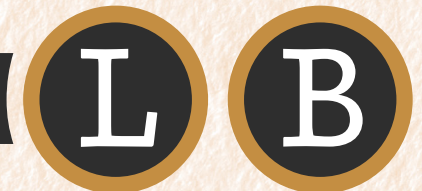


LITTLE, BROWN AND COMPANY BOOKS FOR YOUNG READERS

Educator's Guide | Ages 14 and Up



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A Kind of Letter

When we talk about racism in schools, the subject is often still framed as something that puts others at a disadvantage, without real examination of who, then, is advantaged. Thus textbooks are filled with Black pain and subjugation, with the rare depiction of racists as people wearing white hoods or throwing up Nazi salutes. And those people certainly walk among us. But what about everyone else? Terms such as “white privilege” and “white supremacy” have become almost mainstream, but do we really understand what they mean?

“Whiteness” doesn’t just refer to an individual’s skin color—whiteness is a system that perpetuates certain dominant ideologies about who receives power and privilege. It is maintained through power dynamics within language, class, art, and everything in between. It is also maintained through a culture of politeness that is central to white American socialization. When racism, and especially whiteness, is “impolite” or too taboo to discuss, it evades detection and is allowed to thrive. Studies show that parents of color have conversations about race with their children as young as two, while white children (until very recently) generally didn’t directly discuss race (let alone their whiteness) until much older, often adulthood. Regardless, lessons about whiteness are abound, from whitewashed textbooks in school to the heroes of popular movies. And, of course, white people learn these lessons from other white people, even when they’re not explicitly discussed—the subtleties of parental guidance, conversations with classmates at school, and what jokes are considered acceptable at Thanksgiving. This book, and its guide, hope to say the quiet part out loud.

This Guide Includes:

Essential questions: Educators and students may engage with these questions in small groups or individually to offer the support and intimacy needed for students to be honest, brave, and take the kind of risks that make conversations like these transformative.

Journaling: Many of these questions may be best addressed individually in a journal with private reflections. Some prompts in this book will ask white students for self-location rarely required of them, and this may feel deeply personal, emotional, or embarrassing. They may choose not to share their responses, but engaging with the prompts is important.

Research Modules: Near the end of this guide, we have put together seven research modules with supplemental resources and questions. Depending on time, you may decide to provide these for students to explore on their own time, or together as a class.

Supplemental Resources: You will find “pop-out boxes” throughout this guide to provide additional context (both historical and contemporary) for concepts alluded to in the text, such as the white supremacist history of fatphobia and the effects of environmental racism. Some of these resources are articles, some are videos, and some are full-length films and books that students may opt to explore outside of class.

Finally, a central element of this guide in its analysis of *The Truth About White Lies* is the concept of binaries. White supremacy operates on a simple binary opposition that aligns good with white and bad with black—eg. the connotations of “black list” vs. the connotations of a “white lie.” Binary is another word that sounds more complicated than it actually is. It just means a system of opposites, and a binary-centered language contains many words whose definitions are automatically attached to their antonyms (opposite words). For example, you can hardly talk about a “good” girl without the shadow of a “bad” one haunting the description.

The Truth About White Lies

Many of the questions in this guide are focused on binaries, so it will be helpful for readers to keep a simple chart of binary terms they come across in the text, such as:

good	bad
light	dark
white	black

A Note for Preparation

It's important that educators have an honest, open conversation with their class before diving into this book. There are no outright racial slurs in this book, but there are undertones of anti-Blackness, anti-Asian racism, Islamophobia, fatphobia, and subtle dehumanizing language used by white supremacists.

Establish community guidelines or a community agreement (<https://justleadwa.org/wp-content/uploads/2020/10/Tool-D-Community-Agreements-Final.pdf>) and make decisions as a group about how the discomfort this book may cause will be navigated.

As a social construct, race can be studied without mining Black students for sad stories and without white "confessions" of the racism they've witnessed without intervention. Please allow and/or create the conditions for your Black students to engage deeply with this book without being treated like expert witnesses to the claims herein. This means both white educators and white students must avoid the temptation to ask Black students (and all students of color) questions that derail examinations of whiteness for the easier, more frequently traveled route of interrogating marginalized experiences in a search for legitimacy. This guide is full of resources, and this book is a mirror. Please don't look away.

This story isn't easy or fun. It requires white people to be vigilant readers: of signs, of history, and ultimately of themselves. It asks its white readers to divest from a concept that, to quote this very book, wraps them in a blanket that has never actually kept them warm. You may not find warmth in this book either. But we hope you find something like truth.

Pre-Reading Journal Discussion Questions

- How often have you discussed white supremacy at school? At home? With your friends?
- Can you remember the first time you thought about race, either other people's or your own? Your first conversation? Who was it with?
- When you hear the term "white supremacy," describe the image that comes to mind. Do you see a scene? Do you see one face? Do you see an inanimate object? Do any characters come to mind? If so, what is the setting? Any types? By "type" I mean that when you think like a casting agent for a movie, what type of model or actor would you choose for "white supremacist" or "person who practices white supremacy"? What does this model wear? How does this model sound? What influenced those choices?

continued on next page . . .



Chapter 1

1. Based on the details given, what can you understand about Shania's grandmother's class?
2. SoBR is described as "trendy." What does trendy mean here? Trendy to whom? Do trends have an audience?
3. What are the implications of the conversation on marijuana?

For further discussion around the topic of marijuana and its demonization and legalization, watch the documentary *Grass is Greener* on Netflix.

What are the implications of the word "woke"? Watch "How to Be a Woke White Person" and respond. <https://www.youtube.com/watch?v=gHSVjmO4iJY>

Chapter 2

1. What or who compelled Catherine to ask Michelle if she can twerk? How might Catherine have learned to think that her question was okay? In your answers, ask yourself "but how" at least five times. This question isn't as simple as it seems.

Chapter 3

1. What do you think Jai means when he says "It sees you" when talking about seeing color?
2. Shania is surprised that Prescott's brother Ben attends public school instead of Bard. What are her assumptions about wealth and education?

Chapter 4

1. What is the value of an out-of-date almanac? What kind of information is still usable? How is history like an out-of-date almanac?
2. Why does Prescott ignore Ms. Hassoon? Why might he feel like he can?

Chapter 6

1. Shania thinks about the ways her grandmother pronounced certain words, "like Piccadilly or chinchilla, transforming it into a concept that fit into her life." How is this like race?
2. In the restaurant, Prescott comments on the waiter: "I think he's nothing." What is the opposite of "nothing"? How might the binary scale (and the waiter's position on it) have helped Prescott come to this conclusion about the staff member?

Chapter 7

1. Shania blushes when she describes Pocket as a "Black" neighborhood. Consider the binary opposition that makes black = bad and therefore uncomfortable to acknowledge.
2. Why does Michelle speak up during the altercation between the white woman and the Black bus driver? Have you ever (or have you ever noticed that someone) stepped in to defend someone with whom you (or they) have racial affinity?

The Truth About White Lies

3. Shania doesn't speak up during the altercation, and is surprised when Michelle says she should have. Revisit your list of binaries. When can politeness be violent even though they are on opposite sides of the binary?
4. Catherine says that Shania's name "sounds kind of ghetto." How does the binary scale help code words with extra meaning that exceeds their definition?

Chapter 8

1. Consider Catherine's judgment about Moonpies. What do Moonpies symbolize and do you think Shania is aware of it?

Chapter 10

1. Why does Shania's whiteness feel "neon" in Pocket? Where does "minority" fall on the binary scale? What is its opposite? How might being a minority in this situation shape the way Shania sees herself?
2. At the community garden, Shania notices a difference in the way Michelle speaks. Why might Michelle use "tight, clipped" speech at Bard? How might her language choices be similar to Shania's "neon" feeling?

Have you ever heard of code switching? Check out Chandra Arthur's TEDx Talk "The Cost of Code Switching" and discuss how it might relate to Michelle's experience.
<https://www.youtube.com/watch?v=Bo3hRq2RnNI>

3. Why does Shania think of Michelle as a "lifesaver"? Why does Shania feel like she needs to be saved? How does segregation by redlining perpetuate fear? Map safety and danger onto the binary scale.

Read more about the legacy of redlining (<https://www.urbandisplacement.org/about/what-are-gentrification-and-displacement/>) and NPR's production (<https://www.npr.org/2017/05/03/526655831/a-forgotten-history-of-how-the-u-s-government-segregated-america>), "A 'Forgotten History' Of How The U.S. Government Segregated America." Redlining's legacy is about more than geography—it's also about environmental justice. (There are more resources in the research module section toward the bottom of this guide.)

Chapter 11

1. "For Shania, entering a museum is always like putting on a jacket and pretending it fits." Why does Shania feel like she has to pretend? In the book *Superior: The Return of Race Science*, author Angela Saini says, "Many of those who come to the museum for the first time...are looking for their own place in these galleries." Why might Shania's "own place" not fit her image of herself? Does Prescott have a similar issue?

Were you aware of what Willa said about the history of white marble? Check out the research module at the bottom of this guide for more articles and videos on the subject.

Chapter 12

1. Ben compares librarians to magicians. The thrill of magic lives in the gulf between what the magician does and what the audience sees. What can they hide? What can they reveal? Where else can you observe this phenomenon?

Chapter 14

1. Why does it unnerve Shania when Willa says “we” when discussing race? In what situations do you (if ever) use a racial “we”? Do you use it for history? Achievements? Crime? Does it ever feel like a burden? Does it ever feel like a reason to boast?

Had you heard of white flight before this book? Watch the PBS video, titled “Suburban growth, policies, racism led to ‘white flight’.” (<https://www.pbs.org/video/suburban-growth-policies-racism-led-white-flight-y1gcp7/>)

2. Willa says the likelihood of Shania’s white grandfather being a racist is high. What are three definitions of “racist”? What are some of the behaviors you associate with this label? What are some ideas you associate with this behavior? What happens when you add power to that matrix? For example:

ATTITUDES	BEHAVIORS	BEHAVIORS	IMPACT
“Black people are inferior”	Lynches people	Leader of local Klan	Murders of Black men and women
“Everybody’s the same”	Buys a block of houses that white neighbors have sold for cheap	Power of ownership-- can determine who moves into a neighborhood by income	Creates a racially homogenous neighborhood full of financially stressed people. Secondary responsibility for crimes of survival.

3. “Nice doesn’t cancel out racist.” What does Willa mean by this? On your matrix of attitudes, behaviors, power, and impact, can you imagine the people you charted being kind to their loved ones? How does the binary impact the way we think of “niceness” and racism?

Chapter 15

1. Shania self-corrects her own behavior to better fit in with the people around her. Why might Shania’s outsider status make her such a keen observer? How or why might “outsiders” be less willing to take risks? What is at stake?
2. “Absolutes” are words or phrases that are fixed and sometimes extreme. Do you notice any absolutes in Prescott’s rant?

HALFWAY POINT DISCUSSION OF BINARIES

Look at the list of binaries you've been keeping in your journal. What do you notice? Are any patterns emerging? What do you think they mean? How do concepts that don't seem related on their face come together when you realize where they fall within a binary? Where do you see yourself within these binaries?

Chapter 16

1. Why does Shania's heart "leap" when Prescott says "people like us"? How might Shania's outsider status make her vulnerable enough to leap at such inclusion? How does vulnerability make one susceptible to radicalization?

If you want to learn more about the connection between social isolation and radicalism, check out the *Rabbit Hole* podcast from the *New York Times*. (<https://www.nytimes.com/column/rabbit-hole>)

Chapter 17

1. Where does "fat" fall on your binary list? Why do you think Catherine uses the word "fat" as an insult so often?
2. Shania reads the text exchange between Eric and Catherine, where Catherine admits to a "white lie." What is a white lie? How does the binary opposition help to define this term? What would be the opposite?

Chapter 18

1. Willa says "all our textbooks are basically fan fiction." Recall a time you learned that something you accepted as truth was shown to be fan fiction, or history rewritten or taught from a biased perspective (ex: Columbus's expeditions, the Civil War, westward expansion). How did learning the truth affect you?

Are you familiar with the line "Because white men can't/ police their imagination/ black men are dying"? Claudia Rankine wrote it in her book *Citizen*. Read more from Rankine about the white imagination in the *Guardian* article "Blackness in the white imagination has nothing to do with black people" (<https://www.theguardian.com/books/2015/dec/27/claudia-rankine-poet-citizen-american-lyric-feature>)

Chapter 20

1. How is the swastika-tattooed man's previous fear similar to the definition of weeds? Consider his language around "digging" into the past. How might this metaphor be helpful in coming to terms with whiteness?

Chapter 21

1. How is relegating Hallie to another neighborhood similar to weeding a garden? How have you landscaped the city in your head? Who are the weeds? Who are the flowers?
2. Read TaNehisi Coates' *Atlantic* article "The Case for Reparations." (<https://www.theatlantic.com/magazine/archive/2014/06/the-case-for-reparations/361631/>) How are Gram's actions reparative? What is Gram trying to repair? The incident that caused the fire or her own father's blockbusting?

Chapter 22

1. Why does Shania almost say "before she was born" instead of "before I was at Bard?" How is learning about race in America like being new to a school with a reputation for being "the best"? Why does Shania seem to wish that Willa, Michelle, and the Tanes would just get over what happened before she got there?

Chapter 23

1. Why does Shania assume Dorothy is in the same "neighborhood" as her? How does Dorothy's reaction threaten this belonging?

For a creative look at gentrification, a film to watch outside of class is *Vampires Vs the Bronx* (<https://www.netflix.com/title/80998174>). Is gentrification happening in your city?

What do you do about it? Here are some tips:

<https://www.teenvogue.com/story/what-is-gentrification-how-works>

2. Prescott aligns Shania's great-grandfather's "protection" with wealth. How is this true for his family? Can you name some emotions available to Shania that might be hidden in the good/ bad binary? In other words, how can she reckon with her family's past without feeling bad?

Chapter 24

1. Michelle tells Shania, "And that's how I know she wasn't your friend – she didn't trust you enough to say any of this to you." Explore the relationship between trust and honesty about race.

Chapter 25

1. Shania mulls over "imagined rejection" from Michelle and the potential of fitting in with Catherine. What about Michelle's club makes it unattainable for Shania? What is the price for belonging to Catherine's club? What can Shania pay if not money?

Chapter 26

1. Shania realizes how her assumptions about Earl were "crooked and wrong." How might awareness of your own structure affect the stories you accept as truth?
2. Consider the intervention of the frat boys at the taco shop. Why do they step in to defend the cashier? Why might they have felt more comfortable with conflict than Shania? Why does Shania identify with the customer rather than the cashier?

Chapter 27

1. Compare your process of learning and your process of unlearning the racial attitudes you have grappled with throughout this book. Which has been more taxing/difficult? Learning or unlearning?

Chapter 29

1. Shania asks Ben if he thinks she’s a bad person. How does the binary of bad/good divert attention away from personal responsibility?
2. Ben says, “There’s like this whole quilt of white lies holding everything together – all the lies we tell each other and ourselves and about ourselves—and it’s not even keeping us warm.”
3. Consider some of the “white lies” you’ve been taught about American history. Why does Ben say the quilt doesn’t keep white people warm?

**Do you think the Tanes talk to each other about any of their perspectives?
Check out *TeenVogue’s* article “It’s Your Responsibility to
Challenge Bigoted Relatives Over the Holidays” and discuss:
<https://www.teenvogue.com/story/thanksgiving-holiday-family-politics>**

Chapter 30

1. Why does learning that she is legacy make Shania feel like a beached whale? What is the relationship between pride, shame, and inheritance?

Chapter 31

1. How is Shania’s mother complicit in perpetuating white supremacy? What did Shania lose by not learning about her grandmother’s attempt to right a wrong?
2. Detective Omar says, “When we focus on whether someone is ‘good,’ we lose sight of the harm that is done.” Who are historical figures whose goodness hides the things that they have done? Of the people on your list, whose actions most disappoint you or disturb the story of their goodness?
3. The text states, “In Shania’s head, cities fall.” How might Shania rebuild her cities? How might you?

Research Modules

TOPIC	TASK	SUPPLEMENTAL RESOURCES
Teeth	<p>Research the price of Invisalign. How many hours would Shania have to work to pay for her own braces? How are straight teeth related to social class? Shania thinks a lot about teeth—her own and others. How often do you think about you or your family’s teeth? What do you think your teeth say about you?</p>	<ul style="list-style-type: none"> • <u>The Tooth Divide: Beauty, Class and the Story of Dentistry</u> • <u>The Class Politics of Teeth</u> • <u>Racism Hurts Our Teeth</u> • <u>Broken Teeth and All</u>

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The Truth About White Lies

<p style="text-align: center;">Architecture</p>	<p>In Chapter 10, Shania visits Western Pocket for the first time. Reread Shania’s first impressions of the architecture in this chapter. This is an opportunity for readers to notice and think critically about the architecture in the neighborhoods in their own cities. For example, in the West End of Louisville, Kentucky (the author’s birthplace), many of the houses are huge and ornate because they were originally built by and for wealthy whites. Similar homes in white neighborhoods are worth exponentially more than the homes on the West End. What can your local architecture teach you about the history of race and redlining in your city?</p>	<ul style="list-style-type: none"> • <u>Redlining in the late 1930s—and the ugly legacy Louisville lives with today.</u> • <u>Inside Louisville’s Decades-Long Problem with Housing Segregation</u> • <u>It’s Time for Architects to Accept Responsibility</u> • <u>Un-making ARCHITECTURE: An anti-racist architecture manifesto</u>
<p style="text-align: center;">Fatphobia</p>	<p>A frequent insult used against Willa is about the size of her body. Thinking about your list of binaries, why do you think that is? Research the way standards of beauty have changed and how they might be related to race.</p>	<ul style="list-style-type: none"> • <u>The Entwined History of White Supremacy and Fat Hatred</u> • <u>Fatphobia and Its Racist Past and Present</u> • <u>How Thin Privilege and Fat Phobia Uphold White Supremacy</u> • <u>The Kardashians Changed the Way We See Beauty—for Better or for Worse</u>
<p style="text-align: center;">Environmental racism</p>	<p>In Chapter 10, Michelle and other residents of Western Pocket discuss air quality and factories being green-lit to be built in their neighborhood. Search your local newspaper archives for stories about environmental hazards. What neighborhoods are most impacted? How might race and the binary scale impact decision making in regards to the environment?</p>	<ul style="list-style-type: none"> • <u>Environmental Racism Has Left Black Communities Especially Vulnerable to COVID-19</u> • <u>Environmental Racism is the New Jim Crow</u> • <u>A Question of Environmental Racism in Flint</u> • <u>What Standing Rock Teaches Us About Environmental Racism And Justice</u>

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The Truth About White Lies

<p style="text-align: center;">Art history</p>	<p>In Chapter 11, Shania learns from Willa that long-held beliefs about art and aesthetics are based on white supremacist mythology. Use your local art museum’s website to build a case against Willa’s assessment. What evidence supports your case? What evidence supports Willa’s? Who curates the art for your local museum? What story does the curation tell?</p>	<ul style="list-style-type: none"> • <u>Whitewashing Ancient Statues: Whiteness, Racism, and Color in the Ancient World</u> • <u>The white lie we’ve been told about Roman statues</u> • <u>Kerry James Marshall: Challenging racism in art history</u> • <u>Bay Area professor confronts the racist aspects of European art history</u>
<p style="text-align: center;">Local archives</p>	<p>With the help of a librarian, search “race riot” in the archives of your local newspaper, especially before 1940. What do you find? Who are the rioters? How are they described? What does the word “riot” mean in the context of the article(s) you find? How is the definition of “riot” in the early 20th century different than the definition of “riot” in the same paper’s 2020 articles? What accounts for the differences? How do you explain the similarities?</p>	<ul style="list-style-type: none"> • <u>Remembering ‘Red Summer,’ when white mobs massacred Blacks from Tulsa to D.C.</u> • <u>To understand the mob violence at the U.S. Capitol, remember the 1906 Atlanta Race Riot</u> • <u>What We Don’t Talk About When We Use the Word ‘Riots’</u> • <u>Remembering Chicago’s 1919 Race Riots With Public Art</u>
<p style="text-align: center;">Women and feminism</p>	<p>Have you noticed misogyny often comes paired with other absolutes, such as racism or homophobia? Why do you think that is, and why do you think white women might gravitate toward white supremacy in spite of that? Use the resources provided to research the role white women have played in white supremacy in the past and present. What has changed? What has stayed the same? What is active violence and what is passive violence? What are examples of each? Do white women tend to do one or the other? Why?</p>	<ul style="list-style-type: none"> • <u>The History Of Using White Female Sexuality To Justify Racist Violence</u> • <u>Considering History: The Role of Women in the Lynching Epidemic</u> • <u>When Feminism Is White Supremacy in Heels</u> • <u>The Uses of Anger: Women Responding to Racism</u> • <u>Why Lana Del Rey and Hip-Hop Make for a Natural Pairing</u> • <u>The Long History of the Anti-Abortion Movement’s Links to White Supremacists</u> • <u>White Supremacy Was Her World. And Then She Left.</u>

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Post-Reading Discussion Questions and Activities

1. Consider some of the main characters in the book and chart their characterization and behaviors. After you've charted them, look at what you've written. Where do these behaviors fall on the binary list you've been keeping? Did any of these attitudes change over the course of the book? Why or why not?

CHARACTER	ATTITUDES ABOUT THE PAST	ATTITUDES ABOUT RESPONSIBILITY	COMFORT WITH CONFLICT/ CONFRONTATION	INVESTMENT IN SOCIAL STANDING/ BELONGING
Shania				
Catherine				
Prescott				
Ben				
Willa				
Michelle				

The Truth About White Lies

2. In *The Truth About White Lies*, each of the Tane siblings tells the reader something different about whiteness and racism. For example, Ben is not physically violent, but his failure to confront Prescott directly about Prescott's actions could be read as a form of complicity. How are they each complicit? How do they enable each other? Confront one another?
3. How did the themes of grief and guilt build on one another in the text? What images did the author return to when exploring these themes?
4. What do you think about the way the book ended? Why do you think the author chose to end the story this way? (Think about binaries.)

Final Recommendations

We hope this book will be many things to many people, and among them: a jumping off point. If you feel like jumping, here are some other books and resources that helped Olivia in the years that led up to writing *The Truth About White Lies*. Go for it.

- *Citizen* by Claudia Rankine
- *Sister Outsider* by Audre Lorde
- *The History of White People* by Nell Irvin Painter
- *Salvage the Bones* by Jesmyn Ward
- *On Being White...and Other Lies* by James Baldwin:
https://www.cswsworkshop.org/pdfs/CARC/Family_Herstories/2_On_Being_White.PDF
- *Beloved* by Toni Morrison
- *Why Are All the Black Kids Sitting Together in the Cafeteria?: And Other Conversations about Race* by Dr. Beverly Daniel Tatum
- *The Salt Eaters* by Toni Cade Bambara
- *Parable of the Sower* by Octavia Butler
- *The Fire Next Time* by James Baldwin
- *Some of Us Did Not Die* by June Jordan
- *Memoirs of a Race Traitor* by Mab Segrest

You can find supplemental questions and materials on Olivia's website at <http://www.oliviaacole.com/supplemental-materials>.

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About the Book



HC 978-0-759-55412-2
Also available in ebook
and downloadable
audio formats

The Truth About White Lies is a lyrical, gripping YA novel that digs into the historical and present-day effects of white supremacy and the depths of privilege.

Shania never thinks much about being white. But after her beloved grandmother passes, she moves to a gentrifying town and is thrust into Bard, the wealthy private school.

At Bard, race is both invisible and hypervisible, and Shania's new friends are split on what they see. There's Catherine, the school's queen bee, who unexpectedly takes Shania under her

wing. Then there's Prescott, the golden boy who seems perfect... except for the disturbing rumors about an altercation he had with a Black student who left the school.

But Prescott isn't the only one with secrets. And when terrible truths come to light, Shania will have to make a choice and face the violence of her silence.

Praise for the Book

★ **"Brilliant....Beautifully written....It is, altogether, an important book, deserving the widest possible readership."** —*Booklist*, Starred Review

"A powerful and constructive way to look at racism and privilege." —*SLC*

"A book that takes a brave and searing deep dive into white supremacy from the side of the privileged."
—Nic Stone, #1 NYT bestselling author of *Dear Martin*

"A brilliant, riveting page turner." —Tiffany D. Jackson,
NYT bestselling author of *Grown* and *White Smoke*

"Urgent, and profoundly honest." —Brendan Kiely,
NYT bestselling coauthor of *All American Boys* and author
of *The Other Talk: Reckoning with Our White Privilege*

"A vicious, incendiary novel, told with clarity and precision."
—Mark Oshiro, award-winning author of *Anger Is a Gift*

"Softly builds from a whispered rumor to a shattering roar against intolerance." —Eric Smith, author of *Don't Read the Comments*

About the Author



Olivia A. Cole is a writer from Louisville, Kentucky. Her essays, which often focus on race and womanhood, have been published by *Bitch Media*, *Real Simple*, the *Los Angeles Times*, *HuffPost*, *Teen Vogue*, *Gay Mag*, and more. Olivia invites you to learn more about her and her work at oliviaacole.com and to follow her on Twitter @RantingOwl.

About the Curriculum Developer

Dr. Asha French is a writer and Postdoctoral Research Associate at Brown University. She is a sensitivity reader for children's books and has published widely on matters of race and representation. Her book, *Womanish Girls: Toni Cade Bambara's Womanist Methodology of Emancipation*, is forthcoming from the University of Arizona Press.