General Education Learning Outcomes

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication, and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

Class Accessibility and Inclusion

This course is designed to be a place where you (yes, you) are able to learn effectively—this includes those with mental, physical or cognitive disabilities, illness, injuries, visible or invisible impairments, personal/family circumstances, or any other condition that tends to negatively affect one’s equal access to education. If you need any kind of reasonable (or even unreasonable) accommodation, please let me know and I’ll try to make it happen.

If you have a diagnosis, you can request accommodations by contacting the Students with Disabilities Office, which will provide documentation you can give your professors to ensure accommodations in all of your courses. If you don’t have a diagnosis or accommodation letter, no worries – we can still chat via Zoom or email about how to make sure you are able to fully access the space, content, and experience of this course.

Course Texts: What to Purchase/Rent & What’s Free Online or on Canvas

Required Texts to Acquire (any edition)

- | | |
|---|----------------------|
| ➤ <i>Turtles All the Way Down</i> by John Green | ISBN: 978-0525555377 |
| ➤ <i>Forget Me Not</i> by Ellie Terry | ISBN: 978-1250144010 |
| ➤ <i>Rain Reign</i> by Ann M. Martin | ISBN: 978-1250073976 |
| ➤ <i>Good Kings Bad Kings</i> by Susan Nussbaum | ISBN: 978-1616203252 |
| ➤ <i>Pet</i> by Akwaeke Emezi | ISBN: 978-0525647072 |
| ➤ <i>Eliza and Her Monsters</i> by Francesca Zappia | ISBN: 978-0062290144 |

Required Texts Available for Free Online

Articles

- [“Disability in Children’s Literature” by Liz Crow](#)
- [“Intro to Disability Terminology” by Corinne Duyvis & Kayla Whaley](#)
- [“Defining Mental Disability” by Margaret Price](#)
- [“Access Intimacy, Interdependence and Disability Justice” by Mia Mingus](#)
- [“Ten Principles of Disability Justice” by Sins Invalid](#)

- “Crip Emotional Intelligence” & “Crippling the Apocalypse” by Leah Lakshmi Piepzna-Samarasinha (Canvas PDFs)
- [“Monster Culture \(Seven Theses\)” by Jeffrey Jerome Cohen](#)

Picture Books

- [Unraveling Rose by Brian Wray](#)
- *The Colour Thief: A Family’s Story of Depression* by Andrew Fusek Peters and Polly Peters (Canvas PDF)
- [The Black Book of Colors by Menena Cottin](#)
- [Why Johnny Doesn’t Flap by Clay Morton and Gail Morton](#)
- [My Brother Charlie by Holly Robinson Peete and Ryan Elizabeth Peete](#)
- *Brave Molly* by Brooke Boynton Hughes (Canvas PDF)
- [You’ve Got Dragons by Kathryn Cave](#)
- [All Birds Have Anxiety by Kathy Hoopmann](#)

Recommended Text (excerpted or provided as Canvas PDFs, but worth owning!)

- | | |
|--|----------------------|
| ➤ <i>Picture This: How Pictures Work</i> by Molly Bang | ISBN: 978-1587170300 |
| ➤ <i>Unbroken: 13 Stories Starring Disabled Teens</i> , edited by Marieke Nijkamp | ISBN: 978-0374306502 |
| ➤ <i>Care Work: Dreaming Disability Justice</i> by Leah Lakshmi Piepzna-Samarasinha | ISBN: 978-1551527383 |
| ➤ <i>They Say/I Say: The Moves that Matter in...</i> by Gerald Graff & Cathy Birkenstein | ISBN: 978-0393631678 |

Assignments

Online Discussion Boards (5 x 10pts each = 50pts total)

For each of the five units in this course, you will participate in one online discussion board (ODB) pertaining to that unit’s focus. As such, specific guidelines will vary (see each ODB’s description in Canvas for details), but the basic requirements are to submit one original post (approx. 200 words) and two responses to peer posts (approx. 100 words each).

The first and final ODBs will also allow the opportunity for **extra credit** if you add extra responses to peer posts beyond the required two. This is in order to encourage you to get to know each other at the beginning of the semester and reflect on your experiences more thoroughly at the end of the semester.

Reading Comprehension Test on Unit One (75pts)

For the first two weeks of class, we will meet asynchronously to allow all of you to build a shared body of background knowledge (see Schedule section for more details). Prior to our first synchronous meeting on Tuesday, January 26th, you will need to complete a reading comprehension test that will cover all assigned readings from Unit One. The purpose of this test is to ensure that you have all completed the assigned readings and understand the core concepts they present.

This test will take place via Canvas and will be “open book/note,” so to speak, since it won’t be proctored or timed, and you’ll have unlimited attempts to retake it if you wish. You can feel free to reference the assigned readings while completing the test, but make sure that you have read them all at least once before taking it because that’s the whole point. Most of the questions will be asking you to think critically and respond to what you’ve read, not just regurgitate facts; however, academic integrity is still essential to uphold in this task, as with any university assignment (see the Plagiarism section of this syllabus below), and I expect your answers to be original and reflect your own understanding of the readings. Please let me know if you have any questions about the expectations or procedures for this test.

Journal (15 x 5pts each = 75pts total)

Journaling is an important method of reflecting on one’s experiences, digesting new information, and envisioning the future; in this course, you will maintain a weekly journal in which you will reflect on that week’s readings and discussions

in whatever format makes the most sense for you. This can be a digital or physical journal, and your entries can take a variety of forms, including: freewriting, doodling, word mapping, question asking/answering, dreaming, characterizing, charting/graphing, keyword musing, reminiscing, etc. This is a completion grade, so as long as it is clear that you are engaging with the texts/ideas through the process of journaling, don't worry about it being perfect or even academic – this is your space, so feel free to redact sections before submitting if there's anything you'd rather I not see.

Although these journals are due by midnight on the Thursday of each week (indicated as journal checks, or JCs, in the schedule below), you may receive full credit as long as you submit it before midnight on Friday. To submit, you will need to either copy & paste text or upload file(s) (Word/PDF/pictures/scans/etc.) of your journal entries to Canvas.

Micro Response Papers & Mini-Presentations (500-word minimum/5min; 2 x 50pts each = 100pts total)

Over the course of the semester, you will write two short response papers, each focusing on a different course text and accompanied by a short presentation. You will have the opportunity to choose what days/texts you would prefer at the beginning of the semester. For each, you will write a micro response paper based on the assigned reading for that day; you must anchor your argument in the assigned text (or portion of the text) we are reading for that day, but beyond that, you can choose a variety of different approaches for your papers, including:

- Choose an important, interesting, or intriguing quote from that section of the text and perform a close reading of it; questions to consider may include: Where does it fall in the narrative? What character's perspective does this quote reflect? What key words do you notice? How do those words connect with the rest of the text and/or the topic of neurodiversity?
- Analyze a single character and their character development at this point in the narrative, particularly in relation to their relationship with neurodiversity.
- Identify what you see as the most important scene in this portion and analyze the interaction; questions to consider may include: What is literally happening? What seems to be going on below the surface? Why is this interaction significant to the character(s) and the narrative? What power dynamics are at play? What can this scene teach about neurodiversity?
- Connect something from this portion of the text to another text we have read this semester (either another work of fiction or an article). What is the connection you see here? Why is this connection significant? How does this connection help us see further below the surface within this text?
- For picture books, you may choose to write your paper about something interesting you notice about the art style, use of space, color, connection between words and images, etc.

You will submit your paper before midnight the day before your selected class. Then, in class, you will have approx. **five minutes to present** your paper; this presentation should include your **thesis statement** and a **brief summary** of main points, then end with a **discussion question** you'd like us to consider during our conversation that day.

Multimodal Representation Project & Reflection Paper (1000-word minimum; 150pts)

Neurodiverse experiences sometimes exceed linguistic representation, making it difficult to accurately represent in the very medium that literature takes as its primary art form: language itself. Throughout our readings this semester, you will see authors approach this challenge in a variety of ways, including metaphor, imagery, photography, and a plethora of different visual art forms. In this assignment, you will select an aspect of neurodiversity that interests you and create a multimodal representation of that concept/experience that does not rely primarily on language to convey meaning. Some potential options include (but are not limited to):

- Painting, drawing, sculpture, or other conventional piece of art;
- Cross-stitch, embroidery, quilt, origami, zentangle, or other works of craft art;
- Collection of 6-12 original memes that you've created (not just found online);
- Zine compiling an assortment of approaches (each can be smaller or less labor-intensive – disparate or with a cohesive through-line, as long as you justify it in your artist's statement – see below);
- Collection of photos you've taken with interconnected captions to create a photo essay or collage;
- Comic panel or mini-book;

- Video of original footage, collaged clips, or performance of an original musical composition;
- Performance of an original monologue, scene, or spoken word poem (must go beyond copying a text directly);
- Interactive website or rudimentary game (video, card, board, etc.); or
- Anything else you can dream up, as long as you check with me first to see if it fits the project parameters.

Alongside this multimodal creative project, you will write a paper in which you will reflect on your initial concept for this project, the experience of compiling/creating it, the way it addresses a rupture in language, and how it seeks to communicate (both with you, the artist, and with us, the audience); you may also want to discuss the influences that helped inspire and shape your project, such as texts from this class, people in your life, your favorite artists, etc.

Although the paper will more than likely take the traditional reflective essay format, the possibilities for the project itself are virtually limitless. We will discuss this project and different potential approaches to it in class, but please keep in mind that you are **not** being graded on your artistic prowess or abilities, but on your thoughtful approach to the process of representing a specific issue related to neurodiversity in a nuanced, multimodal, creative way.

Final Paper Preparation Assignments (500-word minimum each; 4 x 50pts each)

In order to prepare for your final paper, you will complete four preparation assignments: a proposal, an annotated bibliography, a rough draft, and a peer review memo. These assignments are designed to help you build toward your final paper throughout the semester and will require you to think ahead about what you want your final paper to be, practice literary research, and provide feedback for a peer (and receive feedback in return).

➤ *Final Paper Proposal (500-word minimum; 50pts)*

In at least 500 words, outline the **basic idea** of what you'd like to write about for your final paper. This can be relatively informal in tone but should still take the form of an academic essay; no citations necessary, but be sure to point out any specific texts that you find relevant to your idea. Summarize what you know so far about the topic, what you hope to learn by writing the paper, and what you still need to find out in order to move forward.

➤ *Final Paper Annotated Bibliography (500-word minimum; 50pts)*

Using the library databases, find 5-10 **scholarly, peer-reviewed** sources related to your topic and compile them into an annotated bibliography; each entry should at minimum include the source's MLA citation, a brief summary of its argument, and an analysis of how you intend to use it in your paper. The total word count for all summaries & analyses should be at least 500 words, but there is no specific word count requirement for each entry since some sources will undoubtedly be more useful/interesting to you than others.

➤ *Final Paper Rough Draft (at least half of the full draft length; 50pts)*

In order to be ready for peer review, you will submit your own rough draft; I will then send you and your partner each other's drafts along with a peer review worksheet that will offer guidance for how to go about reading and offering feedback in the margins on specific aspects you notice in the draft. I will also offer you feedback on your rough draft at this stage so that you will be getting comments from both your instructor and one of your peers. Your grade on the rough draft will give you an idea of where you're at in terms of working toward the final draft.

➤ *Final Paper Peer Review Memo (500-word minimum; 50pts)*

At the rough draft stage of writing the final paper, you will provide constructive feedback to another student in the form of a peer review memo. After adding **marginal** feedback annotations to the paper (via comment boxes, track changes, footnotes, or bullet points on the peer review worksheet), you will write a review memo to the author in which you detail your **summative** feedback, or your comprehensive comments on the whole draft.

Before midnight on the peer review deadline, you will need to submit both the peer review memo and the draft with your annotations to Canvas **and** to the writer. Your grade will reflect how useful, constructive, thoughtful,

thorough, and kind your feedback is; we will discuss strategies for giving constructive criticism in class, and you can also find further guidance by looking up “how to give constructive writing feedback” online.

Final Paper (2000-word minimum; 300pts)

Your final paper will be an in-depth exploration of an issue and/or text(s) relating to your own interests with neurodiversity. There is a fair amount of flexibility with this paper, but the basic requirements are that it engage in a scholarly discussion about your argument with peer-reviewed sources that you’ll find for the annotated bibliography prep assignment, that it present a unique argument regarding neurodiversity in children’s literature, and that it meet the 2000-word minimum length requirement.

We will discuss this assignment in more depth prior to your proposal prep assignment, but be sure to make note of the texts, concepts, and questions that stand out to you throughout the semester. Your paper could take the form of:

- an analysis of a single fictional text and how it represents neurodiversity;
- a theory-based argument about a text (using something like reader-response theory, feminist theory, critical disability studies, psychological theories, cultural poetics, etc.);
- an examination of how a collection of texts seek to address a single issue you notice they have in common;
- a pedagogy-based essay regarding didacticism relating to neurodiversity in children’s literature;
- a creative nonfiction essay that combines research and personal experience to explore one of these issues;
- or any other argument that you’d like to make based on what you’ve learned and read in this class.

Attendance/Participation (50pts)

At the end of the semester, your attendance and participation will factor into your final grade. See the Attendance and Participation section of the syllabus for more information on the expectations in this department.

Point Break-Down Summary		
<i>Assignment Type</i>	<i>Quantity/Frequency</i>	<i>Points</i>
Online Discussion Boards	Five x 10pts each	50
Reading Comprehension Test on Unit One	One holistic score	75
Journal	Fifteen x 5pts each	75
Micro Response Papers & Mini-Presentations	Two x 50pts each	100
Multimodal Rep. Project & Reflection Paper	One holistic score	150
Final Paper Prep Assignments	Four x 50pts each	200
Final Paper	One holistic score	300
Attendance/Participation	One holistic score	50
<i>Total</i>		<i>1000</i>

Assessment Policies

Grading, Feedback, & Course Credit Policies

Although letter grades are rarely a comprehensive measure of a student’s efforts or progress in their learning, I recognize the importance of them for students to keep track of “where they’re at” and “how they’re doing” in their coursework. More important than the letter grades and point values, though, is the feedback you will receive on your written work in this class. I will provide you with constructive feedback on your assignments that are intended not only to help you understand the grade you received, but also to help you improve on future assignments and grow as a critical reader and writer. You will receive this feedback through Canvas, and I encourage you to read it carefully and talk to me about anything you don’t understand; I will show you how to access my comments after I’ve graded the first major assignment.

While the turnaround time for grades for each assignment will vary slightly based on their length and complexity, I will usually get you feedback within a couple days for minor assignments, and within about a week for major assignments. If there is a significant deviation from this timeline, I will let you know in advance so you know when to expect feedback!

This course follows the standard grade scale for UF, as presented below; because the course's point total for the semester is 1000, you can easily find the percent "weight" of each assignment by moving the decimal over one to the left (e.g., 200pts = 20%; 30pts = 3%). Let me know if you have any questions about the grading policies for this course or if you have specific queries about a grade you earn on any given assignment.

Grading Scale

<i>Letter</i>	<i>A</i>	<i>A-</i>	<i>B+</i>	<i>B</i>	<i>B-</i>	<i>C+</i>	<i>C</i>	<i>C-</i>	<i>D+</i>	<i>D</i>	<i>D-</i>	<i>E</i>
<i>GPA</i>	4.00	3.67	3.33	3.00	2.67	2.33	2.00	1.67	1.33	1.00	0.67	0.00
<i>Percent</i>	93-100	90-92	87-89	83-86	80-82	77-79	73-76	70-72	67-69	63-66	60-62	0-59
<i>Points</i>	930-1000	900-929	870-899	830-869	800-829	770-799	730-769	700-729	670-699	630-669	600-629	0-599

For the major writing assignments in this course (the three close-reading papers and the three essays), here is a general guideline for understanding the meaning of each letter grade:

- **A:** Exceeds expectations in nearly all categories; offers a thoughtful, unique perspective on the text; contains sufficient textual evidence with insightful explication of all quotes; contains few (if any) mechanical errors.
- **B:** Meets expectations in nearly all categories of assessment; offers a decently creative perspective on the text; contains adequate textual evidence, although there may be either a bit too much or too little and/or the explication could use some work; contains a handful of mechanical errors.
- **C:** Meets most expectations for assessment but falls short of several; offers a surface-level reading of the text; contains either very little or far too much textual evidence with little to no explication; contains frequent mechanical errors, suggesting a lack of proofreading.
- **D:** Meets few (if any) expectations; offers no real substantive reading of the text; either offers zero textual evidence or contains more quoted text than original writing; mechanical errors significantly impede readability.
- **E:** Does not address the assignment requirements at all; automatic grade for plagiarism.
- A letter grade modified with a plus or minus indicates that the work is either on the high or low end of that letter grade's expectations, respectively.

You will receive further guidance on the expectations for individual assignments when we discuss them in class (see course schedule below for when each major assignment gets introduced in the "topic" column).

University Grade-Related Policies

- **Departmental Policy on Completion:** You must complete all assignments to receive credit for this course.
- **UF Grading Policies:** <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
- **Grade Appeals:** In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Please contact Ms. Blount at cblount@ufl.edu. Grade appeals may result in a higher, unchanged, or lower final grade.

Schedule

Unit One: What is Neurodiversity?*

Wk	Date	Topic/In Class	Reading to Complete for Today	Assignment Due
1	{T} Jan. 12	Course Intro Video	Watch intro video; start pre-course readings	Sign up for indiv. conf.
	{R} Jan. 14	Asynchronous: ODB & prep readings	Watch “Functions of Children’s Literature” & “Forms of Children’s Literature” ; Skim Picture This by Bang & “Defining Mental Disability” by Price	Intro ODB; sign up for micro response papers; JC#1
2	{T} Jan. 19	Individual Conferences	“Disability in Children’s Literature” by Crow; “Intro to Disability Terminology” by Duyvis & Whaley; & “Access Intimacy, Interdependence and Disability Justice” by Mingus	None
	{R} Jan. 21	Indiv. Conf. cont’d	“The Long Road” by Heilig (Canvas PDF)	JC#2

***NOTE:** This first unit will take place entirely online (for both the F2F & online sections of this class) and will function like a “homework week” in which you’ll have a chance to build a collective body of readings to inform our discussions together moving forward. It will also allow space for individual conferences between the instructor and students.

Unit Two: #OwnVoices

Wk	Date	Topic/In Class	Reading to Complete for Today	Assignment Due
3	{T} Jan. 26	Review of Unit One; intro to Unit Two	Start <i>Turtles All the Way Down</i> by Green (ch. 1/pp.1-9) – read ahead if you have time!	Test on Unit One due BEFORE CLASS TODAY
	{R} Jan. 28	#OwnVoices	<i>Turtles</i> cont’d (ch. 2-8/pp. 10-92)	JC#3
4	{T} Feb. 1	OCD in children’s literature	<i>Turtles</i> cont’d (ch. 9-17/pp. 93-211); Unraveling Rose by Wray	None
	{R} Feb. 4	Text discussion	<i>Turtles</i> cont’d (ch. 18-24/pp. 212-286/end)	JC#4
5	{T} Feb. 9	Intro to Multimodal Project & Paper	Why Johnny Doesn’t Flap by Morton; <i>Forget Me Not</i> by Terry (pp. 3-166/“Saturday Morning” through “Waiting”)	None
	{R} Feb. 11	Text discussion	<i>Forget Me Not</i> cont’d (pp. 167-328/“Note on the Fridge” through “Author’s Note”)	JC#5
6	{T} Feb. 16	Autism in children’s literature	My Brother Charlie by Peete; <i>Rain Reign</i> by Martin (pp. 1-104/Parts I & II)	Own Voices ODB
	{R} Feb. 18	Text discussion	<i>Rain Reign</i> cont’d (pp. 105-226/Parts III-V)	JC#6

Unit Three: Intersectionality & Fighting for Disability Justice

Wk	Date	Topic/In Class	Reading to Complete for Today	Assignment Due
7	{T} Feb. 23	Intro to Disability Justice	"10 Principles of Disability Justice" by Sins Invalid; "Crip Emotional Intelligence" & "Crippling the Apocalypse" by LLPS (PDFs)	None
	{R} Feb. 25	Text discussion	"Ballad of Weary Daughters" by Wyllys	JC#7
8	{T} Mar. 2	Intro to Final Paper & Prep Assignments	<i>Good Kings Bad Kings</i> by Nussbaum (pp. 1-83); The Black Book of Colors by Cottin	None
	{R} Mar. 4	Institutionalization	<i>Kings</i> cont'd (pp. 84-155)	JC#8
9	{T} Mar. 9	Text discussion	<i>Kings</i> cont'd (pp. 156-225); <i>The Colour Thief</i> by Peters (Canvas PDF)	Disability Justice ODB; sign up for indiv. conf.
	{R} Mar. 11	Text discussion	<i>Kings</i> cont'd (pp. 226-294)	JC#9; Multimodal Project & Paper due

Unit Four: Wild & Monstrous Bodyminds

10	{T} Mar. 16	Individual Conf.	"Per Aspera ad Astra" by Locke (Canvas PDF)	Final Paper Proposal due prior to conf.
	{R} Mar. 18	Individual Conf.	"Dear Nora James" by Clayton (Canvas PDF)	JC#10
11	{T} Mar. 23	Intro to lit. research & monster theory	Skim " Monster Culture (Seven Theses) " by Cohen ; Explore the Monsters in my Head series by Green (Canvas page & website)	Bodymind ODB
	{R} Mar. 25	Text discussion	<i>Pet</i> by Emezi (ch. 1-4/pp. 1-70)	JC#11
12	{T} Mar. 30	Monster theory	<i>Pet</i> cont'd (ch. 5-9/pp. 71-154); <i>Brave Molly</i> by Hughes (Canvas PDF)	Annotated Bib. due
	{R} Apr. 1	Text discussion	<i>Pet</i> cont'd (ch. 10-epilogue/pp. 155-203)	JC#12
13	{T} Apr. 6	Anxiety in children's literature	<i>Eliza and her Monsters</i> by Zappia (prologue-ch.11/pp. i-99); All Birds Have Anxiety by Hoopmann	None
	{R} Apr. 8	Text discussion	<i>Eliza</i> cont'd (ch. 12-21/pp. 100-201)	JC#13
14	{T} Apr. 13	Intro to peer review process	<i>Eliza</i> cont'd (ch. 22-33/pp. 202-299); You've Got Dragons by Cave	Final Paper Rough Draft due
	{R} Apr. 15	Text discussion	<i>Eliza</i> cont'd (ch. 34-epilogue/pp. 300-385)	JC#14

Unit Five: Course Conclusion

15	{T} Apr. 20	Course Wrap-Up: Final Class Mtg.	Peruse Canvas page featuring all of your multimodal representation projects	Peer Review Memo due
	{R} Apr. 22	Reading Day	None	JC#15
16	{T} Apr. 27	Finals Week	None	Final Paper due
	{R} Apr. 29	Finals Week	Final day to turn in late materials for credit	Final Reflection ODB

➤ This schedule and the contents of this syllabus are subject to change; we will discuss any significant alterations in a class Zoom meeting, but check our Canvas page daily for potential updates. ⚡

Course Policies

Deadlines & Mode of Submission

All assignments, discussion boards, papers, and essays are due to the corresponding submission portal on Canvas by midnight (11:59pm) on the date listed on the course schedule (see above). I do accept late submissions, although there is a penalty of one letter grade per day late; for example, turning in a 100pt assignment one day late would incur a -10pt penalty to whatever grade it would have received, whereas a 10pt assignment two days late would be deducted two points from its score. Please submit all documents in the form of Microsoft Word (doc/docx) files or raw text files (rtf) because Canvas isn't a huge fan of other document types (e.g., Pages).

Although I would encourage you to try to stick to all assigned deadlines because they are designed to keep you on track and prevent work from piling up, I do understand that sometimes life throws you a curveball and it ends up being impossible to do your best work due to those circumstances. For this reason, I allow each of you **one no-questions-asked extension of 48hrs** on any assignment, no questions asked; the only requirement I have is that you let me know before the deadline that you would like to use your extension on that particular assignment. For instance, if an essay is due by midnight that Friday, you would just need to email me before 11:59pm that night notifying me that you're using your extension on that assignment; if you do that, your new deadline would be that Sunday by 11:59pm. Do not wait until after a deadline has passed to request an extension. If you have any questions about this policy, feel free to ask!

Attendance & Participation

Attendance is mandatory, and active participation is even more important in order to get the most out of this course due to our unusual circumstances. Attendance and participation will look a bit different depending on the different "meeting" types:

<i>Zoom Discussions</i>	<i>Online Discussion Boards</i>	<i>Individual Conferences</i>
Join meeting on time. If you are comfortable with it and/or able to do so, keep webcam on. Be present for the full class time (besides bathroom breaks). Try to participate in the conversations regularly (including via chat); at the very least, practice active listening. Adhere to behavior expectations (see below).	Post one original response to the prompt (approx. 200 words). Post two replies to peer posts (approx. 100 words). Replies go beyond simply agreeing with what's already been said. A single contribution (post or reply) counts as "attendance" but will be ineligible for full points. All contributions should exhibit your thoughtful engagement with the topic and discussion thus far.	Sign up for a time slot before midnight on the sign-up deadline. Join meeting on time. Have any prep work (which we will discuss ahead of time & will be listed on the sign-up sheet) ready to go. Participate actively. If anything comes up that impinges on your original time slot, let me know as soon as possible so we can reschedule.

That being said, you may miss up to one week of Zoom meetings with no penalty to your grade; since we meet synchronously twice a week, that means you only have two unexcused absences for the semester. However, I strongly encourage you to only use these in an emergency—[attendance is one of the strongest indicators of student success](#). Absence is not an excuse for incomplete assignments; your work will still be due to Canvas on the specified deadline.

Also, please note that being on time for Zoom discussions is vital since delayed entries into the chat will cause further delays that will minimize what we are able to accomplish together. For this reason, three late attendances will equal one absence. A student missing two weeks of class meetings (four Zoom absences total, not necessarily in a row) will receive an automatic failure.

Discussion Behavior Expectations

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.

Behavior expectations for online interactions, often known as “netiquette” within online learning, will be essential to ensuring a positive, productive learning environment. We will discuss your own concerns and priorities for group behavior expectations during our individual conferences at the beginning of the year, and I’ll use your feedback to compile a behavior expectation policy unique to this class and cadre of students.

Plagiarism

Plagiarism is a serious violation of the Student Honor Code, which prohibits plagiarism and defines it as follows:

Plagiarism: A student shall not represent as the student’s own work all or any portion of the work of another.

Plagiarism includes but is not limited to:

1. Quoting oral or written materials including but not limited to those found on the internet, whether published or unpublished, without proper attribution.
2. Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student.

Keep in mind that plagiarism can also include submitting your own previous work from another class as new work for a current course unless you have received explicit permission from the instructor to include such prior writing in a new assignment. It is also possible to plagiarize without copying any words directly from someone else’s work: if you mimic someone else’s argument or just change words out for synonyms, you are still plagiarizing their ideas even if you are using your own words. Whenever paraphrasing someone else’s ideas, make sure to include a citation so you are clearly distinguishing between your ideas and those of other writers.

In addition to the section on plagiarism, UF students are responsible for reading, understanding, and abiding by the entire Student Honor Code: sccr.dso.ufl.edu/students/student-conduct-code/.

- *Pro Tip:* Never copy & paste something from the Internet without providing the exact location from which it came. <

Other Course Policies

- **Paper maintenance responsibilities:** Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
- **UF’s policy on Sexual Harassment:** The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: <https://titleix.ufl.edu/policy-statement/>
- **Policy on environmental sustainability:** Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County Friends of the Library annual book sale.)
- **Course evaluations:** Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online: <https://evaluations.ufl.edu/evals/Default.aspx>

- **Accommodations:** Students with disabilities who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), which will provide appropriate documentation to give your instructor early in the semester.

Campus, University, & Online Resources

Writing Assistance

I strongly encourage you to take advantage of the free services offered through the University Writing Studio! Tutors are available to work with you by appointment at any stage of your process, from brainstorming to final revisions. When working on written work for this class (or any other, for that matter), consider seeking assistance from the [University Writing Studio](#) and online resources like the [Purdue OWL website](#).

Students in Distress

For guidance during distressing situations, especially right now during the pandemic, please contact U Matter We Care or the Dean of Students Office. They can help students navigate resources and academic procedures for personal, medical, and academic issues. Please refer to the following list of resources available to you on campus and remotely:

- *U Matter We Care:* <http://umatter.ufl.edu>, umatter@ufl.edu, (352) 294-2273 (CARE)
- *Dean of Students:* dso.ufl.edu/, 202 Peabody Hall, (352) 392-1261
- *Counseling and Wellness Center:* counseling.ufl.edu/, 3190 Radio Road, (352) 392-1575
- *Field and Fork Pantry:* fieldandfork.ufl.edu/, located near McCarty B, (352) 294-2208
- *Student Health Care Center:* shcc.ufl.edu/, multiple locations, (352) 392-1161

Counseling and Wellness Center (CWC)

The CWC believes that the college years are a time for change, growth, inquiry, and development. They strive to help students learn the skills to cope with the stresses of change and growth so they are better able to learn and thrive after their time as a student is over. Their services include short-term counseling, group, and couples' therapy as well as consultation, crisis services, outreach, referrals, self-care, and more.

If you feel like these services could benefit you, consider contacting them at (352) 392-1575 or on their website to set up an appointment: <https://counseling.ufl.edu/services/>. They also offer crisis support for those in need of immediate assistance: <https://counseling.ufl.edu/services/crisis/>.

Other Mental Health Resources

National Resources

- Any emergency, including mental health: 911
- National Suicide Prevention Hotline: 1-800-273-8255
- Spanish-Language National Suicide Hotline: 888-628-9454
- Deaf or Hard of Hearing National Suicide Hotline: 800-799-4889
- Asian LifeNet 24hr Hotline (offering Cantonese, Mandarin, Japanese, Korean, Fujianese): 1-877-990-8585
- LGBTQ+ Hotline: Call 866-488-7386 or text 202-304-1200
- Crisis Text Line (24/7): text HOME to 741741

Local Resources

- Alachua County Crisis Center: 352-264-6789

- Counseling and Wellness Center (CWC): 352-392-1575 (NOTE: You can call the CWC or walk into the CWC office WITHOUT an appointment if you experience a mental health crisis.)

Further Information

- Urgent Services at the CWC: <https://counseling.ufl.edu/services/crisis/>
- Trevor Project (LGBTQ+ support): <https://www.thetrevorproject.org>
- Suicide Warning Signs: <https://www.sprc.org/about-suicide/warning-signs>

Covid-19 Resources & Help

General Updates:

- University of Florida Health Updates: <http://www.ufl.edu/health-updates/>
- Center for Disease Control: <https://www.cdc.gov/coronavirus/2019-ncov/index.html>

Financial Assistance:

- City of Gainesville Cares: <https://www.cityofgainesville.org/GNVCares.aspx>
- Aid-a-Gator: <https://www.sfa.ufl.edu/aidagator/>
- Needy Meds One-Stop COVID-19 Resource Center: <https://www.needymeds.org>
- HealthWell Fund for COVID-19 Ancillary Costs: <https://www.healthwellfoundation.org/fund/covid-19-fund>

Mental Health Amidst a Pandemic:

- National Alliance on Mental Illness COVID-19 Guide: <https://www.nami.org/covid-19-guide>
- Anxiety & Depression Association of America Coronavirus Anxiety – Helpful Tips & Resources: <https://adaa.org/finding-help/coronavirus-anxiety-helpful-resources>
- American Psychological Association Guide to Finding Local Mental Health Resources during the COVID-19 Crisis: <https://www.apa.org/topics/covid-19/local-mental-health>

Masks/Personal Protective Equipment (PPE):

- Request free Floridian-made masks here (one of many groups offering these; search Facebook for free mask groups in your area on Facebook): <https://docs.google.com/forms/d/e/1FAIpQLScLeVF8knynQK01it2XzfoJHTU3R7KajVLo6NbA4ttaXwIY6A/viewform>
- Center for Disease Control DIY cloth face coverings guide: <https://www.cdc.gov/coronavirus/2019-ncov/prevent-getting-sick/diy-cloth-face-coverings.html>
- Surgeon General explains how to make a face mask: <https://www.youtube.com/watch?v=tPx1yqvJgf4>