

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

EDCI 570, “Young Adult Literature in Multicultural Settings” (3 credits)

Key Information

Instructor: Kristien Zenkov, PhD, Associate Professor
Office/Hours: Meetings via Skype or phone calls
Phone: 703.993.5413 (O); 216.470.2384 (M)/Email: kzenkov@gmu.edu/Skype Name: kristienzenkov
Mail: George Mason, College of Education and Human Development
Robinson A 307, MSN 4B4, Fairfax, VA 22030

Class Meetings

Tuesday, 7:20-10:00 pm

Please note that this is a distance education course, meaning that the class will meet via Blackboard (and related Web-based technologies). Optional face-to-face conferences will be held in January prior to the start of class. Students are expected to meet in synchronous fashion every Tuesday from 7:20-8:30 pm and then “meet” synchronously with small groups and asynchronously on the class Blackboard site for approximately two hours each week. On-line class sessions will run from each Tuesday until the following Monday (midnight US eastern standard time). Students may request a voice or chat conference at any time; voice and chat conferences will be conducted via Skype or phone. Please include your Skype name and your time zone in your conference request. 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.

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 Goals

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
- 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
- Become familiar with some of the most well-known authors of young adult literature
- Develop awareness of issues associated with the use of young adult literature in today’s public schools (e.g., censorship)
- Consider instructional purposes and strategies for incorporating young adult literature into the middle and high school curricula
- Explore research, theory, and practice associated with young adult literature

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, city planners, community constituents, and reporters. 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.

Course Readings

Daniels, H. (2002). *Literature Circles: Voice and Choice in Book Clubs and Reading Groups*. Stenhouse Publishers.

Lesesne, T.S. (2003). *Making the Match: The Right Book for the Right Reader at the Right Time, Grades 4-12*. Stenhouse Publishers.

Alexie, S. (2009). *The Absolutely True Diary of a Part-Time Indian*. Little/Brown Books. (\$7.99)

Wagner, L. In press. Title to be determined.

In addition, each student will read one example of five of the following 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 literature circle and other small group structures. Literature circles 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. Please note, too, that I have listed a recent publisher and price for each of these books; you may be able to find these book from different publishing houses or with different prices.

- “Classics”
 - Anderson, Laurie Halse. 2009. *Speak*. Puffin. (\$9.99)
 - Cormier, Robert. (2004). *The Chocolate War*. Ember. (\$8.99)
 - Hesse, Karen. 1999. *Out of the Dust*. Scholastic Press. (\$6.99).
 - Hinton, S.E. 2006. *The Outsiders*. Puffin. (\$6.99).
 - Lee, Harper. 2010. *To Kill a Mockingbird*. Puffin. (\$13.99)
 - Potok, Chaim. 2006. *The Chosen*. Ballantine. (\$10.99)
 - Zindel, Paul. 2006. *The Pigman*. HarperTeen. (\$6.99)
 - Curtis, Christopher Paul. 2000. *The Watsons Go to Birmingham-1963*. Laurel Leaf. (\$6.99)
 - Lowry, Lois. 2002. *The Giver*. Laurel Leaf. (\$8.99)
 - Woodson, Jacqueline. 2010. *Miracle’s Boys*. Speak. (\$7.99)
- Historical fiction
 - Jordan, Hillary. 2009. *Mudbound*. Algonquin. (\$10.99).
 - Blundell, Judy. 2011. *Strings Attached*. Scholastic. (\$12.99)
 - Sedgwick, Marcus. 2011. *Revolver*. Square Fish. (\$8.99)
 - Sheinkin, Steve. 2010. *The Notorious Benedict Arnold*. Flashpoint. (\$17.99)
 - Aronson, Marc & Budhin, Marina. *Sugar Changed the World: A Story of Magic, Spice, Slavery, Freedom, and Science*. 2010. Clarion. (\$14.99)
 - Spinelli, Jerry. 2005. *Milkweed*. Laurel Leaf. (\$8.99)
 - Avi. 2004. *The True Confessions of Charlotte Doyle*. HarperCollins. (\$6.99)
 - Choldenko, Gennifer. 2006. *Al Capone Does My Shirts*. Perfection Learning (\$11.99)
 - Curtis, Christopher Paul. 2004. *Bud, Not Buddy*. Laurel Leaf. (\$6.99)
- Adolescent Lives and Adventures
 - Wynne-Jones, Tim. 2011. *Blink and Caution*. Candlewick. (\$6.99)
 - Omololu, C.J. 2011. *Dirty Little Secrets*. Walker Childrens. (\$8.99)
 - Williams, Carol Lynch. 2010. *The Chosen One*. St. Martins Griffin. (\$8.99)
 - Hopkins, Ellen. *Perfect*. 2011. Margaret McElderry Books. (\$10.99)
 - Jaramillo, Ann. 2008. *La Linea*. Square Fish. (\$7.99)
 - Kass, P.M. 2006. *Real Time*. Graphia. (\$7.99)
 - Bauer, Joan. 2000. *Hope Was Here*. Putnam Juvenile. (\$6.99)

- Johnson, Angela. 2010. *The First Part Last*. Simon & Schuster. (\$6.99)
- Mikaelson, Ben. 2005. *Touching Spirit Bear*. HarperTeen. (\$6.99)
- Spinelli, Jerry. 2004. *Stargirl*. Laurel Leaf. (\$6.99)
- Kerr, M.E. *Deliver Us from Evie*. HarperTeen. (\$17.99)
- Volponi, Paul. 2006. *Black and White*. (\$6.99)
- De la Pena, Matt. 2007. *Ball Don't Lie*. (\$7.99)
- Weeks, Sarah. 2005. *So B. It*. HarperCollins. (\$6.99)
- Klass, David. 2010. *You Don't Know Me*. Square Fish. (\$6.99)
- Nonfiction/Memoir
 - Scheeres, Julia. 2005. *Jesus Land: A Memoir*. Counterpoint. (\$10.99)
 - Hoose, Phillip. 2009. *Claudette Colvin – Twice Toward Justice*. Farrar, Straus and Giroux. (\$9.99)
 - Fillipovic, Zlata. 2006. *Zlata's Diary: A Child's Life in Wartime Sarajevo*. Penguin. (\$18.99)
 - Gantos, Jack. 2004. *Hole in My Life*. Farrar, Straus and Giroux. (\$6.99)
 - Ross, Stewart. 2011. *Into the Unknown: How Great Explorers Found Their Way by Land, Sea, and Air*. Candlewick. (\$17.99)
 - Cisneros, Sandra. *The House on Mango Street*. Vintage. (\$7.99)
- Science Fiction/Fantasy
 - Stiefvater, Maggie. 2011. *The Scorpio Races*. Scholastic. (\$10.99).
 - Revis, Beth. 2011. *Across the Universe*. Razorbill. (\$11.99)
 - Shusterman, Neal. 2009. *Unwind*. Simon & Schuster. (\$8.99)
 - Bacigalupi, Paolo. 2011. *Ship Breaker*. Little/Brown. (\$9.99)
 - Collins, Suzanne. 2008. *The Hunger Games*. Scholastic Press. (\$8.99)
 - Anderson, M. T. 2004. *Feed*. Candlewick. (\$7.99)
 - Farmer, Nancy. 2002. *The House of the Scorpion*. Atheneum/Richard Jackson Books. (\$9.99)
 - Pearson, Mary. 2008. *The Adoration of Jenna Fox*. Henry Holt and Company. (\$8.99)
 - Halpern, Jake & Kujawinski, Peter. 2010. *Dormia*. Sandpiper. (\$7.99)
- Verse Novel
 - Woodson, Jacqueline. 2003. *Locomotion*. Putnam Juvenile. (\$7.99)
 - Burg, Ann. 2009. *All The Broken Pieces*. Scholastic Press. (\$9.99)
 - Hemphill, Stephanie. 2007. *Your Own, Sylvia*. Knopf Books for Young Readers. (\$15.99)
 - Hesse, Karen. 2001. *Witness*. Scholastic Press. (\$6.99)
 - Hopkins, Ellen. 2004. *Crank*. Margaret McElderry Books. (\$13.99)
 - Glenn, Mel. *Split Image*. (\$6.99)
 - Wolff, Virginia Euwer. 2006. *Make Lemonade*. Square Fish. (\$7.99)
- Graphic/Multi-Modal Form Novel
 - Myers, Walter Dean. *Monster*. Amistad. (\$8.99)
 - Spiegelman, Art. 1986. *Maus: A Survivor's Tale: My Father Bleeds History*. Pantheon. (\$9.99)
 - Yang, Gene Luen. 2006. *American Born Chinese*. First Second, First Edition. (\$8.99)
 - Satrapi, Marjane. 2003. *Persepolis: The Story of a Childhood*. Pantheon. (\$8.99)
 - Sturm, James. 2007. *Satchel Paige: Striking Out Jim Crow*. Hyperion Books. (\$12.99)

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

Materials and Recommendations

Students will also need access to a number of art, craft, and drawing materials, a digital or 35 mm camera and access to color printer, and daily access to email and the Web. You are also recommended to obtain a student membership in either the National Council of Teachers of English or the International Reading Association and to subscribe to one of the following journals:

- *English Journal*
- *Voices from the Middle*
- *Journal of Adolescent and Adult Literacy*

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. All projects are due by midnight (Eastern time) on Monday of the given course week; 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.

Attendance and Participation (42 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—on our Blackboard site—every Tuesday from 7:20-8:30, and then you will work with your classmates and the instructor via Blackboard and email during other periods each week. Our synchronous and asynchronous class time 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. One way to think about this aspect of our course is as each session equaling approximately three points—one for attendance in our synchronous session and two for “attending” and participating in the asynchronous activities, including the Blackboard discussions. 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. Each student is allowed one absence, no explanation required. 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 optional individual conferences in January before our class begins and/or Skype conferences during the first week of class, regular individual feedback that I provide on your discussion postings, and optional Blackboard and Skype meetings.

Purposes of Reading Photovoice Project (8 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 with photographs and writings four questions: 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 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 that includes ten photographs—two each for the five questions above, one from you and one from your student—and a paragraph related to each of these images. As well, you will share at least four of these images and writings (two each from you and your student) via a Ning (a closed social networking site) that I will introduce to the class, and then you and your student will respond to at least two other classmates’ and two other students’ images and writings. Take risks, be creative, and embrace the freedom that this project provides.

Teacher/Student Survey Questions/Findings (4 points)

One of the simplest challenges we face as teachers is to stay committed to our own growth and to the growth of our profession. While it's easy to argue that young adult literature is experiencing its heyday—with more and a higher quality of books published almost every year over the past decade—this literature still fails to find a place in the curricula of many teachers. You will undoubtedly wonder about the place of literature in your own classroom. Let's begin this class with a survey of teachers and students in our subject areas, grade levels, and classes, looking to the “best” of the teachers we know and to the students with whom we are working. Your goal is to identify teachers who you know use or are open to using young adult literature in their teaching, and to survey at least one student in your class or like the students you hope to teach. Your first task is to identify this teacher and student. The second step is to draft four survey questions—two for a teacher survey and two for students—that we can use as a foundation for tools we'll create as a class. These surveys must help us gather information about these teachers' efforts to use young adult literature, the standards they address with these texts, and the literature they use, as well as about young adults' perspectives on literature and reading in and out of school. Finally, you will administer these surveys to the teachers and students you've identified, then type a summary of their responses and email this summary to Dr. Zenkov. These questions may also become the source of some of our Blackboard discussions.

Book Talk Fliers (4 points)

For this second assignment each student in our class will be assigned to research—and ideally read—one of the books listed under the literature circle books above. Your mission will be to create a one-page document that briefly describes, summarizes, and sells the book to young adults. Your fliers must include key information about the book, who might be interested in reading it, key review quotes (that you find or create) that suggest the importance of the book and why young adults might find it interesting. Your flier must also include visuals—a picture of the cover of the book and any other images that you think might help adolescents to be drawn into the book. Be creative with these fliers, use interesting layouts and fonts, and finally save this flier as a PDF so that it can be printed and shared. Please note that our current and future students are the primary audiences of these fliers.

Literature Circle Participation (10 points)

Students in our class will prepare for and participate in five different literature circle groups and activities focused on five different types of young adult books, drawn from the seven categories and lists above. Students will rank their choices in each of the seven categories listed above and literature circle groups will be formed based on these selections. These books and our common readings (the Alexie and Wagner books) will also be the focus of our weekly Blackboard discussions. Our goal is that during each round of literature circle participation each person will play a different role in these groups. Details of literature circles will be shared in class and through our class textbooks. Students will also have the option of identifying another small group method for engaging with young adult literature for the last two of the five planned literature circle rounds. Students in these last two groupings must agree on this alternative method and gain approval from the instructor before utilizing the method.

Young Adult Literature Mini-Unit Plan (12 points)

Each student will use the “backwards design” process to develop a three lesson mini-unit plan which actively involves young adults in reading at least one example of young adult literature and meaningful learning. These lesson plans must carefully individualize learning to accommodate the diverse strengths and needs of students and provide youth with opportunities to engage in authentic assessment activities. The mini-unit must center on a self-selected young adult book and focus on an essential question or key understanding that the book addresses. While each mini-unit will include just three lesson plans, the complete project must include a narrative overview of the unit, its 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. Specific daily lesson plans, including support materials, should be included for any three lessons from the unit; each of the three daily lesson plans should make clear connections between stated objectives and planned assessments. The unit's organization and methodological approaches should reflect current research and best practices in the teaching of English/language arts. Finally, I will ask you to think of the teaching strategies that you plan for in your unit in three categories, which are framed by this assessment-driven, “backwards” design:

- 1) “Ways Out”: What is the student’s “way out” of the text or activity with which you are asking them to engage? That is, what artifacts and demonstrations will the student complete to exhibit her/his comprehension of the key ideas that they are encountering? How will you assess students’ knowledge, skills, and attitudes? How will students demonstrate their retention of and relationship to the material?
- 2) “Ways In”: What is the student’s “way in” to this text or activity? That is, how are you approaching the student’s natural interests in or motivations for this assignment? Think about how you might use the student’s existing “literacies” to do this. How will you motivate students to engage with this activity? What specific literacy strategies will you use?
- 3) “Ways Through”: What are students’ “ways through” this text or activity? That is, what literacy strategies and tools are you giving students to make sense of and understand the sources you’re using with this assignment? How will students translate the material into their own terms?

Current Issues in Young Adult Literature Discussion (8 points)

Based on the results of our teacher and student surveys, we will identify four current issues in young adult literature—issues and challenges that teachers and youth face when teaching and reading young adult books. We will then form four groups—one per issue—and each group will be responsible for identifying a professional journal article (something accessible and published within the past five years) that describes this issue and offers teachers solutions to dealing with it. Each group will provide our class with electronic access to their article, craft a discussion question that will be posted on our Blackboard site on a designated week, create a brief PowerPoint presentation summarizing the article and the issue that they will share during the synchronous portion of our class that week, and facilitate a 15-20” discussion of this article and topic using Blackboard, Eluminate Live!, and other relevant classroom discussion strategies. The discussion strategy or strategies used must involve all members of our class in the brief, synchronous discussion. Each group must also share a one-page summary of the discussion strategies they have developed or on which they have relied, with an eye toward offering classmates discussion strategies they might in their own classrooms.

Radical Young Adult Novel Picture Book Translation (12 points)

One of the most powerful activities with which we can engage students is an authentic writing opportunity. As well, one of the most powerful forms of literature—for all people, young and old—is the picture book. As well, 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 picture books and their utility in middle and high school classrooms, with a focus on banned, challenged, censored, and controversial examples of young adult literature. Your picture book can use virtually any type of writing to “translate” the literature that you choose—from simple narratives to poetry. Your book must be colorful, creative, and visually appealing. You will want to include as many images and illustrations as possible. I will provide book kits through which you will be able to “publish” these picture books in a hardcover form.

Course Assessment: Assignment (Points)

Class Attendance/Participation (42 points)
 Purposes of Reading Photovoice Project (8 points)
 Teacher Survey Questions/Findings (4 points)
 Book Talk Fliers (4 points)
 Literature Circle Participation (10 points)
 Young Adult Literature Mini-Unit Plan (12 points)
 Current Issues in Young Adult Literature Discussion (8 points)
 Radical Young Adult Novel Picture Book Translation (12 points)
 Total = 100 points

Grading Scale

A+ = 98-100%
 A = 94-97%
 A- = 93-90%
 B+ = 89-88%
 B = 87-84%
 B- = 83-80%
 C = 79-70%
 F = Below 70%

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 component. 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.
- “D” level score = Student provides superficial responses to assignment requirements and/or does not address all requirements. Student followed only some format and component guidelines. Development of ideas is extremely vague, incomplete, or rudimentary. Almost no support for assertions is provided.
- “F” level score = Student work is so brief that any reasonably accurate assessment is impossible.

College of Education and Human Development Statements of Expectations

The Graduate School of Education (GSE) expects that all students abide by the following:

- Students are expected to exhibit professional behavior and dispositions. See <http://gse.gmu.edu/facultystaffres/profdisp.htm> for a listing of these dispositions.
- Students must follow the guidelines of the University Honor Code. See <http://academicintegrity.gmu.edu/honorcode/> for the full honor code.
- All students must follow the university policy for Responsible Use of Computing. [See <http://universitypolicy.gmu.edu/1301gen.html>].
- Students with disabilities who seek accommodations in a course must be registered with the Mason Office of Disability Services (ODS) and inform the instructor, in writing, at the beginning of the semester. [See <http://ods.gmu.edu>].
- Counseling and Psychological Services (CAPS) offers a wide range of services to students that are provided by a staff of professional counseling and clinical psychologists, social workers, and counselors. The Center provides individual and group counseling, workshops, and outreach programs – experiences to enhance a student’s personal and academic performance. [See <http://caps.gmu.edu>].
- All communication from the university, college, school, and program will be sent to students through their Mason e-mail account only. Students are responsible for the content of university communication sent to their Mason e-mail account and are required to activate their account and check it regularly.
- University policy states that all sound emitting devices shall be turned off during class unless otherwise authorized by the professor.

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://alert.gmu.edu>. 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

Articles, book chapters, and books

Abrams, S. (2000). *Using journals with reluctant writers: Building portfolios for middle and high school students*. Thousand Oaks, CA: Corwin Press.

Allen, J. (2000). *Yellow brick roads: Shared and guided paths to independent reading, 4-12*. Portland, ME: Stenhouse.

Alvermann, D., Hagood, M. (2000). Critical media literacy: Research, theory, and practice in "new times." *Journal of Educational Research*, 93, 3.

Alvermann, D., Hagood, M. (2000). Fandom and critical media literacy. *Journal of Adolescent and Adult Literacy*, 43 (5).

Applebee, A. N. (1993). *Literature in the secondary school: Studies of curriculum and instruction in the United States*. Urbana, IL: NCTE.

Atwell, N. (1998). *In the middle: Writing, reading and learning with adolescents* (2nd ed.). Portsmouth, NH: Heinemann.

Au, K. (1998). An expanded definition of literacy. In K. Au, *Literacy instruction in multicultural settings*, (20-34). New York: Harcourt Brace College Publishers.

Bausch, L. (2003). Just words: Living and learning the literacies of our students' lives. *Language Arts*, 80(3), 215-222.

Beach, R. (1993). *A teacher's introduction to reader-response theories*. Urban, IL: National Council of Teachers of English.

- Beers, K. (2002). *When Kids Can't Read—What Teachers Can Do: A Guide for Teachers, 6-12*. Portsmouth, NH: Heinemann.
- Blackburn, M. (2002/2003). Disrupting the (hetero)normative: Exploring literacy performances and identity work with queer youth. *Journal of Adolescent & Adult Literacy*, (46) 4, 312-24.
- Burke, J. (1999). *The English teacher's companion: A complete guide to classroom, curriculum, and the profession*. Portsmouth, NH: Boynton/Cook.
- Burke, J. (1999). *Reading reminders: Tools, tips, and techniques*. Portsmouth, NH: Boynton/Cook.
- Burke, J. (2001). *Illuminating Texts: How to Teach Students to Read the World*. Portsmouth, NH: Heinemann.
- Burke, J. (2002). *Tools for Thought: Graphic Organizers for Your Classroom*. Portsmouth, NH: Heinemann.
- Carey-Webb, A. (2001). *Literature and Lives: A Response-Based, Cultural Studies Approach to Teaching English*. Urbana, IL: NCTE.
- Carnicelli, T. (2001). *Words Work: Activities for Developing Vocabulary, Style, and Critical Thinking*. Portsmouth, NH: Heinemann.
- Cook, L., & Lodge, H. C. (Eds.). (1995). *Voices in English Classrooms: Honoring Diversity and Change*. Urbana, IL: NCTE.
- Cunningham, P. M., & Allington, R. L. (2003). *Classrooms that work: They can all read and write* (3rd ed.). Boston: Allyn & Bacon.
- Dale, H. (1997). *Co-authoring in the Classroom: Creating an Environment for Effective Collaboration*. Urbana, IL: NCTE.
- Davis, J. E., & Salomone, R. E. (Eds.). (1993). *Teaching Shakespeare Today: Practical Approaches and Productive Strategies*. Urbana, IL: NCTE.
- Dodge, B. (2001). FOCUS: Five rules for writing a great WebQuest. *Learning & Leading with Technology*, 28(8), pp. 6-9.
- Dutro, E., Sinor, J. & Rubinow, S. (1999). Who's at risk? Entering the world of adolescent 'zines. *Breaking the Cycle: Gender, literacy and learning*. Portsmouth, NH: Heinemann.
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Appendix A

“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 textbook chapter and the young adult literature reading. Textbook summaries should include key ideas and terms from the 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, 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.

As well, please 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.
- Identify the narrator(s) of the novel; rewrite a scene from another point of view.
- 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? Explain this in detail.
- 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.
- Which of the characters or events touched you and your life? Explain this connection.
- Write a response using the same style as the author.
- 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 . . ."
- Make a visual representation of your book (drawing, collage, chart, graph) and explain it in writing.
- 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 . . ."
- 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.
- How does this novel advance or change your understanding of the events mentioned?
- Discuss the tragic, humorous, and realistic events discussed in this novel.
- Which characters in the novel would you like to be friends with and why?
- Picture a character 10 years from the end of the novel. Describe her life and who is still a part of it.