

1

00:00:03.149 --> 00:00:16.920

Adam Crawley (he/him): hi everyone and welcome to our CLA Master Class we're 2021 the title of this is reading queerness of the intersections using LGBTQ inclusive literature, to move toward equity justice and anti racist teaching.

2

00:00:17.369 --> 00:00:30.780

Adam Crawley (he/him): We are so excited to have a set of speakers here, esteemed authors teacher educators children again it'll authors illustrators joining us today will be introducing them more in a few moments.

3

00:00:31.530 --> 00:00:40.440

Adam Crawley (he/him): But just to give some basic context, before we get started a big part of our focus in this Master Class is this concept of intersectionality.

4

00:00:40.740 --> 00:00:49.080

Adam Crawley (he/him): We use the term intersection ality drawing from Kimberly crenshaw us work where we're thinking about the intersections and the overlaps that people's identities.

5

00:00:49.320 --> 00:00:59.580

Adam Crawley (he/him): Whether that be related to sexuality gender identity and expression, race, ethnicity language disability, religion and many different other ways of being.

6

00:00:59.880 --> 00:01:11.130

Adam Crawley (he/him): And thinking about how the overlap and the intersections of those identities shape people's lived experiences, but also in ways that are press and further marginalize them as well.

7

00:01:11.850 --> 00:01:21.960

Adam Crawley (he/him): We think that this is a topic that really relates to nct ease larger conference things here of equity justice and anti racist teaching and we're so excited.

8

00:01:22.020 --> 00:01:23.550

Kyle Lukoff: to learn from our speakers who are with.

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00:01:23.550 --> 00:01:30.300

Adam Crawley (he/him): us today as we begin I'd like to share with you what our time together is going to look like today.

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00:01:30.600 --> 00:01:38.130

Adam Crawley (he/him): So we're going to begin with the welcome and CLA introduction by Dr Ruth Lowery in just a moment ensure some other information.

11

00:01:38.400 --> 00:01:45.960

Adam Crawley (he/him): about the children's literature assembly, more generally, and then we have a presentation by to teacher, educators and researchers.

12

00:01:46.260 --> 00:01:51.450

Adam Crawley (he/him): And then that's going to be followed with a panel of children's in young adult authors and illustrators.

13

00:01:51.810 --> 00:02:00.810

Adam Crawley (he/him): And then we have comments by a discuss it and then we'll wrap up with some final closing comments and an invitation to join an asynchronous conversation.

14

00:02:01.050 --> 00:02:12.000

Adam Crawley (he/him): Following the broadcast of this recording and we're hoping that that conversation can be around 10 to 15 minutes, the amount of time that will have remaining at the end of the presentation within the conference platform.

15

00:02:12.720 --> 00:02:17.730

Adam Crawley (he/him): So, Dr Ruth lowery would you like to introduce yourself and share some about children's literature assembly.

16

00:02:28.950 --> 00:02:29.850

Craig A. Young [he/him/his]: rick your mics not on.

17

00:02:39.300 --> 00:02:42.150

Adam Crawley (he/him): I'm wondering if Dr lowery may have fallen off the call for a moment.

18

00:02:43.980 --> 00:02:44.940

Adam Crawley (he/him): There, she is there, we go.

19

00:02:46.410 --> 00:02:53.220

Ruth Lowery: hi everyone I'm so sorry so welcome to this amazing session.

20

00:02:54.270 --> 00:03:05.070

Ruth Lowery: I am glad to be here to represent the children's literature, association and just to say thank you for joining us for this session.

21

00:03:05.700 --> 00:03:15.840

Ruth Lowery: I am excited for this session that Adam and Craig have put together, and I thank each of the participants amazing authors and professors.

22

00:03:16.380 --> 00:03:20.070

Ruth Lowery: or here you'll be hearing more from them as they participate in this.

23

00:03:21.060 --> 00:03:30.330

Ruth Lowery: CLA Master Class For those of you who are not members of the children's literature Assembly we encourage you to join us to be a part of.

24

00:03:30.750 --> 00:03:36.630

Ruth Lowery: Everything children's and young adult literature, being a member of the CLA you can.

25

00:03:37.440 --> 00:03:43.560

Ruth Lowery: have access to the journal of children's literature, where you will find many different resources for your classrooms.

26

00:03:43.980 --> 00:03:51.360

Ruth Lowery: The notable children's books and language arts, which gives an extensive review of the latest children's book publications.

27

00:03:51.870 --> 00:04:12.240

Ruth Lowery: blogs and current diverse topics and so much more you'll hear more about this from Adam as he goes through, and prepare for this presentation, but I encourage you to policy it up grab a friend and join us for this amazing session, and thank you for being a part of the CLA family.

28

00:04:14.640 --> 00:04:22.980

Adam Crawley (he/him): Thank you Ruth and I should have mentioned the beginning my name is that in Crawley, and I am an assistant professor of literacy education at the University of Texas at Austin and a cheer.

29

00:04:23.190 --> 00:04:32.190

Adam Crawley (he/him): For the master class and i've been honored to be able to co chair this session with my partner Craig Young my academic partner Craig Young I should say.

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00:04:33.390 --> 00:04:35.670

Adam Crawley (he/him): Craig would you like to introduce yourself for a few moments.

31

00:04:36.960 --> 00:04:50.790

Craig A. Young [he/him/his]: So hi folks my name is Craig Young I'm a professor of teaching and learning at Bloomsburg University of Pennsylvania. My research is around queer representations in picture books and children's literature and how we might get those books into the classroom.

32

00:04:52.380 --> 00:04:58.920

Adam Crawley (he/him): And then also we've had the privilege to work with Lisa Patrick who is co chairing the session with us this year Lisa would you like to introduce yourself.

33

00:05:00.480 --> 00:05:07.980

Lisa Patrick: Thanks so much Lisa Patrick I'm an assistant clinical professor at The Ohio State University. So happy and excited to be here.

34

00:05:09.180 --> 00:05:18.660

Adam Crawley (he/him): Thank you Lisa all right, a little bit more about Children's Literature Assembly and then you'll be seeing more of Craig and me, as we go through the session today so.

35

00:05:19.110 --> 00:05:26.820

Adam Crawley (he/him): CLA is having a membership raffle during the Conference so and actually anytime during the month of November will renew.

36

00:05:27.300 --> 00:05:34.920

Adam Crawley (he/him): There are people who become Members, I should say, are actually renew as well, they will be automatically entered into this membership raffle.

37

00:05:35.760 --> 00:05:40.380

Adam Crawley (he/him): And they will be able to get some books so that's always a nice opportunity to have.

38

00:05:41.190 --> 00:05:51.300

Adam Crawley (he/him): We wanted to express that there are many benefits of joining the children's literature assembly One of those is that you are then eligible to be able to apply for be nominated for.

39

00:05:51.840 --> 00:06:02.760

Adam Crawley (he/him): Some different awards that the Assembly gives, in fact, one of our presenters today in this Master Class is recipient recipient of one of these awards, along with your colleagues.

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00:06:03.540 --> 00:06:12.180

Adam Crawley (he/him): So we have the Bonnie Campbell Hill National Literacy Award, as you can see here, this is for outstanding teacher leaders and it's an order that there's 20 \$500.

41

00:06:12.480 --> 00:06:24.120

Adam Crawley (he/him): We have the Children's Literature Assembly Research Award which is up to \$1,000 and, as I mentioned a moment ago, one of our presenters today daughter Caitlin Ryan was the most recent recipient of this award.

42

00:06:24.660 --> 00:06:37.890

Adam Crawley (he/him): And she is doing that work along with her colleagues who are in the session, and then we also have the Children's Literature Assembly Student Travel Grants, which is one of our newest awards that was started, just a few years ago to help fun students and teachers.

43

00:06:39.600 --> 00:06:49.260

Adam Crawley (he/him): Access to the conference and to some of the different seal activity so we're really excited about these these benefits of membership that we're able to grant to our Members.

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00:06:49.860 --> 00:06:58.950

Adam Crawley (he/him): And then I really want to also support and really encourage you to attend some other events that are going on during the conference for the Children's Literature Assembly.

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00:06:59.520 --> 00:07:06.960

Adam Crawley (he/him): So, tomorrow morning, if you're with us in the conference virtually right now tomorrow morning Sunday.

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00:07:07.440 --> 00:07:17.550

Adam Crawley (he/him): November 21 at nine o'clock there will be the church assembly breakfast featuring five indigenous authors and illustrators the title of this is called Five Voices from the Four Directions.

47

00:07:18.000 --> 00:07:28.350

Adam Crawley (he/him): Typically, the breakfast is a paid event, you have to pay extra for, but one of the nice things during the virtual conference is it is included in your Conference membership so anybody can go.

48

00:07:28.680 --> 00:07:36.360

Adam Crawley (he/him): And I believe they're going to be having drawings for books sets for who attends the breakfast so really want to.

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00:07:36.360 --> 00:07:37.410

Ruth Lowery: Encourage you that.

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00:07:37.650 --> 00:07:44.670

Adam Crawley (he/him): it's gonna be a great event a few other events happening during the conference, we have the notable children's books for the language arts session.

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00:07:44.940 --> 00:07:50.550

Adam Crawley (he/him): And that was scheduled for tomorrow as well Sunday November 21 it will start at 130.

52

00:07:51.000 --> 00:08:00.210

Adam Crawley (he/him): And then there is also an art auction going on, I could spend much more time talking about each of these events, but I don't want to take away much more time from our speakers who are with us now.

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00:08:00.510 --> 00:08:07.680

Adam Crawley (he/him): But for more information on all these events go towards our church assembly not work, and of course these events will also.

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00:08:08.280 --> 00:08:15.870

Adam Crawley (he/him): be available in the conference platform, as well as posted to the Members only section of the children's literature assembly website, following the conference.

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00:08:16.830 --> 00:08:31.200

Adam Crawley (he/him): And last but certainly not least, we want to encourage you to stay involved with Jordan search for assembly through social media, you can find us on Facebook and on Twitter, in addition to our website and with that I'm going to turn it over to my colleague Craig introduce our speakers.

56

00:08:33.750 --> 00:08:46.800

Craig A. Young [he/him/his]: So I'm sure they're very capable of introducing themselves, but I just want to welcome my friends and colleagues, Dr Joel harmon walmart and Dr Kevin Ryan, who are going to be presenting a look at some research around these topics and these identities.

57

00:08:48.030 --> 00:09:02.100

Craig A. Young [he/him/his]: Most notably, I do want to point out that I love knowing smart people and they make me smarter because I got to read their book reading the Rainbow which hopefully they're going to share a lot of information with us so I'll just turn it over them and let them take over.

58

00:09:11.280 --> 00:09:28.680

Dr. Caitlin Ryan (she/her/hers): Thank y'all so good to be here with everybody and so as Craig said we are in jail and we have been writing and researching together about LGBTQ topics and education, particularly around children's literature, for a long time not since we were this little.

59

00:09:29.880 --> 00:09:32.790

Dr. Caitlin Ryan (she/her/hers): But for a long time for about 15 years.

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00:09:34.260 --> 00:09:42.030

Dr. Caitlin Ryan (she/her/hers): And I started with our kid pictures for a couple reasons, first of all is the fact that Jill and I both identify as queer and queer lesbian.

61

00:09:42.390 --> 00:09:49.710

Dr. Caitlin Ryan (she/her/hers): And, and I think it's really important for us all to remember that all queer adults or children.

62

00:09:50.310 --> 00:09:55.080

Dr. Caitlin Ryan (she/her/hers): And so, when we think about issues of appropriateness and we think about issues of.

63

00:09:55.560 --> 00:10:01.860

Dr. Caitlin Ryan (she/her/hers): pushback and resistance and much like some of the conversations going on right now around when we should teach people about race.

64

00:10:02.460 --> 00:10:11.940

Dr. Caitlin Ryan (she/her/hers): which has tons of problematic racist assumptions in the very question and that that queer topics relate to all people of all ages, and so there we are.

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00:10:12.870 --> 00:10:19.500

Dr. Caitlin Ryan (she/her/hers): And Joseph at Western Michigan university University of North Carolina wilmington and together we have been.

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00:10:19.830 --> 00:10:28.320

Dr. Caitlin Ryan (she/her/hers): Putting out work for teachers to try to help support folks who are trying to do this work more inclusively we definitely have a K five and katie bias so.

67

00:10:28.830 --> 00:10:35.280

Dr. Caitlin Ryan (she/her/hers): For young adult lovers out there that's definitely not our lean will let other folks more expert than us kind of take on that expertise.

68

00:10:36.000 --> 00:10:40.800

Dr. Caitlin Ryan (she/her/hers): But our work, mostly is around elementary schools and sometimes into middle school.

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00:10:41.730 --> 00:10:53.820

Dr. Caitlin Ryan (she/her/hers): So we worked with teachers, for several years trying to document what LGBTQ inclusive teaching looks like in classrooms because that's one of the things we hear even from people who want to do this work is a get it.

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00:10:54.510 --> 00:10:57.630

Dr. Caitlin Ryan (she/her/hers): But because we haven't often seen it ourselves as students.

71

00:10:57.990 --> 00:11:09.870

Dr. Caitlin Ryan (she/her/hers): And it's hard to sometimes for teachers to know what it might look like what kids might say and sort of just get a picture of sort of what we're walking into and so that's what our book tried to do, how to lay out portraits of practice from diverse teachers.

72

00:11:10.200 --> 00:11:21.930

Dr. Caitlin Ryan (she/her/hers): across the country to sort of say what might this be, and so, then we are now in an offshoot project which we're doing with Dr young and our other colleague at Eastern university Dr Michaela overstreet.

73

00:11:22.950 --> 00:11:37.530

Dr. Caitlin Ryan (she/her/hers): And we are doing a national book club for teachers right so Okay, teachers and we meet on zoom and we talk about LGBTQ children's literature and at least once a month, sometimes

more often, depending on how much energy we all have because teaching during a pandemic, who.

74

00:11:38.610 --> 00:11:53.370

Dr. Caitlin Ryan (she/her/hers): But we really wanted to get together to say how do teachers make sense of LGBTQ texts, how does this ongoing support, help them bring this text into their classrooms and and do things in the world to make the world safer and better for queer folks.

75

00:11:56.910 --> 00:12:08.580

Dr. Caitlin Ryan (she/her/hers): So, justice, and so our work always starts from a few key points right and first of all, we start with the fact that knowledge that schools are white and hetero.

76

00:12:09.000 --> 00:12:17.820

Dr. Caitlin Ryan (she/her/hers): normative see it don't think this is a surprise for many of us presenting today but, just in case we want to share it that's that's the reality for so many people and.

77

00:12:18.780 --> 00:12:22.770

Dr. Caitlin Ryan (she/her/hers): We also think that books alone can't magically fix all of these structural issues.

78

00:12:23.460 --> 00:12:36.960

Dr. Caitlin Ryan (she/her/hers): But we do think that LGBTQ and because of text can, and in fact do make serious intervention into what is otherwise near total curricular and extracurricular assignments, particularly at the case level and across grade levels in a variety of more conservative context.

79

00:12:37.680 --> 00:12:44.460

Dr. Caitlin Ryan (she/her/hers): Indeed we've seen our work that we've seen in our work, that being introduced to queer books, whether placed and found surreptitious library shelf.

80

00:12:45.000 --> 00:12:54.000

Dr. Caitlin Ryan (she/her/hers): ended over unknowingly by an empathetic teacher or top formerly as a whole class novel study can make a huge impact on teachers and students queer and trans straight and says like.

81

00:12:54.690 --> 00:13:08.490

Dr. Caitlin Ryan (she/her/hers): Whether readers are experiencing LGBTQ inclusive texts as Dr bishops classic mirrors windows are sliding glass doors these books can show readers more expansive and inclusive ways of living gender family Community desire and love.

82

00:13:10.950 --> 00:13:26.520

Jill Hermann-Wilmarth (she/her): So what we're seeing and reading the K eight rainbow book clubs similar to other studies involving long term discussion groups of LGBTQ literature is that one readers have support over time reading these books is almost never the end of the story, instead, when people are.

83

00:13:27.000 --> 00:13:33.510

Dr. Caitlin Ryan (she/her/hers): We made it we made a book job there y'all is yeah sorry I was supposed to party yeah That was a little I was supposed to interrupt him to just.

84

00:13:34.290 --> 00:13:34.620

Dr. Caitlin Ryan (she/her/hers): carry on.

85

00:13:35.010 --> 00:13:42.750

Jill Hermann-Wilmarth (she/her): we're back Okay, so instead when people are able to read and also reflect on and discuss these texts with others.

86

00:13:43.140 --> 00:13:48.450

Jill Hermann-Wilmarth (she/her): readers begin to connect what's happening on the pages to the world around them and then move towards action.

87

00:13:49.140 --> 00:13:56.910

Jill Hermann-Wilmarth (she/her): This is turned out to be especially true for straight identified ally readers in our group take JESSICA, for example, a special education teacher in the Midwest.

88

00:13:57.450 --> 00:14:08.490

Jill Hermann-Wilmarth (she/her): When a male identified students were dressed to school as a part of spirit week JESSICA first engage in a conversation with her colleagues who were concerned about whether this child's choice might consciously or unconsciously mock otherwise.

89

00:14:08.790 --> 00:14:20.730

Jill Hermann-Wilmarth (she/her): or otherwise harm trans students, then JESSICA engage the child directly a known reluctant reader JESSICA shared Jen wings the Prince and the dressmaker with a child who had dressed up a book she had read and loved in our book club.

90

00:14:21.210 --> 00:14:28.290

Jill Hermann-Wilmarth (she/her): According to her the child devour the book in a single day and came back and asked her for more JESSICA reports he's now reading the lumberjack.

91

00:14:30.000 --> 00:14:36.000

Jill Hermann-Wilmarth (she/her): isn't the only story like this, our participants have other participants have found safe ways to ask students for their pronouns.

92

00:14:36.300 --> 00:14:51.360

Jill Hermann-Wilmarth (she/her): put up rainbow flags on their Bulletin boards protested administrative objections to LGBTQ themed activities participated in black lives matter activities and even invited local queer organizations in to present professional development sessions to their local school district.

93

00:14:55.650 --> 00:15:07.470

Dr. Caitlin Ryan (she/her/hers): So why these stories today to start off this panel, because time and again it is books that are the seeds of these various actions, which means the books have to be good.

94

00:15:08.490 --> 00:15:15.810

Dr. Caitlin Ryan (she/her/hers): in so many ways, especially for allies books that the tone and the direction they help readers consider particular questions and ignore others.

95

00:15:16.110 --> 00:15:22.860

Dr. Caitlin Ryan (she/her/hers): They ask readers to view community and identity and quickness in particular ways setting and shaping readers resulting ideas for action.

96

00:15:23.460 --> 00:15:34.290

Dr. Caitlin Ryan (she/her/hers): That means the more complex intersection ill and broadly or accurately inclusive the queer community is portrayed the more such a picture of the queer Community creates the starting point for people's work.

97

00:15:35.550 --> 00:15:41.070

Dr. Caitlin Ryan (she/her/hers): Or, I have a toddler so we're going to call this the stump rocket theory of literature.

98

00:15:41.940 --> 00:15:44.370

Dr. Caitlin Ryan (she/her/hers): You heard it here first Ryan and Herman will march 2021.

99

00:15:45.660 --> 00:15:55.350

Dr. Caitlin Ryan (she/her/hers): Right, otherwise known as where the rocket is pointing is where the rocket will do right, so the books have to be good if they are going to be our launch pads into action.

100

00:15:58.620 --> 00:16:09.420

Jill Hermann-Wilmarth (she/her): So one of the authors on this panel right beautifully complex and intersection of books that kind of nuance representation hasn't always been the case across available LGBTQ inclusive children's in ya lit.

101

00:16:10.260 --> 00:16:16.080

Jill Hermann-Wilmarth (she/her): Early books in the field publishing a different cultural moment than we are in now it's slightly different cultural work.

102

00:16:16.470 --> 00:16:24.990

Jill Hermann-Wilmarth (she/her): Many of these texts tended to be didactic and limited in the representations sort of singing out look we're here, but only if we're white and adults.

103

00:16:25.800 --> 00:16:36.990

Jill Hermann-Wilmarth (she/her): that's only recently starting to slowly change, for example, the groundbreaking publication and Leslie Newman's picture book Heather has two mommies attended to reflect and normalize same gender parents.

104

00:16:37.650 --> 00:16:43.320

Jill Hermann-Wilmarth (she/her): Since then, the content of queer children's literature has expanded and yet somehow still remain the same.

105

00:16:44.100 --> 00:16:53.790

Jill Hermann-Wilmarth (she/her): themes are often like they aren't Heather has two mommies those of normality and to show that indeed LGBTQ people exist, often in the form of an adult especially a partner to parent.

106

00:16:54.390 --> 00:17:02.340

Jill Hermann-Wilmarth (she/her): Like as an aside Caitlin used to say, oh Jill your family as super represented right like to moms to white moms and to white kids um.

107

00:17:03.360 --> 00:17:19.560

Jill Hermann-Wilmarth (she/her): So an exception to this rule of centering queer adults, when the protest is when the protagonist is transgender, such as in 2000 Dresses and I Am Jazz or, of course, when the protagonist is a penguin looking at you tango and also Craig I'm.

108

00:17:20.700 --> 00:17:31.590

Jill Hermann-Wilmarth (she/her): Similar focus on queer adults was true of early LGBTQ inclusive middle grades books and these books, often the queer character was adult often a secondary secondary character.

109

00:17:32.100 --> 00:17:37.920

Jill Hermann-Wilmarth (she/her): And what the important exception of Jacqueline woodson after Tupac and D foster the characters were overwhelmingly white.

110

00:17:39.270 --> 00:17:45.690

Jill Hermann-Wilmarth (she/her): And this is a pattern that has been documented in other studies of LGBTQ books, such as those by cranky on Adam Crawley and Laura.

111

00:17:47.370 --> 00:17:54.570

Jill Hermann-Wilmarth (she/her): When LGBTQ Q you showed up as protagonists and books and they were also initially limited by race and gender.

112

00:17:55.080 --> 00:17:59.760

Jill Hermann-Wilmarth (she/her): Well, James house misfit series, beginning with the misfits has Joe announced a seventh grader.

113

00:18:00.090 --> 00:18:10.470

Jill Hermann-Wilmarth (she/her): And TIM barely has nate and his better Nathan ever books, there were a few if any other out LGBTQ children and middle grades fictions until the publication of Alex geno's middle grade novel Melissa.

114

00:18:11.400 --> 00:18:20.730

Jill Hermann-Wilmarth (she/her): which we will we know it's like what is it last week, the name scholastic, just like the the name change so that's very exciting, which is about a transgender fourth grader.

115

00:18:22.890 --> 00:18:29.820

Dr. Caitlin Ryan (she/her/hers): Now we are finally starting to see work for your characters of color, such as in case some calendars 2020 national book award winning king in the dragon flies.

116

00:18:30.120 --> 00:18:34.530

Dr. Caitlin Ryan (she/her/hers): And the leak control is the best at it both coming of age story centering both queerness and race.

117

00:18:35.100 --> 00:18:40.770

Dr. Caitlin Ryan (she/her/hers): Overall way literature has followed a similar pattern of with your and wait and gay that picture books and middle grades novels did.

118

00:18:41.010 --> 00:18:48.240

Dr. Caitlin Ryan (she/her/hers): Just a few years earlier, and as I said, that's definitely not our level of expertise and so we'll leave other CLA folks to chime in who are more.

119

00:18:49.170 --> 00:18:59.280

Dr. Caitlin Ryan (she/her/hers): well versed in the white a world to talk more about that, but we do know that the myth of the innocence of the child, as well as what the market gatekeepers would accept is part of the story, at every level.

120

00:19:01.290 --> 00:19:12.810

Jill Hermann-Wilmarth (she/her): Thinking about the stories that we shared at the beginning, we know that when there are more options for readers and for teachers more students have the opportunity to imagine the expansive possibilities of sexuality and gender.

121

00:19:13.470 --> 00:19:25.140

Jill Hermann-Wilmarth (she/her): When a fourth, fifth grade teacher, we know read Melissa with her class SIS and trans identified students have the opportunity to consider how gender shapes so many of their interactions with each other with their communities and in the world.

122

00:19:25.590 --> 00:19:28.950

Jill Hermann-Wilmarth (she/her): When a group of fifth graders right Jacqueline woodson's after to pocket D foster.

123

00:19:29.370 --> 00:19:36.810

Jill Hermann-Wilmarth (she/her): The ways that the black queer and sometimes incarcerated character tosh engage with a 12 year old protagonists the sister and her best friend.

124

00:19:37.290 --> 00:19:48.030

Jill Hermann-Wilmarth (she/her): created a space for students to think about how race socio economic class sexuality, religion and gender presentation work in a multiplicity of contexts and advantage, some people over others.

125

00:19:48.540 --> 00:19:56.670

Jill Hermann-Wilmarth (she/her): Both of these books offer readers of all identities a range of ways to imagine their own lives and the lives of people that they may or may not know yet.

126

00:19:59.790 --> 00:20:10.200

Dr. Caitlin Ryan (she/her/hers): More recently, in addition to wider representations and attention to intersecting identities we're also thankfully seeing LGBTQ inclusive texts expand into wider variety of formats and genres.

127

00:20:10.530 --> 00:20:16.500

Dr. Caitlin Ryan (she/her/hers): Certainly queer folks of all identities and races deserve to be in fantasy or romance and all the other types of texts.

128

00:20:16.770 --> 00:20:26.370

Dr. Caitlin Ryan (she/her/hers): we're seeing board books and books for very young readers at the same time we're ya is expanding helping teachers and families have more options for exposure to LGBTQ people for kids of all ages.

129

00:20:26.790 --> 00:20:32.070

Dr. Caitlin Ryan (she/her/hers): And importantly we're getting a range of stories separate and, apart from the range of identities represented.

130

00:20:32.550 --> 00:20:37.290

Dr. Caitlin Ryan (she/her/hers): We are authors, like those on the panel today are creating less didactic more nuanced work than ever before.

131

00:20:37.830 --> 00:20:42.090

Dr. Caitlin Ryan (she/her/hers): We can now read tragic queer stories joyful career stories and those in the mixed up middle.

132

00:20:42.630 --> 00:20:49.530

Dr. Caitlin Ryan (she/her/hers): We can see well rounded fully human LGBTQ characters with strengths and flaws, who feel like real people, we know or want to know.

133

00:20:50.070 --> 00:21:00.210

Dr. Caitlin Ryan (she/her/hers): We have books with rare characters front and center on the side and suddenly in the background, we can read about characters who feel isolated and alone in their identities and characters surrounded by community and primaries.

134

00:21:01.200 --> 00:21:04.590

Jill Hermann-Wilmarth (she/her): So this walk through history and toward the authors on the panel today.

135

00:21:04.950 --> 00:21:16.290

Jill Hermann-Wilmarth (she/her): can help us see that teachers and readers have a wider variety, a larger selection and I'm and more well rounded stories to launch their classes into deeper understandings of community of communities of color.

136

00:21:16.650 --> 00:21:21.630

Jill Hermann-Wilmarth (she/her): of gender and sexuality and of how identity boundaries are flimsy if not actually think.

137

00:21:22.170 --> 00:21:30.030

Jill Hermann-Wilmarth (she/her): The job for those of us who are teacher educators, is to translate these gains into classroom understandings to make those options available to our students.

138

00:21:30.270 --> 00:21:35.490

Jill Hermann-Wilmarth (she/her): and to help them see the ways that these stories can help them achieve their curricular and pedagogical goals.

139

00:21:35.880 --> 00:21:47.070

Jill Hermann-Wilmarth (she/her): We can help them access language about intersectionality about identity and about Allah ship and co conspirator ship, so that they can take the brilliant work of authors and help children live those ideas in the world.

140

00:21:48.480 --> 00:21:56.130

Dr. Caitlin Ryan (she/her/hers): At the same time classroom teachers have responsibility to know what LGBT inclusive books are out there, so they can help keep their curriculum from being static.

141

00:21:56.370 --> 00:22:00.450

Dr. Caitlin Ryan (she/her/hers): so that they can update their thinking and their classroom shells and inclusive and expansive ways.

142

00:22:00.900 --> 00:22:04.320

Dr. Caitlin Ryan (she/her/hers): teachers have the power to slip a queer book on to the desk of a student who really needs it.

143

00:22:04.650 --> 00:22:13.710

Dr. Caitlin Ryan (she/her/hers): ask questions of status quo ideas about gender, race and sexuality that offer opportunities for new thinking pair text so that single story is about any identity category or avoided.

144

00:22:14.190 --> 00:22:20.340

Dr. Caitlin Ryan (she/her/hers): US standards and subversive ways to truly teach in ways that prepare children for their lives and the diverse and ever changing world.

145

00:22:20.820 --> 00:22:31.020

Dr. Caitlin Ryan (she/her/hers): As teachers and teacher educators, we all perhaps especially now have the responsibility of taking on and continuing that work Luckily, we have lots of good books in hand to help us.

146

00:22:38.070 --> 00:22:50.100

Adam Crawley (he/him): Thank you so much, Dr Herman walmart and Dr Ryan that was such helpful information and like you said just segue so nicely into now, the opportunity to be able to hear from children's authors and young adult authors and illustrators.

147

00:22:50.550 --> 00:23:02.100

Adam Crawley (he/him): Of these types of text, so let me take a moment to share screen and to introduce them very briefly, but as Craig said earlier, they are certainly capable of introducing themselves as well, so we will give them.

148

00:23:03.030 --> 00:23:10.470

Adam Crawley (he/him): That time with our very first question, but just very briefly we've got Leah Johnson mine Christina Gonzales and kyle Luke off.

149

00:23:10.800 --> 00:23:18.210

Adam Crawley (he/him): You can see it, you can see here on the slide some of the many accolades that they have received, as well as some of the many books that they have created.

150

00:23:18.720 --> 00:23:23.160

Adam Crawley (he/him): But I'm going to launch into the first question I'm going to stop the share screen now and.

151

00:23:24.030 --> 00:23:27.930

Adam Crawley (he/him): Ask each of them to share with us for a few moments, we have about 30 minutes total for the panel.

152

00:23:28.440 --> 00:23:40.140

Adam Crawley (he/him): So we'll just again if each of you could just share, about yourselves who you are tell us about some of the works that

you have put out into the children, young adult world and let's see Leo can we start with you.

153

00:23:41.100 --> 00:23:50.940

Leah Johnson (she/her): You sure can so I'm Leah Johnson my pronouns are she her and hers and I'm the author of the why novels you should see me in a Crown and rise to the sun in the middle grade novel.

154

00:23:51.510 --> 00:24:04.770

Leah Johnson (she/her): Le angle saves herself, which is forthcoming from Disney hyperion in 2023 so, can you pre order it now no you can't but put it in the old noodle because we're coming for it.

155

00:24:04.860 --> 00:24:06.360

Laura Jiménez(she/her): we're coming, why are you.

156

00:24:06.360 --> 00:24:08.130

Laura Jiménez(she/her): played with us like that.

157

00:24:08.160 --> 00:24:16.020

Leah Johnson (she/her): But it look I gotta I gotta set the stage, you know what I'm saying I gotta lay the foundation, so when the time comes, everybody's ready.

158

00:24:18.690 --> 00:24:19.260

Leah Johnson (she/her): And that's me.

159

00:24:22.410 --> 00:24:23.130

Adam Crawley (he/him): Thanks lia.

160

00:24:23.760 --> 00:24:24.300

Maya.

161

00:24:28.260 --> 00:24:37.200

Maya Gonzalez: Who am I, let me see, I have been creating children's books for a super super long time I focused on the T next children's books for many years.

162

00:24:37.680 --> 00:24:50.490

Maya Gonzalez: And then, a couple few years ago, I decided to focus my work on LGBTQ in 2010 I actually published through my own indie press the gender wheel, which is a nature based holistic framework to look at gender.

163

00:24:51.510 --> 00:25:00.090

Maya Gonzalez: That I have been teaching and training for so gender is pretty much my life and looking at the world in a way that is constantly affirming.

164

00:25:01.110 --> 00:25:11.250

Maya Gonzalez: queer trans intersex people and how we can really open kids minds up to seeing the world in its truthfulness around gender and queerness so that's me.

165

00:25:14.820 --> 00:25:15.420

Maya Gonzalez: title.

166

00:25:24.090 --> 00:25:28.920

Kyle Lukoff: it's only been like almost two years of this um hi everyone, so I.

167

00:25:29.190 --> 00:25:30.330

Kyle Lukoff: had been a school librarian.

168

00:25:30.330 --> 00:25:42.420

Kyle Lukoff: For eight years, and while I was a library and I started working on picture books, my first two were about language, so I wrote a storytelling of ravens, which is about collective nouns and explosion at the poem factory, which is about a.

169

00:25:43.050 --> 00:25:47.040

Kyle Lukoff: factory where they make poems and then it explodes it's all in the title.

170

00:25:47.940 --> 00:26:00.630

Kyle Lukoff: I'm more known for my picture books about trans kids like when he became a brother, which, on the stonewall in 2020 and then the commie MAC series which is an early reader that looks like a picture book.

171

00:26:01.470 --> 00:26:08.220

Kyle Lukoff: I have a middle grade out now it's too bright to see which is this one, which is a national book award finalist which is wild.

172

00:26:08.700 --> 00:26:19.650

Kyle Lukoff: um I have another middle grade coming out in April called different kinds of fruit, which is the greatest thing i've ever written so far and I'm very excited about it, and I have my first.

173

00:26:21.030 --> 00:26:21.270

Kyle Lukoff: But.

174

00:26:21.360 --> 00:26:22.650

Laura Jiménez(she/her): Can we pre order it.

175

00:26:23.310 --> 00:26:25.200

Kyle Lukoff: I probably yeah you can try.

176

00:26:25.290 --> 00:26:25.800

Laura Jiménez(she/her): Okay, good.

177

00:26:26.670 --> 00:26:41.580

Kyle Lukoff: um I have my first non fiction book is coming out next July it's called the fear and kid like Gavin and I co wrote it with Gavin grant that a young trans activists to work with the aclu to sue his school over bathroom access and I have.

178

00:26:43.110 --> 00:26:48.030

Kyle Lukoff: A lot more later, so I don't remember which ones I can and can't talk about there's more coming.

179

00:26:49.890 --> 00:26:50.610

Kyle Lukoff: yeah that's me.

180

00:26:54.630 --> 00:27:06.390

Craig A. Young [he/him/his]: Thank you for for sharing a little bit about yourself the the whole concept of the panel was we were trying to figure out how to bring intersection ality at Kimberly child's concept of intersex now into sexual identities.

181

00:27:06.870 --> 00:27:16.410

Craig A. Young [he/him/his]: into a conversation around the text that you I'll create and how we might be able to use those books in our classrooms So the question is how do you.

182

00:27:17.370 --> 00:27:22.830

Craig A. Young [he/him/his]: In what ways do your intersection identities inform your work, basically, is.

183

00:27:23.370 --> 00:27:30.870

Craig A. Young [he/him/his]: The way I framed it in my head was is it art imitating life is life imitating art is it a mix of the two is it, am I way off base.

184

00:27:31.260 --> 00:27:42.780

Craig A. Young [he/him/his]: But just tell us a little bit about how your intersection ality comes to comes to be in your works, and if you want to leave your mics on and then just kind of talk amongst yourselves, that would be.

185

00:27:42.840 --> 00:27:43.260

amazing.

186

00:27:46.680 --> 00:27:56.970

Leah Johnson (she/her): yeah um I can start so you know I did another nct panel this morning, actually, that was also about queer text essentially.

187

00:27:57.360 --> 00:28:03.840

Leah Johnson (she/her): And the thing that I kept coming back to actually so we're all on the same page today, which is great.

188

00:28:04.350 --> 00:28:12.570

Leah Johnson (she/her): The thing that I kept coming back to this idea that my blackness is not separate from my weirdness is not separate from my womanhood is not separate from.

189

00:28:12.930 --> 00:28:20.460

Leah Johnson (she/her): My you know relationship to poverty is not separate from the family that I grew up in.

190

00:28:20.760 --> 00:28:28.650

Leah Johnson (she/her): Is not separate from my faith, you know what I'm saying, like all these things exist together, and so, if I'm going to tell a true story about what it means to be.

191

00:28:29.220 --> 00:28:35.610

Leah Johnson (she/her): alive I'm going to tell a story about all the ways that my identities inform one another, which is that, like.

192

00:28:36.120 --> 00:28:51.390

Leah Johnson (she/her): I don't move through the world like a white queer person and I never will I will never move through the world like a straight black person, and so, when I come to the page what I'm trying to do is be as honest as possible about.

193

00:28:52.530 --> 00:29:07.170

Leah Johnson (she/her): The way those things affect everything in my life, but particularly because I write love stories when I write why and how that changes the way that I am able to fall in love, or you know young people like the one I was at 16 and so.

194

00:29:08.850 --> 00:29:22.770

Leah Johnson (she/her): I guess it's a little bit of art imitating life, but it also is just me trying to write a type of blueprint so that young people who do exist inside of bodies that are similar to mine know that there is a way forward.

195

00:29:23.490 --> 00:29:40.440

Leah Johnson (she/her): You know, when I was coming up, and it might be the same for y'all, but when I was coming up, I was taught that it wasn't possible to be all things I was taught if you if you're black, you are not you're not allowed to be mentally ill, you certainly better not be gay you say you don't have.

196

00:29:41.640 --> 00:29:46.320

Leah Johnson (she/her): And so you know I wanted to, I wanted to write a text that sort of.

197

00:29:47.370 --> 00:29:55.770

Leah Johnson (she/her): made those things possible so before I could believe them or leave them in my real life, I made them possible on the page and hopes that it could open up that door to me.

198

00:30:00.090 --> 00:30:00.900

Maya Gonzalez: that's so cool.

199

00:30:02.220 --> 00:30:12.570

Maya Gonzalez: I actually went chime in on this, because my work is systemic because all of my work is focused on how we dismantle the current system, and so, when I start teaching.

200

00:30:13.410 --> 00:30:31.440

Maya Gonzalez: The gender wheel, I never you cannot separate racism from trans phobia homophobia, they are intimately tied together and my job has been to go back and really not 200 years not 500 years go back to the origins of the patriarchy go back thousands of years and understand how.

201

00:30:32.460 --> 00:30:40.950

Maya Gonzalez: That separating of the sexes and that perpetrating of like domination over egg bodies was all tied in to the.

202

00:30:42.120 --> 00:30:54.300

Maya Gonzalez: fertile ground essentially to create racism and that you can never separate any kind of gender oppression from racism that they're intimately at core tied together racism literally rises.

203

00:30:54.540 --> 00:31:02.310

Maya Gonzalez: From sexism and from homophobia and trans phobia and the suppression of indigenous cultures and so that's really where I focus and so.

204

00:31:02.580 --> 00:31:11.040

Maya Gonzalez: it's in going back to the truth of how we got here that allows me to be in the truth of my wholeness in an indigenous queer.

205

00:31:11.550 --> 00:31:18.150

Maya Gonzalez: Even urban you know contemporary way so that we create that historical tie back to who we really are.

206

00:31:18.390 --> 00:31:27.210

Maya Gonzalez: Because queer trans intersex people were wholly were sacred in the past for a reason right, it was because of how we are part of the infinite.

207

00:31:27.540 --> 00:31:31.170

Maya Gonzalez: expression of nature that mandatory, which is why I have this spirals behind me.

208

00:31:31.530 --> 00:31:43.770

Maya Gonzalez: You know that that sense of how we can change our whole sense of reality through really paying attention to nature and and our real origins, as people and then that's, the only way i've actually made sense it out of myself.

209

00:31:44.340 --> 00:32:00.060

Maya Gonzalez: You know, I was disowned by my family for being queer at 20 you know, and it was a lot of the sort of like indigenous teachings that I got from my father that helped me to even survive, you know that kind of experience and and so creating that sense of self.

210

00:32:01.320 --> 00:32:11.340

Maya Gonzalez: embedded within the within the entire world is how i've made sense out of being queer and so that's literally, and I want to get done with it pretty soon, because getting gender like.

211

00:32:11.610 --> 00:32:22.620

Maya Gonzalez: You know, on the path of infinity is where we can kind of relax and I can start talking about death and healing and love and you know all that other stuff but to me until we have a.

212

00:32:23.010 --> 00:32:29.970

Maya Gonzalez: place where we can all gather equally and and speak to each other in ways that include all of us all the time.

213

00:32:30.300 --> 00:32:36.030

Maya Gonzalez: You know, without constantly separating us into like what kind of genitals you have and what we think about those genitals.

214

00:32:36.330 --> 00:32:45.390

Maya Gonzalez: You know that's really core, we have to get in talking to kids before seven if we want to dismantle that kind of brainwashing that occurs.

215

00:32:45.630 --> 00:33:00.690

Maya Gonzalez: In our culture, right now, and it's so rampant in the schools, which is why all the books I create are going towards the littles first right, so that we can start getting that stuff sort of like embedded because then everything falls into place from there.

216

00:33:01.980 --> 00:33:04.530

Maya Gonzalez: So I'm very emotional about this.

217

00:33:08.580 --> 00:33:10.440

Kyle Lukoff: um so.

218

00:33:11.550 --> 00:33:15.690

Kyle Lukoff: i've never i've never quite sure how to answer this question, I guess, I could have been prepared better.

219

00:33:16.020 --> 00:33:22.500

Kyle Lukoff: But you know, I think, similarly to what Leah said earlier, I can't really separate any one of my experiences out like.

220

00:33:22.920 --> 00:33:30.720

Kyle Lukoff: I am trans and I transitioned to back in like 2007, which is a long time ago I'm also white and i've only ever been light.

221

00:33:31.020 --> 00:33:40.230

Kyle Lukoff: I'm also Jewish and I grew up in like i've said before that i've been more shaped by early experiences of anti semitism that I have by homophobia or transfer will be given wearing.

222

00:33:41.100 --> 00:33:51.150

Kyle Lukoff: And then, where I lived when I came out as the various things that come out as, and so I know that you know my perspective can only and, like my imagination can only ever.

223

00:33:51.900 --> 00:34:03.750

Kyle Lukoff: extend to that what I do to whatever it is i've experienced so I tried to focus my book, so that I can talk about what I know the most intimate way.

224

00:34:04.140 --> 00:34:20.580

Kyle Lukoff: And then hopefully people can connect to the specificity, rather than me trying to act as though I could speak for like all kinds of trans people because, like you know i've never been a trans woman that's a very different kind of trans experience that I haven't had access to.

225

00:34:22.140 --> 00:34:34.260

Kyle Lukoff: I came out in undergrad like in college I didn't come out when I was like ah hi so a lot of my books focus on trans kids, but in some ways I'm imagining what it would have been like, if I had had access to.

226

00:34:35.280 --> 00:34:38.130

Kyle Lukoff: That information until I was when I was gone ah.

227

00:34:39.150 --> 00:34:42.330

Kyle Lukoff: This is a little bit a little bit jumbled but I guess, I was trying to get to.

228

00:34:44.100 --> 00:34:57.720

Kyle Lukoff: It feels it feels presumptuous to say like universal because I don't know if I believe in universal experiences, but trying to tap into larger emotional experiences, through my very particular lens and I'm very particular experiences.

229

00:35:00.060 --> 00:35:04.830

Maya Gonzalez: You know I think that's actually very interesting kyle because for a long time.

230

00:35:06.480 --> 00:35:14.400

Maya Gonzalez: I was so impressed as being queer I wasn't even allowed to pay attention to how much is being oppressed for being the tx and being biracial.

231

00:35:15.000 --> 00:35:20.070

Maya Gonzalez: right and it was it was it took me a while to kind of bring all those together, and I think that's what I'm doing now.

232

00:35:20.460 --> 00:35:26.370

Maya Gonzalez: or I'm just kind of like done I kind of had to take a break and like focus on what it's like what you were saying earlier it's like you're only allowed to.

233

00:35:26.880 --> 00:35:42.300

Maya Gonzalez: be one thing in the world, but then in a way that's the heart takes so much to process all of the oppressions that occur and then how to its kind of separate those out and then find that unity, again, it is a sort of like pieces and then reintegration.

234

00:35:44.250 --> 00:35:48.930

Leah Johnson (she/her): And you know I want to go back to you know something you.

235

00:35:49.560 --> 00:35:58.110

Leah Johnson (she/her): mentioned earlier, my about how it starts so early the indoctrination but also like the way we begin to imagine ourselves as members of the world.

236

00:35:58.440 --> 00:36:05.850

Leah Johnson (she/her): There is this article that's floating around about you know when is it too early, like when should you teach kids about race.

237

00:36:06.510 --> 00:36:16.020

Leah Johnson (she/her): Whether you're actively teaching them or not, whether you're sitting in a classroom talking about the history of American chattel slavery or you know.

238

00:36:16.470 --> 00:36:30.480

Leah Johnson (she/her): Whatever it like it that actually doesn't matter because you've already given children an image or an idea of what it needs to be who they are in the world, whether you did it consciously or not, when I was in Grad school, I had a professor tell me once I'm.

239

00:36:32.310 --> 00:36:42.030

Leah Johnson (she/her): Not everything has to be political Leah and I you better believe everything I write is out of spite just so that she can know.

240

00:36:42.300 --> 00:36:48.060

Leah Johnson (she/her): Literally whether I make a decision to write, something that is explicitly political or not.

241

00:36:48.300 --> 00:36:58.920

Leah Johnson (she/her): Everything is being filtered through the lens of a body that has already been politicized so whether I make the decision to actively right into it or not, everything that I do and say in am.

242

00:37:00.630 --> 00:37:16.260

Leah Johnson (she/her): Is the whole of all of these identities, and so I said all that, to say when is it too early to start teaching kids about race about gender about sexuality it's never too early, you better give them a language for how to talk about it earlier, the time they get to my.

243

00:37:16.590 --> 00:37:23.790

Leah Johnson (she/her): you're not planning all the toxic, you know torturous ideas that I had internalized by the time I hit my age.

244

00:37:24.720 --> 00:37:31.620

Maya Gonzalez: And you know I think that's really interestingly it's even not like the verbal stuff that we teach like you're saying it's literally the nonverbal.

245

00:37:31.860 --> 00:37:39.990

Maya Gonzalez: If providing and that's where I say it's not just about what we teach it's also how we teach right, where we have to provide like.

246

00:37:40.230 --> 00:37:47.760

Maya Gonzalez: it's not just social emotional learning it's got to also bring in spiritual it's got to bring in the earth it's got to bring in these multiple levels that are denied.

247

00:37:47.970 --> 00:38:00.390

Maya Gonzalez: Constantly and if we go back to the source of why this is occurring right now we can start seeing through how we're being controlled and manipulated constantly into this very rigid pattern, and I think that gender I always say gender is a.

248

00:38:01.530 --> 00:38:11.640

Maya Gonzalez: Compliance begins with gender and so, if we can start taking apart that level of compliance within this culture that level of patriarchal domination, that is.

249

00:38:12.270 --> 00:38:22.680

Maya Gonzalez: Everywhere you know because we're constantly basically abandoning our children to a bully system if we don't interrupt it from the very beginning it's got to begin literally in the womb.

250

00:38:23.010 --> 00:38:30.180

Maya Gonzalez: I have an eight year old and so that that lesson became so key where it's, just like the minute they rolled out.

251

00:38:30.450 --> 00:38:43.950

Maya Gonzalez: It was just like child, you have to know this is our Community, this is who your parents are this is who our family is this is the reality of nature that we belong queer trans intersex people are literally, I think the crops that will.

252

00:38:44.910 --> 00:38:49.410

Maya Gonzalez: Open our minds at this time and we can take that opportunity, and it will.

253

00:38:50.550 --> 00:38:55.830

Maya Gonzalez: That if we keep it dovetailed with anti racism we're unstoppable I think.

254

00:38:59.040 --> 00:39:04.590

Adam Crawley (he/him): I'm not sure how zoom is recording this if you can see all of our squares at one time or if it's just the speaker view.

255

00:39:04.920 --> 00:39:15.030

Adam Crawley (he/him): But if you can, if you can't see all of us, at one time I want to know how many heads are like nodding, how many snaps are happening, how many like note taking you know are going on.

256

00:39:15.960 --> 00:39:23.730

Adam Crawley (he/him): we're loving this conversation, so thank you all this next question I think really follows up on what you're sharing I.

257

00:39:24.240 --> 00:39:28.530

Adam Crawley (he/him): I hesitated to even interrupt the flow of the conversation and I'm going to go, but I think this really connects.

258

00:39:28.890 --> 00:39:43.350

Adam Crawley (he/him): And how did the texts that you writer illustrate reflect those intersection identities and then, more specifically, how your stories or illustrations use those intersections are great Nice and queerness like my you mentioned the urban earlier.

259

00:39:43.590 --> 00:39:56.490

Adam Crawley (he/him): kyle I know you know your your current book to write to see has more of a rule representation, but just think about all these intersecting place rate, how do you develop those in your move the story.

260

00:39:58.140 --> 00:39:59.640

Adam Crawley (he/him): With the intersection ality.

261

00:40:04.680 --> 00:40:14.730

Kyle Lukoff: So I can I can share something that I always say so, I used to do a lot of school visits for eight and became a brother um I haven't been doing them now, for obvious reasons.

262

00:40:15.090 --> 00:40:29.310

Kyle Lukoff: But I always, whenever I would ask a question about the illustrations or anything I would always take each I would always use it as an opportunity to talk about the difference between me and the character that I created, so the way that I say it to children I'll say to you all, because.

263

00:40:30.330 --> 00:40:37.290

Kyle Lukoff: I respect children and I respect to all so I'm talking to you like people I respect so whenever a kid ever says like anything about the pictures.

264

00:40:37.740 --> 00:40:45.330

Kyle Lukoff: I say so you've probably noticed, I know I start by saying i've shared that I'm transgender in the same in that eight in this transgender.

265

00:40:45.570 --> 00:40:51.210

Kyle Lukoff: But you've probably know this, because you always want to acknowledge the children are noticing you've probably noticed that I'm white.

266

00:40:51.510 --> 00:41:00.180

Kyle Lukoff: And the agent has brand skin, because his mother is black and his father is Filipino and I always like use that very precise language like name.

267

00:41:00.600 --> 00:41:07.320

Kyle Lukoff: The different identities at eight and has, and then I followed by saying and that's because K lani the woman who illustrated this book.

268

00:41:07.680 --> 00:41:16.380

Kyle Lukoff: Her mother is Filipino and her father is black so she took parts of her family and her story, and she put this into the book the way I took my identity.

269

00:41:16.740 --> 00:41:25.350

Kyle Lukoff: and less scary because, if I don't name that then kids might think that, like, I mean kids I think that it was my idea to make a dedicated color which doesn't feel.

270

00:41:26.190 --> 00:41:34.980

Kyle Lukoff: Correct given that that was kilotons creative choice I don't want to take that away from her or like put that on to me like I'm taking credit for something that I didn't decide.

271

00:41:35.430 --> 00:41:45.390

Kyle Lukoff: um and then also I want kids to know that I also notice that race exists and that there's not like one experience that I can speak for authoritative Lee.

272

00:41:45.780 --> 00:41:53.580

Kyle Lukoff: And then also naming Killarney his identity as also crucial to the art that she creates that identity is also crucial to the art that I create um.

273

00:41:54.060 --> 00:42:03.480

Kyle Lukoff: When I write middle grade I mostly write about white kids because I don't think I would do a good job writing a letter kid who wasn't right and I wouldn't want to make a kid like suffer through that.

274

00:42:04.740 --> 00:42:06.870

Kyle Lukoff: seems bad to me um.

275

00:42:08.010 --> 00:42:08.790

Kyle Lukoff: and

276

00:42:10.380 --> 00:42:13.290

Kyle Lukoff: yeah that that that's what I may stop talking.

277

00:42:17.310 --> 00:42:37.530

Leah Johnson (she/her): You know one thing that i've noticed quite a bit of in the past year, I cannot believe that I'm saying that my book has only been out for a year, I feel like i've been at this for literal eternities um but, in the past year i've been able to engage with a lot of a lot of folks about.

278

00:42:38.850 --> 00:42:50.880

Leah Johnson (she/her): The direction that it seems, you know young adult literature is going, and one of the things that comes up all the time, is this idea about like what is an authentically black book and.

279

00:42:54.510 --> 00:43:09.030

Leah Johnson (she/her): oftentimes because the white imagination, for what blackness is so limited an authentically black book is a book that is rooted in pain is rooted in trauma is rooted in harm and so.

280

00:43:10.170 --> 00:43:15.450

Leah Johnson (she/her): Those things are often associated with being a type of black person from a certain type of Community and so.

281

00:43:17.310 --> 00:43:28.290

Leah Johnson (she/her): You know, I think, because my book is about suburban indiana there are times when folks are like I'm not quite black enough for me you're writing it out quite.

282

00:43:29.340 --> 00:43:44.640

Leah Johnson (she/her): Urban enough and the reality is places such a crucial element of my stories, because I know what it's like to be a black kid who grows up in a white space, I know what it means to feel alien not just inside of your body but also outside your body as well, and so.

283

00:43:45.210 --> 00:43:52.650

Leah Johnson (she/her): I said all that, to say that I write books, where they're set because my experience of blackness is very different than my experience.

284

00:43:52.920 --> 00:44:02.640

Leah Johnson (she/her): Of blackness if I had grown up somewhere else, which is also to say that my experience of being a black queer person is

much different than a black queer person who had been raised somewhere else.

285

00:44:03.030 --> 00:44:21.750

Leah Johnson (she/her): And so to me if I'm telling stories that are honest, if I'm telling stories that are true of the world that I know, then I think I have responsibility not only to myself, but to my readers to write through that very specific experience of being where I'm from.

286

00:44:23.310 --> 00:44:30.780

Leah Johnson (she/her): And like kyle said I don't want kids to have to suffer through a book, where I was just talking off the side of my neck and so I'm going to write what I know.

287

00:44:33.870 --> 00:44:44.670

Maya Gonzalez: You know I used to be a nerd and study so much about who was writing the books and and I'm old school, so I came into children's books not thinking, I was going to make children's books like.

288

00:44:45.060 --> 00:44:52.050

Maya Gonzalez: Thinking has this fine artist and writing on the side, and then I got thrown in the first book I illustrated was for glory and will do.

289

00:44:52.650 --> 00:45:01.560

Maya Gonzalez: And it was a very, very queer book and the character super queer and I was super queer, and all this craziness I didn't even realize how queer the book was until leader.

290

00:45:02.130 --> 00:45:13.260

Maya Gonzalez: And, but what it did, is it gave this mark, I think, to me about how to approach children's books, because I approached them as an artist, I used self portraiture and art creativity as a healing tool.

291

00:45:13.830 --> 00:45:19.530

Maya Gonzalez: So Gloria will do a illustrating that book was this whole healing experience that I didn't even know I needed.

292

00:45:20.640 --> 00:45:33.720

Maya Gonzalez: But back then, we talked a lot, it was a children's book press, and it was a first voice, we called it, where you go to the Community who is having that experience and you listen to them first.

293

00:45:34.110 --> 00:45:41.340

Maya Gonzalez: And having now been in the children's book industry for so long, where I, of course, have witnessed are those gatekeepers and that like.

294

00:45:41.670 --> 00:45:53.730

Maya Gonzalez: Constant not subtle way that things are always manipulated and how whiteness always rules and always wins, and that that tone in that voice and that imagery.

295

00:45:54.000 --> 00:46:03.330

Maya Gonzalez: it's so hard to even get a book out, that is a first voice when you're working with major presses, a lot of times because the editing and the process.

296

00:46:03.720 --> 00:46:12.000

Maya Gonzalez: It just like it almost takes it off, which is why I am that you know old school nerd that started my own press and was just like, how do we keep the the.

297

00:46:12.450 --> 00:46:20.910

Maya Gonzalez: That first voice and its most genuine and authentic way without it i've i've witnessed people with beautiful stories.

298

00:46:21.150 --> 00:46:35.520

Maya Gonzalez: People of color go work with a white editor and come back to me and be like now it's better and I'll be like oh my God they destroyed it what have they done, and so, how do we we basically like create an authenticity, without having to.

299

00:46:37.410 --> 00:46:49.230

Maya Gonzalez: sacrifice ourselves in a way, and what I find again going back to this idea of breaking that that that the systemic piece is going to the nonverbal.

300

00:46:49.530 --> 00:46:56.160

Maya Gonzalez: And going to what we can convey to children in this really core way and so without saying too much I just went.

301

00:46:56.580 --> 00:47:09.450

Maya Gonzalez: and made it so that it gets seen where we just start creating imagery, so this is a page that's all he right so it's just literally like paying attention to the pronouns and creating those characters that we all know.

302

00:47:10.140 --> 00:47:19.530

Maya Gonzalez: I mean I I'm in Community where I wish I could show this better don't have a slide but where we start showing kids like this is the reality this is who we are.

303

00:47:19.950 --> 00:47:24.900

Maya Gonzalez: and creating like these spaces, that they can grow into that that aren't aren't visible anywhere.

304

00:47:25.080 --> 00:47:36.360

Maya Gonzalez: And aren't limited like oh here's you know the black gay character, has the black you know trans character, has a black femme character is a Mexican femme character, just like no we like take all of that, apart and really show.

305

00:47:37.080 --> 00:47:46.080

Maya Gonzalez: Every possible like these aren't people i've made up these are all people I know these are all people I you know party within the queer community who have lives and families.

306

00:47:46.590 --> 00:48:07.230

Maya Gonzalez: And so, giving that other perspective from a first voice like this is my life, this is what I see, and I think inviting kids especially queer trans intersex kids to connect with it with our Community and in all of our stories is like that's that's in that's it right.

307

00:48:08.970 --> 00:48:14.280

Leah Johnson (she/her): I think it's a it's a glory and we'll do a quote where.

308

00:48:16.500 --> 00:48:28.530

Leah Johnson (she/her): it's like who's to say that robbing people have their language any less violent acts of war or something like that, and you know I think the the gift of children's literature is that what we're doing is developing the.

309

00:48:28.530 --> 00:48:30.180

Leah Johnson (she/her): Language oh.

310

00:48:34.590 --> 00:48:36.300

Maya Gonzalez: it's my background that's missing with me.

311

00:48:38.280 --> 00:48:46.590

Leah Johnson (she/her): um and I think that I think that what we do is develop a language and caitlin and whether that's a language that we speak our language that.

312

00:48:47.850 --> 00:49:03.660

Leah Johnson (she/her): We move the world right we see or if it's a language of energies like that's what we're doing the work and so like it's something we have to give them through different ideas and images and so I just I really love that point my.

313

00:49:09.060 --> 00:49:15.870

Craig A. Young [he/him/his]: First, this is thank you that's enough um so touching on this I'm sorry I like.

314

00:49:16.710 --> 00:49:17.730

Craig A. Young [he/him/his]: about the man's playing.

315

00:49:17.880 --> 00:49:19.020

Craig A. Young [he/him/his]: it's a white man's playing so.

316

00:49:20.160 --> 00:49:22.530

Maya Gonzalez: You get you get a little cookie for that Craig good job.

317

00:49:25.650 --> 00:49:36.480

Craig A. Young [he/him/his]: So you've been you've been touching on like how you will see the your your work, your stories and illustrations highlighting and problem enticing racism and homophobia and other phobias of difference.

318

00:49:36.960 --> 00:49:45.570

Craig A. Young [he/him/his]: Have you noticed her you heard of teachers or Librarians or other individuals that have taken your work that you've you've created these.

319

00:49:46.320 --> 00:50:04.560

Craig A. Young [he/him/his]: identify identifiable problems and told us stories about them, have you seen people taking them and moving them into spaces of use or to address these different phobias, and if you have, can you share some of those ideas that you've seen.

320

00:50:07.290 --> 00:50:16.320

Leah Johnson (she/her): Well I'll say this is not going to answer your question directly Craig, but I think it's a good jumping off point to something else um and that's that like.

321

00:50:17.610 --> 00:50:27.660

Leah Johnson (she/her): One thing that I found really valuable and now that I get to actually go into schools and do school visits, as opposed to like looking at little boxes with kids anime icons on them.

322

00:50:28.050 --> 00:50:39.270

Leah Johnson (she/her): I'm is that when Librarians and educators elevate my work to the same level of Shakespeare, or you know he cummings or.

323

00:50:39.570 --> 00:50:50.340

Leah Johnson (she/her): Fitzgerald like when they approached my work as though it is high art and is a part of a literary canon that should be studied and unpacked and evaluated in that same way.

324

00:50:51.780 --> 00:50:58.350

Leah Johnson (she/her): I noticed that that has a great deal, like that is a great deal of practical use to me is that, like.

325

00:50:58.620 --> 00:51:13.080

Leah Johnson (she/her): Oh, if we can talk about this book as though it is something that deserves to be studied, what are we saying about the characters within the book, what are we saying about the scenarios that the book is presenting to us, they are valid, they are worth paying attention to their worth.

326

00:51:14.100 --> 00:51:22.830

Leah Johnson (she/her): You know, sitting with and trying to understand a little better, and so I think if you have a book or books that you want to teach.

327

00:51:24.390 --> 00:51:33.000

Leah Johnson (she/her): And it's with characters who are from backgrounds, that are not you know traditionally represented in publishing then.

328

00:51:33.900 --> 00:51:41.760

Leah Johnson (she/her): Talk about it like it deserves to be studied don't act like it's like a like a word animals behind the wall at a zoo like.

329

00:51:42.150 --> 00:51:51.630

Leah Johnson (she/her): ooh look at those people now talking about me like you want to talk about the great gatsby Okay, if you don't bring that into this classroom and and talk about it, like.

330

00:51:52.590 --> 00:52:07.380

Leah Johnson (she/her): Jay staring off at the green light, or whatever is is you know, a one that's top notch then let's talk about black folks like they're top notch let's talk about queer people as though they are you know worthy of that level of attention and scholarship.

331

00:52:11.190 --> 00:52:14.550

Maya Gonzalez: You know what I do have light sorry kyle I think I just caught you.

332

00:52:16.410 --> 00:52:23.310

Maya Gonzalez: I just get so excited about these conversations you know what I actually teach how to use our materials in the classroom specifically.

333

00:52:23.760 --> 00:52:34.050

Maya Gonzalez: And, and I want to call in this idea of basically reclaiming all of those of us who have been erased, and so one of the things I want to bring in our we created.

334

00:52:34.410 --> 00:52:44.730

Maya Gonzalez: The pronoun cards So these are 52 characters it's this way to teach kids not only the alphabet but also how to start having like social interactions that are inclusive.

335

00:52:45.210 --> 00:52:50.610

Maya Gonzalez: And through play, and so one of the things we talked a lot about is how to go to books.

336

00:52:50.940 --> 00:52:57.960

Maya Gonzalez: And to say okay well this character looks like this one in the card deck so instead of using she we're actually going to use he here.

337

00:52:58.260 --> 00:53:10.890

Maya Gonzalez: or we're going to use day or tree, so that we can start looking actually like the great gatsby or something like that and re inserting queer trans intersex people into those narratives so that we can actually make that.

338

00:53:11.700 --> 00:53:22.980

Maya Gonzalez: Truth visible again and how to give kids that sense of freedom to be like well these stories get to be mine, you know so now these characters going to be trans when I talk about it, we read.

339

00:53:23.790 --> 00:53:28.500

Maya Gonzalez: A wrinkle in time, I read a wrinkle in time with my kid recently actually it's been a little while now.

340

00:53:28.890 --> 00:53:40.530

Maya Gonzalez: Because we went through it and we looked at every single character and we talked about who we wanted to see reflected in that, and so we changed everyone's pronouns to be what felt reflective of our family.

341

00:53:40.890 --> 00:53:49.140

Maya Gonzalez: and expanded it and then it was quite a job me reading it, but then I had to keep going back and be like this characters tree or this characters always Z right.

342

00:53:49.350 --> 00:53:56.850

Maya Gonzalez: So that that story actually became ours, again, so we clarified it we trans defied it right, and so I think that making.

343

00:53:57.570 --> 00:54:09.450

Maya Gonzalez: All of our stories are it's like not creating the separation, so this is straight Oh, this is queer trans intersex this was like no those stories are ours to it's just been hidden any raised that those stories were also ours.

344

00:54:13.170 --> 00:54:18.690

Maya Gonzalez: So I want to interrupt everything and I create all the tools we can to interrupt everything as young as people can go.

345

00:54:22.710 --> 00:54:23.280

Maya Gonzalez: Sorry, Carl.

346

00:54:25.260 --> 00:54:32.310

Kyle Lukoff: I was just I was just going to China and just save that are an interesting thing that started happening this year is that I'm seeing my books.

347

00:54:32.730 --> 00:54:45.000

Kyle Lukoff: being used not just as you know, the stories that I made up and, like the little characters that I invented then poke around to they do things but that my books are of course becoming symbols and a larger.

348

00:54:46.530 --> 00:54:52.470

Kyle Lukoff: etc like battle, or whatever, but you know, like when trans fourth grader brings my book to school.

349

00:54:52.740 --> 00:55:01.950

Kyle Lukoff: And the teacher is that to our class and that starts a whole controversy, where the school district pauses an entire book program because they're so afraid that their what their kids might be learning about next.

350

00:55:02.310 --> 00:55:14.490

Kyle Lukoff: or when the third grade teacher reads one of my books to her class and the school decides to deploy counselors to the children to help them process the traumatic experience of having read, one of my picture books.

351

00:55:15.420 --> 00:55:28.410

Kyle Lukoff: And it's weird to see my books is not just the stories that I came up with, but also all the stories that people are putting on top of them and the stories that people are creating about me and people like me and my community and watch.

352

00:55:30.360 --> 00:55:39.570

Kyle Lukoff: The ways in which my books are sparking controversies and communities that I don't live in, while knowing that it's not actually my books.

353

00:55:39.990 --> 00:55:50.760

Kyle Lukoff: it's the idea of people like me and also, knowing that if it wasn't my book, it would have been someone else's because it's not really about the books it's about whether or not.

354

00:55:51.390 --> 00:56:08.790

Kyle Lukoff: me and my friends and my community are seen as appropriate to exist in the first place um it's been a very interesting year to have been a librarian and now to be a constantly band author I don't like it, but it's interesting.

355

00:56:15.270 --> 00:56:16.650

Adam Crawley (he/him): What you were just sharing.

356

00:56:17.730 --> 00:56:26.430

Adam Crawley (he/him): kyle I hate having to follow that because I mean it is such a tragic situation that we're in right now, but I think it also speaks to why.

357

00:56:26.760 --> 00:56:32.610

Adam Crawley (he/him): This panel and this conversation that we're having right now is so important right and just.

358

00:56:32.880 --> 00:56:38.160

Adam Crawley (he/him): As we're all working collectively, the group of us in this space, but also we know many other teacher educators.

359

00:56:38.430 --> 00:56:49.170

Adam Crawley (he/him): And children's authors and you know middle authors and illustrators right are are trying to fight the good fight to make this work happen in schools and in libraries and in other ways, with youth.

360

00:56:50.430 --> 00:56:55.110

Adam Crawley (he/him): So I so hate that our panel time is coming to a close, because.

361

00:56:55.650 --> 00:57:01.620

Adam Crawley (he/him): I can keep I would love to keep going all day like I would love to keep going for so much longer, and I feel like we need to keep going for so much longer.

362

00:57:01.890 --> 00:57:14.910

Adam Crawley (he/him): And unfortunately, we only have you know, a certain window of time within our our Conference platform time so I have unfortunately to transition to the last question here, and that is just kind of a lightning round if each of you could.

363

00:57:16.740 --> 00:57:20.400

Adam Crawley (he/him): do one of two things, or maybe both you know plug some of your upcoming work.

364

00:57:21.690 --> 00:57:29.400

Adam Crawley (he/him): That you have your current projects and things that are on the horizon, but also really want to fell off with kyle will just saying you know, while we are seeing so much.

365

00:57:29.700 --> 00:57:39.390

Adam Crawley (he/him): pushback right now in schools, and I mean like I'm here in Texas, and, of course, has been the whole debate and Virginia about you know, parents and and they're saying, schools and how much they should have.

366

00:57:39.630 --> 00:57:49.710

Adam Crawley (he/him): So, I guess, maybe in our kind of lightning round as we go round plug your work, but also maybe give it maybe give us some hope you know, maybe, give us some hopeful things that we can think about or.

367

00:57:50.820 --> 00:57:54.510

Adam Crawley (he/him): I don't know just where can we go from here I mean we've had such an important conversation that.

368

00:57:55.980 --> 00:57:58.140

Adam Crawley (he/him): What do you think I'll just leave it there.

369

00:58:03.000 --> 00:58:11.610

Leah Johnson (she/her): yeah you know to draw on to draw on James baldwin when I didn't have anybody in my life or in my world even that.

370

00:58:12.000 --> 00:58:29.490

Leah Johnson (she/her): Had a language for queerness or could affirm or validate who I am it was books that taught me what it means to be alive and it connected me to every other person who had ever been inside of this tradition or had opened the doors for me to exist and so.

371

00:58:30.660 --> 00:58:32.610

Leah Johnson (she/her): You know I just think it's important that.

372

00:58:34.110 --> 00:58:47.670

Leah Johnson (she/her): As long as we're in libraries, as long as we're in classrooms as long as we're in lecture halls we have the responsibility and the opportunity still to tell the truth, and the truth is.

373

00:58:48.420 --> 00:59:04.530

Leah Johnson (she/her): We live in a world where queer people black folks disabled folks trans folks we exist we're here and we deserve to be here and take up space so as long as we have the opportunity to tell the truth, we have to keep doing it and.

374

00:59:05.850 --> 00:59:18.480

Leah Johnson (she/her): People don't want us to be honest anymore about the legacies that this country has wrought and often they are interspersed with violence and so.

375

00:59:20.340 --> 00:59:26.490

Leah Johnson (she/her): yeah I just I just think we owe it to each other, and we owe it to ourselves to continue to tell the truth, even when it hurts.

376

00:59:27.930 --> 00:59:29.040

Leah Johnson (she/her): that's one to.

377

00:59:30.480 --> 00:59:37.680

Leah Johnson (she/her): what's coming up for Leah Johnson well I'm so glad you asked, I middle grade novel is the first of a series it's out.

378

00:59:37.950 --> 00:59:50.190

Leah Johnson (she/her): spring 2023 from Disney hyperion it's called le ingles save herself it's about a 12 year old girl, whose biggest concern is that she thinks she has a crush on her best friend until.

379

00:59:50.640 --> 01:00:04.500

Leah Johnson (she/her): A earthquake happens and she wakes up and she realizes that she has the power to bring things back to life with her touch and so it's a book about reckoning with burgeoning queerness and also found family and also having more power than you know what to do with.

380

01:00:05.790 --> 01:00:07.620

Leah Johnson (she/her): yeah so keep an eye out for it.

381

01:00:13.470 --> 01:00:24.630

Kyle Lukoff: On my end so in terms of the hope factor, every time there's some big controversy about one of my books in some Community in a state or a place where I don't live.

382

01:00:24.960 --> 01:00:37.200

Kyle Lukoff: I am always I always end up being connected to queer and trans people who live there, who are saying that like they think that people you know there's a fear that reading books about people like me well.

383

01:00:38.250 --> 01:00:45.630

Kyle Lukoff: Well I'm not making sense basically I'm always connected to queer trans people in communities where there are arguments about whether or not we should exist in the first place.

384

01:00:45.840 --> 01:00:58.080

Kyle Lukoff: telling me that we are everywhere and that we've always been everywhere, and that we will always be everywhere and it reminds me of

this year, this phrase that I am obsessed with which is near balancing 11 which is translated to we will outlive them.

385

01:01:00.960 --> 01:01:09.660

Kyle Lukoff: um and then in terms of what's coming up next, for me, I have this picture book that I wrote with a young trans activist and Gavin Graham that I'm.

386

01:01:10.020 --> 01:01:18.240

Kyle Lukoff: Just so in love with it's called if you're a kid like Gavin and it's about the choices that kids get to make when they're in situations where it might feel like they don't have any choices.

387

01:01:18.630 --> 01:01:23.460

Kyle Lukoff: And then I'm also really obsessed with my next middle grade novel which is called different kinds of fruit.

388

01:01:23.820 --> 01:01:33.810

Kyle Lukoff: And it's about this girl named Annabel and she developed a big crush on her new best friend who is non binary but her dad turns out to be a real jerk about it and she's like Why is my dad being such a jerk about it.

389

01:01:34.110 --> 01:01:39.540

Kyle Lukoff: And then about 25% of the way through dad finally revealed that he is also trans.

390

01:01:39.900 --> 01:01:55.680

Kyle Lukoff: And that he had been the one to give birth to her, but that that ruined his local his scanning and his local trans community, which is why he had never wanted to tell her about that it is the queerest thing i've ever written and I love it.

391

01:02:01.710 --> 01:02:02.220

Kyle Lukoff: I'm.

392

01:02:03.690 --> 01:02:12.720

Maya Gonzalez: Just to again thank you so much for inviting me I feel really honored to have gotten to play with all y'all and to connect in the ways that we connected.

393

01:02:14.100 --> 01:02:18.570

Maya Gonzalez: and hope is my middle name, actually, I believe that nature.

394

01:02:20.100 --> 01:02:23.940

Maya Gonzalez: And the truth of the universe essentially how nature moves through us.

395

01:02:25.980 --> 01:02:44.460

Maya Gonzalez: is stronger than then all depression and in the long run will show us that queer trans intersects bodies and experiences literally are the key to open up our awareness and our truth in this world and and will set us free and in all of the ways that we've oppressed one another, especially.

396

01:02:45.660 --> 01:02:54.030

Maya Gonzalez: Around gender around sexuality around bodies and around race and that they're all intimately tied together so that everything we do I always say.

397

01:02:54.300 --> 01:03:02.100

Maya Gonzalez: You can't do anti racism work without doing gender work and you can't do gender work without doing anti racism work, they are literally bound together.

398

01:03:02.520 --> 01:03:11.370

Maya Gonzalez: And so, with nature on our side and the power of all, that is, and that that amazing creative force that allows everything to be including us.

399

01:03:11.760 --> 01:03:17.970

Maya Gonzalez: I know will it's that time for it to shine through and the power of queer trans intersex.

400

01:03:18.540 --> 01:03:27.270

Maya Gonzalez: People to unite us we unite across all color lines across all classes across all experiences, which is why I know where the key.

401

01:03:27.630 --> 01:03:38.730

Maya Gonzalez: To opening up love and truth and bringing that here and grounding in our bodies right on this planet and that using our books and how we teach.

402

01:03:39.300 --> 01:03:51.780

Maya Gonzalez: The Non verbal the somatic right the spiritual that that will interrupt the oppression that our children are surviving at the moment because we survived so we know that we can throw that wisdom back.

403

01:03:52.230 --> 01:04:00.810

Maya Gonzalez: And that they will grow even stronger than we have there's a new world coming so I'm I'm all about hope because it's truth, because it's reality.

404

01:04:01.920 --> 01:04:09.300

Maya Gonzalez: And this next year it was interesting to see less Leah Newman's book Heather has two mommies I'm illustrating a book for Leslie right now.

405

01:04:09.960 --> 01:04:16.410

Maya Gonzalez: And then I have my 10 year anniversary book coming out for gender now, which talks about the gender wheel and it's the most.

406

01:04:17.310 --> 01:04:31.230

Maya Gonzalez: Explicit book I've ever done today it's a totally updated and talks very queerly about nature, the patterns of nature that in plants and animals, through our ancient divides through global history and through us history.

407

01:04:31.890 --> 01:04:48.180

Maya Gonzalez: That this is the way that nature is and that by surrendering to the truth of that we can change the world so I'm super excited about that book and and have great faith that we're all moving forward together so again, thank you.

408

01:04:51.150 --> 01:04:53.400

Craig A. Young [he/him/his]: Thank you all I'm just.

409

01:04:54.750 --> 01:05:02.430

Craig A. Young [he/him/his]: I'm so excited about all of this, so I'm thinking I'm saying I'm thinking first Thank you so much for for sharing your time with us for helping us.

410

01:05:03.570 --> 01:05:11.130

Craig A. Young [he/him/his]: to learn and to grow with you all second I need to be on all the all of the list, so I can pre order all of the books.

411

01:05:12.960 --> 01:05:23.790

Craig A. Young [he/him/his]: I can't wait to buy and read everything that has been mentioned during this during this session and then third I get to introduce our next speaker.

412

01:05:24.360 --> 01:05:45.900

Craig A. Young [he/him/his]: And so I have read and talked with and learned from Dr Laurie Jimenez for for a while now, and I I'm always I'm always thankful to get the chance to sit down and and to cut up with with her with her and to learn again so Laura if you wouldn't mind discussing things with us.

413

01:05:47.490 --> 01:05:53.970

Laura Jiménez(she/her): First of all, I love that picture, because it just makes me look like I need a cup of coffee right um which is fairly much.

414

01:05:54.030 --> 01:05:58.350

Laura Jiménez(she/her): True so I'm Dr Laura Maria Jimenez I'm here at Boston university.

415

01:05:58.680 --> 01:06:04.740

Laura Jiménez(she/her): I am a doctor, as you can see from the enormous degree right behind me.

416

01:06:06.150 --> 01:06:18.780

Laura Jiménez(she/her): I I, it has been such an incredible pleasure really a great pleasure to listen to all y'all and to think about this together, I think some of the things.

417

01:06:19.410 --> 01:06:28.860

Laura Jiménez(she/her): That, I want to, I want to surface about what has been said, is you know we've we've talked a lot about intersection ality, but I think we need to really think about.

418

01:06:29.850 --> 01:06:46.710

Laura Jiménez(she/her): What Kimberly Crenshaw did when she wrote that piece right again she was a lawyer, she was writing originally she was looking at the legal system and she said watch these you know this system was created design and design.

419

01:06:47.580 --> 01:06:56.970

Laura Jiménez(she/her): right to protect a certain segment of the population right and so I'm very much an intersection list and I go back to her work, a lot.

420

01:06:57.420 --> 01:07:03.900

Laura Jiménez(she/her): And when I go back to her work, I see again and again that we have a normative standard in the US.

421

01:07:04.530 --> 01:07:14.520

Laura Jiménez (she/her): Now it's not a it's not a numeric majority let's keep that in mind, but it's a normative standard and the normative standard in the US is white.

422

01:07:15.240 --> 01:07:22.320

Laura Jiménez (she/her): Straight SIS right and I always want to make sure that people understand that, so this means that you're performing.

423

01:07:22.650 --> 01:07:38.040

Laura Jiménez (she/her): The gender that you are assigned at birth, so I was assigned female at birth and I perform email as an adult so I'm sits right so white straight SIS male Christian able and middle class.

424

01:07:39.180 --> 01:07:48.960

Laura Jiménez (she/her): Right that's the standard that we have that's what we look at all of our systems medical systems legal systems education systems.

425

01:07:49.830 --> 01:08:03.090

Laura Jiménez (she/her): are geared toward that normative standard and what crenshaw said, is the the farther you move outside of that normal standard, the less the system can support and protect you.

426

01:08:04.350 --> 01:08:17.880

Laura Jiménez (she/her): And it's literally designed that way it's not accidental it's not I mean just like my I was saying it's not like it just sort of grew out of this way like out of the ground, this is literally designed.

427

01:08:18.300 --> 01:08:36.060

Laura Jiménez (she/her): This way and that people like my and kyle and Leah are doing this incredible work of disrupting systems that are generations old that are hundreds of years old, that are thousands of years of intact ways of being.

428

01:08:37.230 --> 01:08:51.480

Laura Jiménez (she/her): Right and it's up to people like myself and Adam and caitlin and Jill and Ruth and Lisa to provide teachers with the tools necessary to bring these works of art.

429

01:08:52.260 --> 01:09:12.210

Laura Jiménez (she/her): off of the shelf which we're comfortable doing we're really super comfortable when I put this up on the shelf right but to bring that work off of the shelf and as lady Leah said so eloquently put it next to write put it on par with the dead white man that we seem to be all about.

430

01:09:13.260 --> 01:09:21.570

Laura Jiménez(she/her): Right, make it part of the curriculum, because our lives if we are not seen as worthy of study.

431

01:09:22.590 --> 01:09:24.240

Laura Jiménez(she/her): Right, then we are not seen.

432

01:09:25.470 --> 01:09:33.120

Laura Jiménez(she/her): And that or ratio is so incredibly damaging right I'm 54 years old wasn't until I read.

433

01:09:36.030 --> 01:09:36.540

Laura Jiménez(she/her): gabby.

434

01:09:37.920 --> 01:09:43.920

Laura Jiménez(she/her): gabby rivera's Julia takes a breath that I saw a Latina lesbian.

435

01:09:45.120 --> 01:09:51.120

Laura Jiménez(she/her): Right in ya interludes literature that's too long right that's ridiculous.

436

01:09:52.260 --> 01:09:52.590

Laura Jiménez(she/her): Right.

437

01:09:54.240 --> 01:10:09.360

Laura Jiménez(she/her): On the flip side of that we also have to do the work right of surfacing this normative right right now, educators, want to skip the white straight SIS able Christian.

438

01:10:10.080 --> 01:10:21.750

Laura Jiménez(she/her): middle class kind of North, you know that that that that is also unspoken right they want to skip over that I'm saying what if we called out.

439

01:10:22.380 --> 01:10:36.240

Laura Jiménez(she/her): All the characters in the book and said look this kid white trans this kid black queer this kid white straight able, because if we started talking about identities, on the regular.

440

01:10:37.860 --> 01:10:55.560

Laura Jiménez (she/her): Right, it becomes the new norm, none of us are the same, and that should be fabulous right the beautiful chaos and just excitement that kids have around reading things like.

441

01:10:56.340 --> 01:11:12.450

Laura Jiménez (she/her): The gender wheel around reading things like eight around reading things like you know the great books that Leah is giving us in ya land by and I cannot wait listen I need that middle school book okay I'm just telling now I need it.

442

01:11:13.500 --> 01:11:29.700

Laura Jiménez (she/her): Right right, we need these books and we need to do a better job at introducing them into the curriculum and surfacing the normative standard that we have that we are working under, we need to do these two things we need to walk and chew gum I think we can do it.

443

01:11:32.070 --> 01:11:37.260

Laura Jiménez (she/her): Like y'all and I'll see you at the wrap up session the live session.

444

01:11:41.670 --> 01:11:44.550

Adam Crawley (he/him): wow I am blown away.

445

01:11:45.510 --> 01:12:01.410

Adam Crawley (he/him): By everything that has been shared by our authors by our illustrators by our teacher, educators and researchers I'm just so so happy for this session and just everything that's been shared today, and you all have given me.

446

01:12:02.430 --> 01:12:15.210

Adam Crawley (he/him): As a white man, you know, yes I'm gay, but I also realized that I come from some a privilege identities, as well, and a lot of work that I need to do, and moving forward and all food for thought for all of us.

447

01:12:16.500 --> 01:12:26.640

Adam Crawley (he/him): In conclusion, as we wrap up, I just want to share with you that, hopefully, you have been equally as inspired impacted by today's session, if you want to know more.

448

01:12:27.060 --> 01:12:36.090

Adam Crawley (he/him): about our speakers that are work there's already a children's literature assembly blog posts out, you can access that entrepreneur search or somebody's website there's actually a video.

449

01:12:36.420 --> 01:12:43.470

Adam Crawley (he/him): A YouTube video posted from each of our speakers which each of those videos it's like a Master Class in itself, so I encourage you to go check that out.

450

01:12:44.760 --> 01:12:48.810

Adam Crawley (he/him): The session that you're in right now also be posted literature assembly of sight.

451

01:12:49.830 --> 01:12:58.290

Adam Crawley (he/him): In a few weeks after the fence, so, if you remember, you will be able to access that for reviewing watching and then.

452

01:12:59.160 --> 01:13:07.410

Adam Crawley (he/him): also know that be Master Classes always featured in the spring issue of the journal of children's literature, and so there will be an article about this Master Class.

453

01:13:07.830 --> 01:13:15.750

Adam Crawley (he/him): Coming up in the spring issue and now in the remaining time that we have in the conference platform, we want to invite us in conversation.

454

01:13:17.370 --> 01:13:26.790

Adam Crawley (he/him): address you know ask questions that you have things that you're currently thinking about we would love to continue this conversation with you right now, so thank you again for.

455

01:13:27.480 --> 01:13:37.260

Adam Crawley (he/him): joining us in this Master Class on intersectionality especially around LGBTQ topics and representations and doing anti racist work thanks again bye bye.