George Mason University
College of Education & Human Development/Graduate School of Education
Secondary Education Program

EDCI 570 (Section A04), "Young Adult Literature in Multicultural Settings" (3 credits)

Key Information
Instructor: Kristien Zenkov, PhD, Professor
Office/Hours: Meetings face-to-face or via Skype or phone
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Instructor Intern: Madelyn Stephens
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Class Meetings
Mon/Weds, 4:30-7:10, May 20th - Jun 19th, (face-to-face); Fri, asynchronous, May 24th - Jun 21st
For nine sessions our class will meet face-to-face on the Fairfax campus (Peterson 2408 for the 4:30 section and Peterson 1106 for the 7:20 section) and for five sessions via small group and/or asynchronous means (Blackboard and/or other technologies). Students may request a face-to-face, voice, or chat conference at any time; voice and chat conferences will be conducted via Bluejeans, Skype, Google Hangout, or phone. I am happy to clarify and lend assistance on assignments, but please contact me within a reasonable timeframe. I look forward to collaborating with each of you as you work toward your goals.

Instructor Introduction
The best teachers know themselves as readers, writers, speakers, listeners, presenters, and creators. I will ask you also to know yourselves as photographers, artists, designers, community constituents, and researchers. Teachers must be resilient individuals who are willing to take risks to let a broad range of literacies matter to themselves, their students, and the larger community. Let's actively learn about our own literacies as we study how we might best engage our students and theirs. I will expect you to be your best, brightest, most thoughtful, and most creative selves in this course. I intend that this class will be one you remember, and that you'll care passionately about the work we do here. I will have uncompromising professional standards for your behavior, participation, and openness. At the same time, I will do everything possible to ensure that you meet these standards. As the instructor for this course, I bring the perspectives of a teacher and teacher educator with considerable experience working with diverse adolescents and professionals, as well as the points of view of a community activist and an artist. I approach all educational experiences with the goal of helping students to learn to be active, creative, "real world" members of a just society. I believe it is important for us as educators to approach our teaching with a simultaneously critical and creative perspective: when we assess current teaching practices, we also begin to develop new ones. I offer an explicit critique of schooling: as a classroom teacher with more than fifteen years' experience, an active scholar, and an advocate for youth and public schools, playing a critical role is my right and responsibility. It is my hope that you will take on this same role. Finally, as a veteran teacher and teacher

educator, I have a profound commitment to impact: the overarching objective of our class is to help you grow as a person and a professional and for you to be explicitly aware of this growth and its impact on your current and future professional practices.

Instructor Intern Introduction
As an intern working toward becoming a teacher educator, I am both a mentor and a student in this class. I believe the educational community needs to work to bridge the gap between the university and the school, and, as a current classroom teacher, I plan to bring some of my experiences in the classroom with me to hopefully help facilitate that connection. I will offer a perspective on implementing young adult literature into the secondary curriculum, and encourage deep thinking about how this best works in diverse settings and with diverse populations. I plan to grow in my knowledge of how to best serve future teachers by learning from the lead instructor and the students in this class. Finally, I hope to demonstrate the beauty--and necessity--of continuing professional development and learning for teachers after they have already been established in a classroom.

Prerequisites/Corequisites
None

Course Description
EDCI 570, "Young Adult Literature in Multicultural Settings" examines the historical development of literary works written for and about young adults; introduces critical issues surrounding the use and teaching of young adult literature in today's culturally diverse public schools; and requires the reading and review of young adult literature in a variety of genres.

Course Delivery
The course will be delivered through a variety of face-to-face, online, and individualized instructional approaches. During class meetings there will be large group, small group, and individual activities. GMU's BlackBoard course framework (and/or Google Classroom) will be used throughout the course. Your GMU email address is required for communication with the course instructor and must be active by the first week of class. Please inform me of any accessibility problems the first day of class. In general, we will engage in four activities during our time together:
1. Mini-lectures, activities, and discussions related to English instructional methods led by both the instructor and course participants and supported by course texts/readings
2. Discussions of the week's readings led by the instructor and course participants
3. Small group meetings in which students concentrate on selected activities and readings, providing feedback and support for each other's lesson plans and projects
4. Individual, small group, and whole group meetings to discuss readings, teaching planning efforts, class projects, and fieldwork experiences

Please note that because you have much to learn from each other, and because teaching is often a collaborative effort, you will frequently work in groups. This will give you a chance to share ideas, be exposed to a range of perspectives and experiences, and support each other as you continue to develop your teaching skills. We will meet in class, face-to-face on Mondays and Wednesdays. In lieu of class on Fridays, you will be expected to meet in small groups at least once per week face-to-face and once via an electronic means that you believe would be effective for your future/current students' virtual discussions of literature.

Course Outcomes and Objectives

This course is designed to support pre-service and in-service secondary school teachers as they:

- Gain knowledge of the emergence of the genre known as young adult literature (research-based practice; innovation)
- Read and review a wide range of young adult literature, including literature that is popular with adolescents, that is well regarded among ELA educators and media specialists, and that represents a wide range of cultural experiences (research-based practice; innovation; social justice)
- Become familiar with some of the most well-known authors of young adult literature (research-based practice; innovation)
- Develop awareness of issues associated with the use of young adult literature in today's public schools (e.g., censorship) (collaboration; research-based practice; innovation; ethical leadership; social justice)
- Consider instructional purposes and strategies for incorporating young adult literature into the middle and high school curricula (research-based practice; innovation; collaboration)
- Explore research, theory, and practice associated with young adult literature (research-based practice; innovation; collaboration)

Course Readings

Required

Reynolds, Jason. (2015). *Long way down.* Atheneum Books for Young Readers.

Sánchez, E. L. (2017). *I am not your perfect Mexican daughter*. New York, NY: Alfred A. Knopf Books for Young Readers.

Thomas, A. (2017). *The Hate U Give*. Gyldendal A/S.

Wang, Jen. 2018. *The Prince and the Dressmaker*. First Second.

Note: Additional required readings will be assigned during the course of our class and provided electronically.

In addition, each student will read one example of four of the types of young adult literature listed below; we will identify which specific books you will read based on a class survey and these will be read using reading group, literature circle, and other small group structures. Reading groups will be formed around each type for the purposes of discussion and other work. Please note these books will NOT be shelved with the course texts, but you can find them in any bookstore or on Amazon or other bookselling Websites. Finally, the list below is neither exhaustive nor complete; we will make final book selections once we have generated a list of additional possible titles.

*New for the 2019 versions of our class!

- "Classics"
  - Anderson, Laurie Halse. 2009. *Speak*. Puffin.
  - Cisneros, Sandra. *The House on Mango Street*. Vintage.
  - Curtis, Christopher Paul. 2000. *The Watsons Go to Birmingham-1963*. Laurel Leaf.
  - Hesse, Karen. 1999. *Out of the Dust*. Scholastic Press.
  - Hinton, S.E. 2006. *The Outsiders*. Puffin.
  - Lowry, Lois. 2002. *The Giver*. Laurel Leaf.
  - *Mikaelson, Ben. 2005. *Touching Spirit Bear.* HarperTeen.
  - Paulsen, Gary. 1987. *The Hatchet*. Simon & Schuster.
  - Potok, Chaim. 2006. *The Chosen.* Ballantine.
  - Spinelli, Jerry. *Maniac Magee.*
  - *Spinelli, Jerry. 2004. *Stargirl*. Laurel Leaf.
  - Taylor, Mildred. *Roll of Thunder, Hear My Cry*
  - Woodson, Jacqueline. 2010. *Miracle's Boys.* Speak.
  - Yep, Lawrence. *Dragonwings.*
  - Zindel, Paul. 2006. *The Pigman*. HarperTeen.
- Historical fiction
  - Aronson, Marc & Budhin, Marina. 2010. *Sugar Changed the World: A Story of Magic, Spice, Slavery, Freedom, and Science*. Clarion.

- o Blundell, Judy. 2011. *Strings Attached*. Scholastic.
  - o Choldenko, Gennifer. 2006. *Al Capone Does My Shirts*. Perfection Learning.
  - o Crowder, Melanie. 2016. *Audacity*.
  - o Curtis, Christopher Paul. 2004. *Bud, Not Buddy*. Laurel Leaf.
  - o Gattis, Ryan. 2015. *All Involved: A Novel*.
  - o Hesse, Monica. *Girl in the Blue Coat*. Little, Brown Books for Young Readers. 2016.
  - o Kephart, Beth. 2014. *Going Over*. Chronicle.
  - o Kidd, Sue Monk. 2014. *The Invention of Wings*. Viking Adult.
  - o Preus, Margi. 2012. *Heart of a Samurai*. Amulet Books
  - o Savit, Gavriel. *Anna and the Swallow Man*. 2016.
  - o Sedgwick, Marcus. 2011. *Revolver*. Square Fish.
  - o Sepetys, Ruta. 2016. *Salt to the Sea*. Philomel Books.
  - o Sheinkin, Steve. 2010. *The Notorious Benedict Arnold*. Flashpoint.
  - o Spinelli, Jerry. 2005. *Milkweed*. Laurel Leaf.
  - o Talley, Robin. 2014. *Lies We Tell Ourselves*. Harlequin Teen.
  - o Wallace, Sandra Neil. *Muckers*. 2013. Knopf for Young Readers.
- Realistic Fiction
  - o Anderson, Laurie Halse. 2014. *The Impossible Knife of Memory*. Viking Juvenile.
  - o Arnold, D. (2016) *Mosquitoland*, NY, NY: Speak, an imprint of Penguin Random House LLC.
  - o Brown, Jennifer. *Thousand Words*. 2013. Little/Brown.
  - o Crutcher, Chris. 2009. *Staying Fat for Sarah Byrnes*. Harper Collins.
  - o Hopkins, Ellen. *Perfect*. 2011. Margaret McElderry Books.
  - o Jaramillo, Ann. 2008. *La Linea*. Square Fish.
  - o Johnson, Angela. 2010. *The First Part Last*. Simon & Schuster.
  - o Kass, P.M. 2006. *Real Time*. Graphia.
  - o Konigsberg, Bill. 2015. *The Porcupine of Truth*.
  - o McGinnis, Mindy. *The Female of the Species*. Katherine Tegen Books. 2016.
  - o McVoy, Terra Elan. 2013. *Criminal*. Simon Pulse.
  - o *Menon, Sandhya. 2017. *When Dimble Met Rishi*. Simon Pulse.
  - o Niven, Jennifer. 2015. *All the Bright Places*.
  - o Omololu, C.J. 2011. *Dirty Little Secrets*. Walker Childrens.
  - o Sáenz, B. A. (2014). *Aristotle and Dante discover the secrets of the universe*. Simon and Schuster.
  - o Silvera, Adam. 2016. *More Happy Than Not*.
  - o *Silvera, Adam. 2017. *They Both Die at the End*. HarperTeen.
  - o *Stone, Nic. *Dear Martin*. 2018. Ember.
  - o Vlahos, Len. 2014. *The Scar Boys*.
  - o Wagner, L. (2014). *Hold Tight, Don't Let Go*. Amulet Books.
  - o Watkins, Steve. 2013. *Juvie*.
  - o Weeks, Sarah. 2005. *So B. It*. HarperCollins.
  - o Whaley, John Corey. *Highly Illogical Behavior*. Dial Books. 2016.
  - o Williams, Carol Lynch. 2010. *The Chosen One*. St. Martins Griffin.
  - o Wolitzer, Meg. 2014. *Belzhar*.
  - o Woodson, Jacqueline. 2013. *Beneath a meth moon*.
  - o Wynne-Jones, Tim. 2011. *Blink and Caution*. Candlewick.
  - o Zarr, Sara. 2013. *The Lucy Variations*. Little/Brown.
  - o Zentner, Jeff. *The Serpent King*. Crown Books for Young Readers. 2016.
- Nonfiction/Memoir
  - o Beah, Ishmael. 2008. *A Long Way Gone: Memoirs of a Boy Soldier*.
  - o Burca, Shane. *2014. Laughing at My Nightmare*. Roaring Brook Press
  - o Fillipovic, Zlata. 2006. *Zlata's Diary: A Child's Life in Wartime Sarajevo*. Penguin.
  - o Gantos, Jack. 2004. *Hole in My Life*. Farrar, Straus and Giroux.

- o Golabek, Mona & Lee Cohen. *The Children of Willesdon Lane*.
- o Hoose, Phillip. 2009. *Claudette Colvin – Twice Toward Justice*. Farrar, Straus and Giroux.
- o Ross, Stewart. 2011. *Into the Unknown: How Great Explorers Found Their Way by Land, Sea, and Air*. Candlewick.
- o *Slater, Dashka. 2017. *The 57 Bus*. Farrar, Straus and Giroux.
- o Tonatiuh, Duncan. 2015. *Funny Bones: Posada and His Day of the Dead Calaveras.*
- o Van Wagenen, Maya. *Popular: Vintage Wisdom for a Modern Geek*. Dutton
- Science Fiction/Fantasy/Utopian/Dystopian
  - o *Adeyemi, Tomi. 2018. *Children of Blood and Bone*. Henry Holt & Co.
  - o Bacigalupi, Paolo. 2013. *The Drowned Cities*. Little/Brown.
  - o Farmer, Nancy. 2002. *The House of the Scorpion*. Atheneum/Richard Jackson Books.
  - o Levithan, David. 2013. *Every Day*. Ember.
  - o Meyer, Marissa. *Heartless.* Feiwel & Friends. 2016.
  - o Pearson, Mary. 2008. *The Adoration of Jenna Fox.* Henry Holt and Company.
  - o Revis, Beth. 2011. *Across the Universe.* Razorbill.
  - o Shusterman, Neal. *Scythe*. Simon & Schuster Books for Young Readers. 2016.
  - o Stiefvater, Maggie. 2011. *The Scorpio Races*. Scholastic.
  - o Witherspoon, Strobe. 2014. *Furtl: A Novel*.
- Verse Novel
  - o *Alexander, Kwame. 2014. *The Crossover.* HMH Books for Young Readers.
  - o Burg, Ann. 2009. *All The Broken Pieces*. Scholastic Press.
  - o Frost, H. (2015). *Hidden: A Novel*. Macmillan.
  - o Glenn, Mel. *Split Image.*
  - o Hemphill, Stephanie. 2007. *Your Own, Sylvia*. Knopf Books for Young Readers.
  - o Hesse, Karen. 2001. *Witness*. Scholastic Press.
  - o Wolff, Virginia Euwer. 2006. *Make Lemonade.* Square Fish.
  - o Woodson, Jacqueline. 2014. *Brown Girl Dreaming.*
- Graphic/Multi-Modal Form Novel
  - o *Baglieu, Penelope. 2018. *Brazen: Rebel Ladies Who Rocked the World.* First Second.
  - o Bechdel, Alison. 2006. *Fun Home*. Houghton Mifflin.
  - o Bell, Cece, *El Deafo*. Amulet Books.
  - o Brosgol, V. (2011). *Anya's ghost*. First Second.
  - o *Krosoczka, Jarrett. 2018. *Hey, Kiddo*. Graphix.
  - o McKay, Sharon and Lafrance, Daniel. 2013. *War Brothers: The Graphic Novel*, Annick Press
  - o Myers, Walter Dean. 1999. *Monster*. Amistad.
  - o Satrapi, Marjane. 2003. *Persepolis: The Story of a Childhood*. Pantheon.
  - o Small, D. (2010). *Stitches: A memoir*. Random House Digital, Inc..
  - o Spiegelman, Art. 1986. *Maus: A Survivor's Tale: My Father Bleeds History*. Pantheon.
  - o Stanton, Brandon. 2015. *Humans of New York: Stories.*
  - o Sturm, James. 2007. *Satchel Paige: Striking Out Jim Crow*. Hyperion Books.
  - o Vaughan, K., & Henrichon, A. N. (2006). *Pride of Baghdad.*
  - o *Wang, Jen. 2018. *The Prince and the Dressmaker*. First Second.
  - o Yang, Gene Luen. 2006. *American Born Chinese*. First Second, First Edition.
- Recent Award Winners
  Note: You can consult recent lists on the American Library Association Website for more YA titles.
  - o *Acevedo, Elizabeth. *The Poet X*. 2018. HarperTeen.
  - o *Adeyemi, Tomi. 2018. *Children of Blood and Bone*. Henry Holt & Co.
  - o Albertalli, Becky. 2015. *Simon vs. The Homo Sapiens Agenda*.
  - o Anderson, Natalie C. City of Saints & Thieves. 2017. G. P. Putnam's Sons Books for Young Readers
  - o *Applegate, Katherine. The One and Only Ivan.* HarperCollins Children's Books.
  - o Berry, Julie. *The Passion of Dolssa*. Viking Books for Young Readers. 2016.

- Black, Holly. *Doll Bones*. Margaret K. McElderry Books.
- Brooks, Kevin. 2015. *The Bunker Diary*.
- Chee, Traci. *The Reader*. G.P. Putnam's Sons Books for Young Readers. 2016.
- Gratz, Alan. Refugee. 2017. Scholastic Press,
- Green, John. Turtles All the Way Down. 2017. Dutton Books for Young Readers,
- Hardinge, Frances. *The Lie Tree*. Amulet Books. 2016.
- *Henkes, Kevin. Year of Billy Miller*. Greenwillow Books.
- King, Wesley. 2016. *OCDaniel*. Paula Wiseman Books.
- LaCour, Nina. We Are Okay. 2017. Dutton Books for Young Readers, 2017
- Reynolds, Jason. *Ghost*. Atheneum/Caitlyn Dlouhy Books. 2016.
- *Rowel, R. (2013). *Eleanor and Park*. St. Martins Griffin.
- Ruby, Laura. 2015. *Bone Gap*.
- Shusterman, Neal. 2016. *Challenger Deep*.
- Stone, Nic. *Dear Martin*. 2018. Ember.
- Williams-Garcia, Rita. 2015. *Gone Crazy in Alabama.*
- Yoon, Nicola. *The Sun is Also a Star*. Delacorte Press. 2016.
- Zentner, Jeff. *The Serpent King*. Crown Books for Young Readers. 2016
- *Zoboi, Ibi. *American Street*. 2017. Balzer + Bray.

Materials and Recommendations

Students will need access to art, craft, and drawing materials, a digital camera (or a smartphone), and a color printer. You are also recommended to obtain a student membership in either the National Council of Teachers of English and/or the International Literacy Association and to subscribe to one of the following journals:
- *English Journal*
- *Voices from the Middle*
- *Journal of Adolescent and Adult Literacy*
- *English Education*

Course Expectations and Projects

Across this course we will complete a number of projects. All written work must be typed, double-spaced, in 11-12 pt font, with 1-inch margins, and must be submitted electronically. ***Save all electronic files with your last name and assignment titles (ex: Smith Professional Development Proposal.docx).*** All projects are due by midnight (Eastern time) on the day of the given course session; projects late due to unsatisfactory tardies or absences will be accepted at my discretion. In recognition that we are all human, you will be allowed one late assignment without penalty; after this initial allowance, no ensuing late work will be accepted. You will also be assessed on your writing proficiency (grammar, spelling, coherence, etc.) in addition to the requirements of each assignment. Incompletes will only be an option for students who have consistently attended and participated in class and have completed and turned in all required work except the final projects.

Class and Reading Group Attendance and Participation and Reports (40 points)

By virtue of agreeing to work together in this course we instantly formed a new community. This community will be rooted in mutual respect and shared responsibility; these foundations translate into consistent and punctual attendance and active participation in all class activities. **Attendance in this class is *critical*.** You must be in class—in person for designated sessions and/or participating on our Blackboard site (or other "virtual engagement" methods) regularly—and you will work with your classmates and the instructor via Blackboard, email, and face-to-face during other periods each week. Our face-to-face and asynchronous class times will provide opportunities for (1) participation in activities, (2) presentations and demonstrations of effective teaching strategies, and (3) discussions and reflection on course readings, class activities, and assignments. Students are expected to be on time and well prepared to participate in class as active, thoughtful discussants.

Absences and tardies will impact your grade. Two tardies or early departures are equal to one absence, and missing 30% or more of class sessions will result in automatic failure of the course. If you must be late to or miss a class, you must contact the instructor ahead of time. Please note that this policy makes no distinction between "excused" or "unexcused"

absences or tardies. My goal is to develop a comfortable classroom community where risk-taking is encouraged; we can only grow through such open-heartedness. You are expected to complete assignments for each class day, and contribute as both a listener and speaker in large and small group activities and discussions. Finally, one of the most important commitments I make is to engage with students individually and in small groups, so that I can best understand your needs and goals and best support your growth. These individual interactions will happen via conferences in our class, via phone and virtual conferences as students desire, via regular individual feedback that I provide on your discussion postings and assignments, and via Blackboard meetings.

There will be three ways that we explore young adult literature this term: a) through reading four common texts (the Reynolds, Sánchez, Thomas, and Wang books); b) through participating in focused choice readings with small reading groups; c) through paired reading of "Bucket Book List" books related to a theme and co-planning of a lesson plan that incorporates both "Bucket Book List" books

- Whole Class Book Study and "Discussion Circle": Each Monday the instructor will lead students in discussion and activities around the four common texts through a range of methods, including literature circle structures. Our goal is that during each round of these book studies, each person will play a different role in the small groups we form in class. Details of set "Discussion Circle" groups will be shared in class and the instructor will often illustrate concepts and strategies found in our class readings via these groups.
- Reading Groups: Students will engage with peers in focused study around young adult books from the categories listed above. There are three main elements of these groups' interactions:
    o Prior to beginning class on May 21st students will (a) review the lists and (b) select your top three book choices from each category and submit to your instructor. Based on these selections I will assign you to small groups—four across the five weeks of our class. Each week you will meet with a new group to read the selected title from a particular category (i.e., your group might choose *realistic fiction* and all members might read *Hatchet* by Gary Paulsen).
    o Each week your group will be given time during class to meet and design a plan for (a) reading and discussing the text via one face-to-face and one technology-based or "virtual engagement" means, (b) presenting the text to your peers using an evidence-based practice that you might use in your own classroom.
    o Each week your group will also present your plan and your practice (summarized in a two-page handout), modeling and highlighting the *alternatives* to literature circle discussions through which you engaged. This handout must include a reference to a research-based article related to your group's discussion method, a brief synopsis and evaluation of the book, and, a reflection on your interactions and the potential for using the strategy in your future classroom.
- "Bucket Book List" Reading/Planning: Students will choose a topic that they believe absolutely must be taught, that they have a personal, moral, professional obligation to teach. Based on these topics we will form pairs of students, who will then collaborate to identify one "Bucket Book"--a book that addresses this theme and that they think every young person should read. They will then develop one complete lesson plan that would be a part of unit they could envision teaching in their classrooms in the future.

Purposes of Reading Project (15 points)
This assignment will ask you to think about, explore, and document your own and one student's relationships to and experiences with reading. You will have to identify and connect with a student in one of your classes or approximately the same age and demographics as the students you are teaching or you hope to teach. You will answer five questions—each with reflections/writings and texts:
1) How did you and this student learn to read and who and what influenced your relationship to reading and writing, in and out of school?
2) What do you and this student believe are the purposes of reading, in and out school?
3) What supports your own and this students' ability to read and your own and this student's interest in reading, in and out of school?
4) What impedes your own and this student's ability to read and your own and your student's interest in reading, in and out of school?

5) What are some conclusions about how this student's experiences with reading that have given you insight into your own development as a reader and your approach to teaching reading?

The final project will take the form of an illustrated PowerPoint or iMovie (or another digital form that you consider relevant to your teaching). Take risks, be creative, and embrace the freedom that this project provides.

"Moral Story" and Bucket Book List Lesson Plan (25 points)

This awesome project will have multiple parts. On our second day of class you will share your "Moral Story." This is a book that teaches you about the type of person you long to be or that informs you and offers guiding principles for the type of teacher you want to be. Or maybe it is the book that best speaks to the type of community you hope to create in your classrooms or the book that best illustrates and represents the type of young people you hope your students will become. This book cannot be one that we have considered as a class or in our small groups, and it must be one that you would be willing to share with your future/current students. It does not need to be a young adult book, but it cannot be a book that is primarily a religious text (e.g., the Bible, the Koran, the Torah, etc.).

Based on these books, we will identify themes that you believe are absolutes in your future teaching—a "big idea" or concept that you believe must be taught. Based on these "big ideas" we will form pairs who will work together on this project for the remainder of our course. Each twosome will then choose two "Bucket Book List" texts--contemporary or "classic" or canonical books that they believe address their chosen theme, MUST be read by their future students, and that neither of these individuals has read.

Finally, each pair of students will use the "backwards design" process to develop one lesson plan—a basis for a unit that actively involves young adults in considering this theme and reading these two examples of young adult literature and engaging in meaningful learning. These lesson plans will also be shared via Google Drive. *Note: Please see complete lesson plan description and rubric included below.* These lesson plans must carefully individualize learning to accommodate the diverse strengths and needs of students and provide youths with opportunities to engage in authentic assessment activities. While you will plan just one lesson, your project must include a narrative overview of a unit in which this lesson might be included, the unit's overall goals and objectives (including a minimum three NCTE standards and three Virginia Standards of Learning), the basic timeframe over which the complete unit might be taught, general pedagogical procedures, a description of the intended learners, planned assessment techniques, and a unit calendar. The lesson plan should make clear connections between stated objectives and planned assessments.

Banned/Censored/Challenged/Controversial Book Choice Project Project (20 points)

One of the most powerful activities with which we can engage students is an authentic activity that is highly relevant to their experiences and allows them to demonstrate their strengths. Too, many young adult books—including some of the best and most important ones to which you might introduce your students—are notoriously susceptible to censorship, banning, and challenging by conservative individuals and organizations. We will combine the power of authentic experience with a focus on banned, challenged, censored, and controversial examples of young adult literature. You will identify a YA book that has, in some way, been challenged. You will then create a product that demonstrates the value of this book for young adults. The product is intended to be creative in nature, and can take any form. We will discuss possibilities and examples in class. We will provide you with steps for completing the project, leading up to a presentation for your classmates. The greatest piece of advice for this is *play to your strengths.* What skills do you have, and how can you use them to best highlight the value of your chosen book?

Tk20 Requirements

Every student registered for any Masters of Education or licensure course with a required performance-based assessment (PBA) is required to submit this assessment to Tk20 via Blackboard (regardless of whether a course is an elective, a one-time course, or part of an undergraduate minor.) Evaluation of your performance-based assessment will also be provided using Tk20. The performance-based assessment for EDCI 570 is the Young Adult Literature Lesson Plan. Failure to submit the assessment to Tk20 will result in the course instructor reporting the course grade as Incomplete (IN). Unless this grade is changed upon completion of the required Tk20 submission, the IN will convert to an F nine weeks into the following semester.

Course Assessment: Assignment (Points)
Class and Reading Group Attendance and Participation and Reports (40 points)
Purposes of Reading Project (15 points)
"My Moral Story", and Lesson Plan (25 points)
Banned/Censored/Challenged/Controversial Book Choice Project (20 points)
Total = 100 points

Grading Scale

A = 95-100%	B- = 83-80%
A- = 90-94%	C = 79-70%
B+ = 89-88%	F = Below 70
B = 87-84%	

Grading Criteria and Mastery Grading
All assignments will be evaluated holistically using a mastery grading system, the general rubric described below, and a specific rubric provided with each assignment. A student must demonstrate "mastery" of each requirement of an assignment; doing so will result in a "B" level score. Only if a student additionally exceeds the expectations for that requirement—through quality, quantity, or the creativity of her/his work—will she/he be assessed with an "A" level score. With a mastery grading system, students must *choose* to "go above and beyond" in order to earn "A" level scores.
- "A" level score = Student work is well-organized, exceptionally thorough and thoughtful, candid, and completed in a professional and timely manner. Student followed all format and component guidelines, as well as including additional relevant components. Student supports assertions with multiple concrete examples and/or explanations. Significance and/or implications of observations are fully specified and extended to other contexts. Student work is exceptionally creative, includes additional artifacts, and/or intentionally supports peers' efforts.
- "B" level score = Student work is well organized, thorough, thoughtful, candid, and completed in a professional and timely manner. Student followed all format and component guidelines. Student supports assertions with concrete examples and/or explanations. Significance and/or implications of observations are fully specified.
- "C" level score = Student provides cursory responses to assignment requirements. Student followed all format and component guidelines. Development of ideas is somewhat vague, incomplete, or rudimentary. Compelling support for assertions is typically not provided.
- "F" level score = Student work is so brief that any reasonably accurate assessment is impossible.

Core Values Commitment
The College of Education and Human Development is committed to collaboration, ethical leadership, innovation, research-based practice, and social justice. Students are expected to adhere to these principles: http://cehd.gmu.edu/values/.

GMU Policies and Resources for Students
Policies
- Students must adhere to the guidelines of the Mason Honor Code (see https://catalog.gmu.edu/policies/honor-code-system/).
- Students must follow the university policy for Responsible Use of Computing (see http://universitypolicy.gmu.edu/policies/responsible-use-of-computing/).
- Students are responsible for the content of university communications sent to their Mason email account and are required to activate their account and check it regularly. All communication from the university, college, school, and program will be sent to students **solely** through their Mason email account.
- Students with disabilities who seek accommodations in a course must be registered with George Mason University Disability Services. Approved accommodations will begin at the time the written letter from Disability Services is received by the instructor (see https://ds.gmu.edu/).
- Students must silence all sound emitting devices during class unless otherwise authorized by the instructor.

Campus Resources
- Support for submission of assignments to Tk20 should be directed to tk20help@gmu.edu or https://cehd.gmu.edu/aero/tk20. Questions or concerns regarding use of Blackboard should be directed to http://coursessupport.gmu.edu/.
- For information on student support resources on campus, see https://ctfe.gmu.edu/teaching/student-support-resources-on-campus

For additional information on the College of Education and Human Development, please visit our website https://cehd.gmu.edu/students/.

Emergency Notification
The university utilizes a communication system to reach all students, faculty, and staff with emergency information (e.g., in case of severe weather). You can be sure that you are registered with the Mason Alert system by visiting https://ready.gmu.edu/masonalert/. An emergency poster can also be found in each Mason classroom. Information about Mason emergency response plans can be found at http://cert.gmu.edu/.

Resources and Selected Bibliography

Journals

The ALAN Review

The Bulletin of the Center for Children's Books

English Journal

The Horn Book Magazine

Interracial Books for Children

Journal of Adolescent and Adult Literacy

Kirkus Review

Language Arts

The New Advocate

The New York Times Book Review

Publisher's Weekly

The Reading Teacher

School Library Journal

Voice of Youth Advocates (VOYA)

Wilson Library Journal

Reference Texts and Indexes

Authors of Books for Young People

Best Books for Young Adult Readers

Black Authors and Illustrators of Books for Children & Young Adults

Book Review Digest

Book Review Index

Books for the Teen Age. New York Public Library

Children's Book Review Index

Children's Books. Awards & Prizes

Children's Literature Awards and Winners

Children's Literature Review

Something About the Author

Something About the Author. Autobiography Series

St. James Guide to Young Adult Writers

The Coretta Scott King Awards Book, 1970-1999

The Newbery & Caldecott Awards

"Reading Log" Questions and Alternative Log Suggestions

While reading logs are not a required assignment for our course, it is expected that you will keep track of your responses to all literature we encounter in this course. These reading logs will be marked by an informality of style and will reflect your personal needs and interests as a prospective or practicing teacher. You will present not only your ideas about readings, but also your feelings, attitudes, and opinions. You may keep handwritten or typed notes on readings, but these should adhere to all standard conventions of English usage and mechanics, including spelling and punctuation. While there are many ways to respond to literature, those described here will allow you to work on the higher levels of Bloom's taxonomy and prepare you for writing in school and beyond. The intent of providing you with these frameworks is not to limit interaction with literature but to provide you with a scaffold to assist you in organizing thoughts so that you can assess your developing understandings of the literature with which you are interacting. Logs might include the following elements, which relate to both the textbook and young adult literature readings for our course:

1. Summary Response: Write two summary paragraphs about your readings for the week—one paragraph each for the article/textbook chapter and the young adult literature reading. Article/textbook summaries should include key ideas and terms from the article/chapter. Literature summaries should include plot details, descriptions of main characters, mentions of major conflicts, brief descriptions of the resolutions of these conflicts, and a sentence on the theme of the novel.

2. Personal Response: Write at least a paragraph summarizing your personal response to the events, characters, and themes in the story. These responses should indicate your connection to the story, noting similarities and differences to your own life through the use of personal examples and references to the story.

3. Pedagogical Response: A pedagogical response to all required reading is also required. In preparing this response, consideration should be given to the following questions:

   ● For whom would this book be appropriate? Does it have universal appeal? If not, what kind of student (e.g., sex, age, gender, reading ability) would find this book of interest? Why?

   ● What benefits might one of your students derive from reading this book? What are the important ideas/concepts to be gained from reading this selection?

   ● Are there facets of the text that will require explanation if students are to understand and interpret them? How might you build knowledge in these areas before reading?

   ● With which characters are students most likely to identify? Least likely to identify? Why? Will they need help in understanding any of the characters' motives or actions?

   ● Are there any aspects of language, structure, or style that need to be understood in order to facilitate comprehension and interpretation?

   ● How can this selection be related to students' experiences, interests, and concerns?

   ● To what particular curricular goals and objectives does the book lend itself? How might the book be used to meet these goals and objectives?

   ● Are any aspects of the book potentially objectionable (e.g., language, tone, theme)? If so, what provisions might be made for handling these concerns?

   ● In case of school constituent or administration concerns, can you recommend any other works that might serve as suitable alternatives to this book?

   ● How would you recommend this book be used in your school? For common reading or independent reading? Why? In what content areas/grade levels could it be used? How?

   ● As well, please consider addressing the following literary elements in your log:
       ▪ *Theme* – Show insight into the purpose(s) the author has in his/her writing; indicate an understanding of human flaws or attributes and their consequences.
       ▪ *Conflict* –Identify the conflict according to class definition (protagonist vs. ___). Then give a specific example from story mentioning names and describing events that demonstrates the conflict in one or two sentences.
       ▪ *Character Motivation* – Identify a character by name and, in a sentence or two, state what goal s/he seeks and what methods are used to attain the goal.

- *Character Growth* – Identify a character by name and, in a sentence or two, state how the character has changed for the better or worse throughout the story.
- *Quotations* – Copy, directly from the text, passages that are either very descriptive examples of writing or revealing of character or theme. These can either stand by themselves or you may write a sentence or two about why you included each.
- *Questions* – State questions that you had as you read the story or after you were finished. These questions should show insight and should not reflect queries that clearly were answered by the author as you read.
- *Symbols* – Identify the thing that you felt to be a symbol and explain in a sentence or two how and why this represents some idea or abstraction.
- *Ironies* – Identify some aspect of the story that you felt was ironic and explain.

Please also consider the following "close" reading guidelines as you are completing your logs:
- Read with a pen: Mark up your books, consider them your own, circle characters' names when you first meet them, and use the blank pages at the start and end of the book to write down ideas.
- Connect previous concepts with new readings: After we discuss a concept, look for it in the next book. When you see an example, write a note in the margin (for example, if you notice a moment in which an adult acts in a particularly caring way, you might write "child-centered" off to the side).
- Come ready with questions about concepts: Think back over concepts that are still a little fuzzy to you and ask about them in regards to the current reading, remembering that concepts build upon each other.
- Locate passages you especially admire: At the start of class, be ready to talk about a particular passage you like, whether it is a paragraph or a whole scene; think about why you like the passage (e.g., because it is well-written or because it connects to something we were talking about)
- Be critical: One of the most important steps to becoming a better reader is to go beyond simply whether you liked or disliked a book. Think about why the author portrays children the way she or he does, how you can articulate what bothers you about the book, or what excites you. Or think to yourself, "I may not like this book, but I can see that it is important to study it because…"
- Pay attention to everything you read or watch: Look for concepts we talked about when you watch television or read magazines or talk to friends; see if those concepts make sense in everyday life and lend your experiences to our class.
- Think about how to put concepts into your own words: Concepts make the best sense when you can explain them to others and when you can phrase them in your own understanding.
- Take risks: Difficult concepts will change the way you think; try to be vulnerable, open-minded, and willing to take risks to have your ideas and comfort level challenged.
- Think of one thing you could say at the start of class: Be ready to engage at the beginning of class and ready with something you can contribute or ask about the readings for the day.
- Imagine you are a character in the book; write a diary entry about your experiences and thoughts.
- Find a famous quotation that applies to your book; write it out and explain its relationship to the text.
- Pretend you're the author(s) and explain the part of the book that was most difficult to write.
- As a psychiatrist, prepare a brief case study in which you analyze the problems of a character.
- Imagine you are a character in the book; write a letter to another character about your experiences, thoughts, and feelings.
- Write a letter to a character in the book giving him/her advice.
- Find a poem or a song that applies to your book; write it out and explain its relationship to the novel.
- Locate an advertisement for a product, service, or job that might be of interest to one of the characters in the novel and explain its potential appeal.
- Symbolism and figurative language are favorite techniques of writers. Explain the different techniques that you found in this novel.
- Write a new ending to the story.
- Identify the narrator(s) of the novel; rewrite a scene from another point of view.
- Write a dialogue between two characters in the novel. Be sure to advance the plot but add a twist.

- Report on one of the events or incidents in this book in a newspaper article.
- Concoct a horoscope for one of the characters, predicting the future.
- Explain what the main character would be least likely to do and why.
- Picture a character 10 years from the end of the novel. Describe her life and who is still a part of it.
- Discuss the tragic, humorous, and realistic events discussed in this novel.
- Make a visual representation of your book (drawing, collage, chart, graph) and explain it in writing.
- Consider any of the following questions/statements:
  - What was the author trying to say about life and/or living in this book?
  - What was the most memorable part of the book? Why?
  - Finish the following statement: "When reading this book, I was reminded of . . ."
  - Finish the following statement: "As a result of reading this book, I would like to . . . "
  - What is the connection between dreams and disappointments in this novel?
  - Which character(s) do you identify with and why?
  - Which line, or section of the novel did you find to be the most poignant?
  - Which of the characters or events touched you and your life? Explain this connection.
  - Why is it important for students to read this book as it connects with adolescent development?
  - What part of the novel made you laugh, cry, angry? Quote specifically and tell why.
  - Which character in the novel would you like to be? What would you have done the same/differently?
  - What questions would you ask the author and why?
  - Was the subject of the book interesting and meaningful? Why or why not?
  - What seemed to be the author's attitude toward his/her subject? Explain.
  - Finish the following statement about two characters in this book: "I think the relationship between ___ and ___ was interesting because . . ."
  - Write a response using the same style as the author.
  - Which character is most like you? Which character would you like to be?
  - Do any of the characters remind you of people you know?
  - What questions about the book's subject would you still like answered?
  - Finish the following statement: "I think the historical events and/or period depicted in this book are especially important because . . ."
- How does this novel advance or change your understanding of the events mentioned?
- Which characters in the novel would you like to be friends with and why?

Schedule of Topics and Assignments

Note: This schedule and all of its contents are subject to change, as we attempt to construct the most responsive, worthwhile learning experience possible.

Details	Topic	Readings Due	Assignments Due	Activities
Week #1 Session #1 Mon, May 20th *Campus* *"I do, we do"*	● Introductions ● Course Overview	● None!	● Check out Blackboard site	● Introductions ● List of the day ● "Moral Story" examples ● In-class reading of *I Am Not* ● Book Talk modeling ● Modeling of Discussion Circle
Week #1 Session #2 Weds, May 22nd *Campus* *"We do, you do"*	● How/why to use YA lit ● Our reading "relationships"	● *I Am Not* ● Reading Group #1 book ● "How and Why to Use YA Lit" ● "Compelling Reading" *Add'l reading TBA*	● Purposes of Reading Project draft ● 2-3 "My New Friends" ● Moral Story	● List of the day ● Read aloud: Texts related to *I Am Not* ● Discussion Circle ● Reading Group presentation modeling ● Reading Group #1: Make face-to-face and online plan for Book #1 ● Theme selection for Bucket Book List pairs
Week #1 Session #3 Fri, May 24th *Reading and Meeting Day* *"You do!"*	● None!	● *I Am Not* ● Reading Group #1 book	● None	● Reading Group #1 meets at least once face-to-face and at least once via "virtual engagement"
Week #2 Session #4 Mon, May 27th *"I do, we do"*	● Nada!	● *I Am Not* ● Reading Group #2 book	● Nada!	● Nothing!
Week #2 Session #5 Weds, May 29th Campus *"We do, you do"*	● Critical conversations and YA lit ● Politics and YA lit	● *Hate* ● Reading Group #2 book ● "Critical Conversations about YA Lit" ● "Apolitical Adolescents and Dystopian YA Lit" *Add'l reading TBA*	● Reading Group #1 presentations	● List of the day ● Read aloud: Texts related to *Hate* ● Discussion Circle ● Reading Group #2 meeting ● Reading Group #1 presentations

Details	Topic	Readings Due	Assignments Due	Activities
Week #2 Session #6 Fri, May 31st *Reading and Meeting Day* *"You do!"*	● None!	● *Hate* ● Reading Group #2 book	● Zilch!	● Reading Group #2 meets at least once face-to-face and at least once via "virtual engagement"
Week #3 Session #7 Mon, Jun 3rd *Campus* *"I do, we do"*	● Graphic novels and YA lit ● Engagement and YA lit	● *Prince* ● Reading Group #3 book ● "Graphics Novels, Web Comics, and YA Lit" ● "Engagement with YA Lit" **Add'l reading TBA*	● Purposes of Reading Project revision ● 2-3 "My New Friends" ● 2-3 Book Talks	● List of the day ● Read aloud: Alternative text related to *Prince* ● Discussion Circle ● 2-3 Book Talks ● Reading Group #3 meeting
Week #3 Session #8 Weds, Jun 5th *Campus* *"You do, we do"*	● Teachers' perspectives on multicultural YA lit ● Teacher candidates and YA lit	● *Prince* ● Reading Group #3 book ● "It's Not on the List" ● "Connecting with Texts" **Add'l reading TBA*	● 2-3 "My New Friends" ● 2-3 Book Talks ● Reading Groups #2 presentations	● List of the day ● Read aloud: Alternative text related to *Prince* ● Discussion Circle ● 2-3 Book Talks ● Reading Group #3 meeting ● Reading Group #2 presentations
Week #3 Session #9 Fri, Jun 7th *Reading and Meeting Day* *"You do!"*	● None!	● *Prince* ● Reading Group #3 book	● None!	● Reading Group #3 meets at least once face-to-face and at least once via "virtual engagement"

Details	Topic	Readings Due	Assignments Due	Activities
Week #4 Session #10 Mon, Jun 10th *Campus* *"I do, we do"*	● Alternative assessment and YA lit ● Bullying and suicide and YA lit	● *Long Way* ● Reading Group #4 book ● "Alternative Assessment and YA Lit" ● "Bullying and Suicide and YA Lit" **Add'l reading TBA*	● 2-3 Book Talks	● List of the day ● Read aloud: Alternative text related to *Long Way* ● Discussion Circle ● 2-3 Book Talks ● Reading Groups #4 meeting
Week #4 Session #11 Weds, Jun 12th *Campus* *"We do, you do"*	● YA lit and making sense of the world ● Adolescents and adolescence and YA lit	● *Long Way* ● Reading Group #4 book ● "Contemporary World and YA Lit" ● "Tensions in Teaching Adolescence/ts" **Add'l reading TBA*	● 2-3 Book Talks ● Reading Groups #3 presentations	● List of the day ● Read aloud: Alternative text related to *Long Way* ● Discussion Circle ● 2-3 Book Talks ● Reading Group #4 meeting ● Reading Group #3 presentations
Week #4 Session #12 Fri, Jun 13th *Reading and Meeting Day* *"You do!"*	● None!	● *Long Way* ● Reading Group #4 book	● None!	● Reading Group #4 meets at least once face-to-face and at least once via "virtual engagement"
Week #5 Session #13 Mon, Jun 17th *Campus* *"I do, we do"*	● Race, whiteness, and YA lit ● Social responsibility and YA lit	● Reading catch-up and/or Bucket Book List books ● "Whiteness and YA Lit" ● "Reading for a Better World" ● Add'l reading TBA	● 2-3 Book Talks ● Reading Group #4 presentations	● List of the day ● Read aloud: TBD ● Discussion Circle ● 2-3 Book Talks ● Reading Group #4 presentations
Week #5 Session #14 Weds, Jun 18th *Campus* *"We do, you do"*	● YA literature and social activism ● Where is YA literature going? ● YA literature and digital, visual, and cyber cultures	● Reading catch-up and/or Bucket Book List books ● Add'l reading TBA	● Purposes of Reading project final ● Bucket Book List lesson drafts ● Radical Young Adult Novel Picture Book Translations or "Altered" Book drafts	● Read aloud: TBD ● Bucket Book List draft lesson sharing
Week #5 Session #15 Fri, Jun 21st	● TBD	● TBD	● All final assignments due by Sunday, June 23rd	● TBD