



Promoting Learning Development Across the Lifespan

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

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

Key Information

Instructor: Kristien Zenkov, PhD, Associate Professor

Office/Hours: Meetings face-to-face or via Skype or phone

Phone: 703.993.5413 (O); 216.470.2384 (M)/Email: kzenkov@gmu.edu/Skype Name: kristienzenkov

Mail: George Mason University, College of Education and Human Development

Thompson Hall 1603, MSN 4B3, Fairfax, VA 22030

Class Meetings

Mondays/Wednesdays, 4:30-7:10 pm, June 2nd – July 23rd

Please note that for twelve sessions our class will meet face-to-face on the Fairfax campus (University Hall 1203) and for four sessions via Blackboard (and/or other technologies) and in small group sessions. Small group conferences will be held during the first week of class. Students may request a face-to-face, voice, or chat conference at any time; voice and chat conferences will be conducted via Skype or phone. Please include your Skype name 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.

CEHD Core Values Commitment

The College of Education & Human Development is committed to collaboration, ethical leadership, innovation, research-based practice, and social justice. Students are expected to adhere to these principles. This course supports these values by providing students with learning experiences that necessitate collaboration; providing students opportunities to reflect on their teaching and leadership roles in classroom and school contexts; calling on students to develop and participate in innovative

research-based practice; and requiring students to reflect on their pedagogies in light of social justice issues. These Core Values are aligned with course outcomes as described below. See <http://cehd.gmu.edu/values/> for more information.

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 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 will be used regularly 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 the course text and other selected 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 others' 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.

GMU/CEHD Policies and Resources for Students

George Mason University and the College of Education and Human Development expect that all students abide by the following:

- Professional Dispositions: Students are expected to exhibit professional behavior and dispositions at all times. See gse.gmu.edu for a listing of these dispositions. The Virginia Department of Education and the National Council for Accreditation of Teacher Education

promote standards of professional competence and dispositions. Dispositions are values, commitments, and professional ethics that influence behaviors toward students, families, colleagues, and all members of the learning community. The Graduate School of Education expects students, faculty, and staff to exhibit professional dispositions through a:

- Commitment to the profession
 - Promoting exemplary practice
 - Excellence in teaching and learning
 - Advancing the profession
 - Engagement in partnerships
- Commitment to honoring professional ethical standards
 - Fairness
 - Honesty
 - Integrity
 - Trustworthiness
 - Confidentiality
 - Respect for colleagues and students
- Commitment to key elements of professional practice
 - Belief that all individuals have the potential for growth and learning
 - Persistence in helping individuals succeed
 - High standards
 - Safe and supportive learning environments
 - Systematic planning
 - Intrinsic motivation
 - Reciprocal, active learning
 - Continuous, integrated assessment
 - Critical thinking
 - Thoughtful, responsive listening
 - Active, supportive interactions
 - Technology-supported learning
 - Research-based practice
 - Respect for diverse talents, abilities, and perspectives
 - Authentic and relevant learning
- Commitment to being a member of a learning community
 - Professional dialogue
 - Self-improvement
 - Collective improvement
 - Reflective practice
 - Responsibility
 - Flexibility
 - Collaboration
 - Continuous, lifelong learning
- Commitment to democratic values and social justice
 - Understanding systemic issues that prevent full participation
 - Awareness of practices that sustain unequal treatment or unequal voice
 - Advocate for practices that promote equity and access
 - Respects the opinions and dignity of others
 - Sensitive to community and cultural norms
 - Appreciates and integrates multiple perspectives

- Students must follow the guidelines of the George Mason University Honor Code. See <http://oai.gmu.edu/the-mason-honor-code/> for the full honor code. Please note that:
 - “Plagiarism encompasses the following:
 - Presenting as one's own the words, the work, or the opinions of someone else without proper acknowledgment.
 - Borrowing the sequence of ideas, the arrangement of material, or the pattern of thought of someone else without proper acknowledgment.” (from Mason Honor Code online at <http://mason.gmu.edu/~montecin/plagiarism.htm>)
 - Paraphrasing involves taking someone else’s ideas and putting them in your own words. When you paraphrase, you need to cite the source using APA format.
 - When material is copied word for word from a source, it is a direct quotation. You must use quotation marks (or block indent the text) and cite the source.
 - Electronic tools (e.g., SafeAssign) may be used to detect plagiarism if necessary.
 - Plagiarism and other forms of academic misconduct are treated seriously and may result in disciplinary actions.
- All students must follow the university policy for Responsible Use of Computing. See <http://universitypolicy.gmu.edu/policies/responsible-use-of-computing/>.
- 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>].
- The George Mason University Counseling and Psychological Services (CAPS) staff consists of professional counseling and clinical psychologists, social workers, and counselors who offer a wide range of services (e.g., individual and group counseling, workshops and outreach programs) to enhance students' personal experience and academic performance [See <http://caps.gmu.edu/>].
- Students are responsible for the content of university communications sent to their George Mason University 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 must follow the university policy stating that all sound emitting devices shall be turned off during class unless otherwise authorized by the instructor.
- The George Mason University Writing Center staff provides a variety of resources and services (e.g., tutoring, workshops, writing guides, handbooks) intended to support students as they work to construct and share knowledge through writing [See <http://writingcenter.gmu.edu/>].
- For additional information on the College of Education and Human Development, Graduate School of Education, please visit our website: <http://gse.gmu.edu/>.

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/>.

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.

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.

Rowel, R. (2013). *Eleanor and Park*. St. Martins Griffin.

Wagner, L. In press. *Hold Tight, Don't Let Go*.

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 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. The list below is neither exhaustive nor complete; we will make final book selections once we have generated a list of additional possible titles.

- "Classics"
 - Anderson, Laurie Halse. 2009. *Speak*. Puffin.
 - Cormier, Robert. (2004). *The Chocolate War*. Ember.
 - Hesse, Karen. 1999. *Out of the Dust*. Scholastic Press.
 - Hinton, S.E. 2006. *The Outsiders*. Puffin.
 - Lee, Harper. 2010. *To Kill a Mockingbird*. Puffin.
 - Potok, Chaim. 2006. *The Chosen*. Ballantine.
 - Zindel, Paul. 2006. *The Pigman*. HarperTeen.
 - Curtis, Christopher Paul. 2000. *The Watsons Go to Birmingham-1963*. Laurel Leaf.
 - Lowry, Lois. 2002. *The Giver*. Laurel Leaf.
 - Woodson, Jacqueline. 2010. *Miracle's Boys*. Speak.

- Historical fiction
 - Jordan, Hillary. 2009. *Mudbound*. Algonquin.
 - Blundell, Judy. 2011. *Strings Attached*. Scholastic.
 - Sedgwick, Marcus. 2011. *Revolver*. Square Fish.
 - Sheinkin, Steve. 2010. *The Notorious Benedict Arnold*. Flashpoint.
 - Aronson, Marc & Budhin, Marina. 2010. *Sugar Changed the World: A Story of Magic, Spice, Slavery, Freedom, and Science*. Clarion.
 - Spinelli, Jerry. 2005. *Milkweed*. Laurel Leaf.
 - Avi. 2004. *The True Confessions of Charlotte Doyle*. HarperCollins.
 - Choldenko, Gennifer. 2006. *Al Capone Does My Shirts*. Perfection Learning.
 - Curtis, Christopher Paul. 2004. *Bud, Not Buddy*. Laurel Leaf.
 - Kidd, Sue Monk. 2014. *The Invention of Wings*. Viking Adult.
 - Sepetys, Ruta. 2013. *Out of the Easy*. Philomel.
 - Wallace, Sandra Neil. *Muckers*. 2013. Knopf for Young Readers.
 - Kephart, Beth. 2014. *Going Over*. Chronicle.
- Adolescent Lives and Adventures
 - Green, J. (2012). *The fault in our stars*. Dutton Juvenile.
 - Wynne-Jones, Tim. 2011. *Blink and Caution*. Candlewick.
 - Omololu, C.J. 2011. *Dirty Little Secrets*. Walker Childrens.
 - Williams, Carol Lynch. 2010. *The Chosen One*. St. Martins Griffin.
 - Hopkins, Ellen. *Perfect*. 2011. Margaret McElderry Books.
 - Jaramillo, Ann. 2008. *La Linea*. Square Fish.
 - Kass, P.M. 2006. *Real Time*. Graphia.
 - Bauer, Joan. 2000. *Hope Was Here*. Putnam Juvenile.
 - Johnson, Angela. 2010. *The First Part Last*. Simon & Schuster.
 - Mikaelson, Ben. 2005. *Touching Spirit Bear*. HarperTeen.
 - Spinelli, Jerry. 2004. *Stargirl*. Laurel Leaf.
 - Kerr, M.E. 1995. *Deliver Us from Evie*. HarperTeen.
 - Volponi, Paul. 2006. *Black and White*.
 - De la Pena, Matt. 2007. *Ball Don't Lie*.
 - Weeks, Sarah. 2005. *So B. It*. HarperCollins.
 - Klass, David. 2010. *You Don't Know Me*. Square Fish.
 - Anderson, Laurie Halse. 2014. *The Impossible Knife of Memory*. Viking Juvenile.
 - Brown, Jennifer. *Thousand Words*. 2013. Little/Brown.
 - McVoy, Terra Elan. 2013. *Criminal*. Simon Pulse.
 - Roskos, Evan. 2013. *Dr. Bird's Advice for Sad Poets*. HMH Books for Young Readers.
 - Smith, Andrew. 2013. *Winger*. Simon and Schuster.
 - Zarr, Sara. 2013. *The Lucy Variations*. Little/Brown.
 - Stork, Francisco. 2011. *Marcelo in the Real World*. Scholastic.
- Nonfiction/Memoir
 - Scheeres, Julia. 2005. *Jesus Land: A Memoir*. Counterpoint.
 - Hoose, Phillip. 2009. *Claudette Colvin – Twice Toward Justice*. Farrar, Straus and Giroux.
 - Fillipovic, Zlata. 2006. *Zlata's Diary: A Child's Life in Wartime Sarajevo*. Penguin.
 - Gantos, Jack. 2004. *Hole in My Life*. Farrar, Straus and Giroux.
 - Ross, Stewart. 2011. *Into the Unknown: How Great Explorers Found Their Way by Land, Sea, and Air*. Candlewick.
 - Cisneros, Sandra. 1991. *The House on Mango Street*. Vintage.

- Science Fiction/Fantasy
 - Stiefvater, Maggie. 2011. *The Scorpio Races*. Scholastic.
 - Revis, Beth. 2011. *Across the Universe*. Razorbill.
 - Shusterman, Neal. 2009. *Unwind*. Simon & Schuster.
 - Bacigalupi, Paolo. 2011. *Ship Breaker*. Little/Brown.
 - Bacigalupi, Paolo. 2013. *The Drowned Cities*. Little/Brown.
 - Collins, Suzanne. 2008. *The Hunger Games*. Scholastic Press.
 - Anderson, M. T. 2004. *Feed*. Candlewick.
 - Farmer, Nancy. 2002. *The House of the Scorpion*. Atheneum/Richard Jackson Books.
 - Pearson, Mary. 2008. *The Adoration of Jenna Fox*. Henry Holt and Company.
 - Halpern, Jake & Kujawinski, Peter. 2010. *Dormia*. Sandpiper.
 - Levithan, David. 2013. *Every Day*. Ember.
- Verse Novel
 - Woodson, Jacqueline. 2003. *Locomotion*. Putnam Juvenile.
 - Burg, Ann. 2009. *All The Broken Pieces*. Scholastic Press.
 - Hemphill, Stephanie. 2007. *Your Own, Sylvia*. Knopf Books for Young Readers.
 - Hesse, Karen. 2001. *Witness*. Scholastic Press.
 - Hopkins, Ellen. 2004. *Crank*. Margaret McElderry Books.
 - Glenn, Mel. *Split Image*.
 - Wolff, Virginia Euwer. 2006. *Make Lemonade*. Square Fish.
- Graphic/Multi-Modal Form Novel
 - Myers, Walter Dean. 1999. *Monster*. Amistad.
 - Spiegelman, Art. 1986. *Maus: A Survivor's Tale: My Father Bleeds History*. Pantheon.
 - Yang, Gene Luen. 2006. *American Born Chinese*. First Second, First Edition.
 - Satrapi, Marjane. 2003. *Persepolis: The Story of a Childhood*. Pantheon.
 - Sturm, James. 2007. *Satchel Paige: Striking Out Jim Crow*. Hyperion Books.
- Recent Award Winners
 - Applegate, Katherine. 2013. *The One and Only Ivan*. HarperCollins Children's Books.
 - Black, Holly. 2013. *Doll Bones*. Margaret K. McElderry Books.
 - Henkes, Kevin. 2013. *Year of Billy Miller*. Greenwillow Books.
 - Timberlake, Amy. 2013. *One Came Home*. Alfred A. Knopf.
 - Vawter, Vince. 2013. *Paperboy*. Delacorte Press.
 - Schlitz, Laura Amy. 2013. *Splendors and Glooms*. Candlewick Press.
 - Sheinkin, Steve. *Bomb: The Race to Build—and Steal—the World's Most Dangerous Weapon*. 2013. Flash Point/Roaring Brook Press.
 - Turnage, Sheila. 2013. *Three Times Lucky*. Dial/Penguin Young Readers Group.
 - Gantos, Jack. 2013. *Dead End in Norvelt*. Farrar Straus Giroux.
 - Lai, Thanhha. 2013. *Inside Out & Back Again*. HarperCollins Children's Books.
 - Yelchin, Eugene. 2013. *Breaking Stalin's Nose*. Henry Holt and Company, LLC.
 - Vanderpool, Clare. *Moon over Manifest*. Delacorte Press.
 - Holm, Jennifer L. 2013. *Turtle in Paradise*. Random House Children's Books.
 - Preus, Margi. 2013. *Heart of a Samurai*. Amulet Books, an imprint of Abrams.
 - Sidman, Joyce. 2013. *Dark Emperor and Other Poems of the Night*. Houghton Mifflin Books for Children, Houghton Mifflin Harcourt.
 - Williams-Garcia, Rita. 2013. *One Crazy Summer*. Amistad.

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 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 Attendance and Participation (30 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 or other online sites regularly and you will work with your classmates and the instructor via Blackboard or other online tools, email, and face-to-face during other periods each week. Our face-to-face 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.

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 the early weeks of our class, via phone and Skype conferences as students desire, via regular individual feedback that I provide on your discussion postings and assignments, and via Blackboard/online meetings.

Book Club Participation and Book Club Highlights for Teachers and Students (20 points)

Students in our class will prepare for and participate in four different book clubs or small groups and activities focused on four different types of young adult books, drawn from the eight categories and lists above. Students will rank their choices in each of these eight categories and book club groups

will be formed based on these selections. These books and our common readings (the Alexie, Rowel, and/or Wagner books) will also be the focus of our Blackboard/online discussions. Our goal is that during each round of book club or small group participation each person will play a different role in these groups, as you engage via literature circle and other structures.

For each round of Book Clubs, you must meet face-to-face with your group at least once, meet at least once via some electronic/online means (which *cannot* be Blackboard – one alternative might be Stormboard), engage in discussions of your book as readers *and* as future teachers, and utilize a variety of roles and discussion strategies that mirror those you might use with your own students. For each of these four rounds each group will briefly share their “Book Club Highlights for Teachers and Students” via a 1-2 page handout (with copies for all), which must include the following elements: 1) key information about the book you read; 2) a summary description of the face-to-face discussion strategies you used; 3) a brief description of the electronic/online discussion tool you used.

Purposes of Reading Photovoice Project (15 points)

One of the grandest assumptions we will make is that our students can be the richest source for learning how to teach. 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 young person of approximately the same age and demographics as the students you are teaching or you hope to teach. You will answer with photographs and writings five questions:

- 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?
- What do you and this student believe are the purposes of reading, in and out school?
- 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?
- 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?
- What other texts, media and materials (besides books) are you and this student reading to gain information, for enjoyment, for school, etc.?

Be sure to draw 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 (or other presentation form) that includes ten photographs – two each for the five questions above, from you and your student – and a paragraph related to each of these images. Take risks, be creative, and embrace the freedom that this project provides.

Bucket Book List Presentations (5 points)

For this assignment each student in our class will be assigned to research – and ideally read – a young adult book of her/his choice. Your choice can come from those books listed in this syllabus, but cannot be one that we are reading as a part of any other assignment. Your mission will be to share this book and briefly describe, summarize, and sell the book to young adults. Your presentation must have a product that your classmates can “CASE” (Copy And Steal Everything), which might include a PowerPoint, a Prezi, a flier, a website, etc. Your presentation 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 presentation 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 presentations and be sure to craft an authentic product. Please note that our current and future students are the primary audiences of these fliers. We will share these presentations in class in a format to be determined.

Young Adult Literature Mini-Unit Plan (15 points)

Each student will use the “backwards design” process to develop two lesson plans, as a part of a mini-unit which actively involves young adults in reading at least one example of young adult literature and meaningful learning. *Note: Please see complete mini-unit plan description and rubric included as Appendix B.* 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 lessons must center on a self-selected young adult book and focus on an essential question or key understanding that the book addresses. While you will plan just two lessons, the complete mini-unit must include a narrative overview in which these lessons 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. Specific daily lesson plans, including support materials, should be included for any two lessons from the unit; each of the two 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:

- “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?
- “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?
- “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?

Radical Young Adult Novel Picture Book Translation (15 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.

Taskstream 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 Taskstream (regardless of whether a course is an elective, a onetime course, or part of an undergraduate minor.) Evaluation

of your performance-based assessment will also be provided using Taskstream. The performance-based assessment for EDCI 570 is the Young Adult Literature Mini-Unit. Failure to submit the assessment to Taskstream will result in the course instructor reporting the course grade as Incomplete (IN). Unless this grade is changed upon completion of the required Taskstream submission, the IN will convert to an F nine weeks into the following semester.

Course Assessment: Assignment (Points)

Class Attendance/Participation (30 points)

Book Club Participation/Highlights for Teachers and Students (20 points)

Purposes of Reading Photovoice Project (15 points)

Bucket Book List Presentations (5 points)

Young Adult Literature Mini-Unit Plan (15 points)

Radical Young Adult Novel Picture Book Translation (15 points)

Total = 100 points

Grading Scale

A = 95-100%

A- = 90-94%

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.

- 1) “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.
- 2) “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.
- 3) “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.
- 4) “F” level score = Student work is so brief that any reasonably accurate assessment is impossible.

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
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St. James Guide to Young Adult Writers
The Coretta Scott King Awards Book, 1970-1999
The Newbery & Caldecott Awards

Articles, book chapters, and books

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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:

- 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.
- 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.
- Pedagogical Response: A pedagogical response to all required reading is also required. In preparing this response, consideration should be given to the following questions:
 - 1) 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?
 - 2) 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?
 - 3) 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?
 - 4) 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?
 - 5) Are there any aspects of language, structure, or style that need to be understood in order to facilitate comprehension and interpretation?
 - 6) How can this selection be related to students’ experiences, interests, and concerns?
 - 7) To what particular curricular goals and objectives does the book lend itself? How might the book be used to meet these goals and objectives?
 - 8) Are any aspects of the book potentially objectionable (e.g., language, tone, theme)? If so, what provisions might be made for handling these concerns?
 - 9) In case of school constituent or administration concerns, can you recommend any other works that might serve as suitable alternatives to this book?
 - 10) 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?
 - 11) As well, please consider addressing the following literary elements in your log:
 - i. *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.
 - ii. *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.

- iii. *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.
- iv. *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.
- v. *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.
- vi. *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.
- vii. *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.
- viii. *Ironies* Identify some aspect of the story that you felt was ironic and explain.

Finally, 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.

Appendix B
EDCI 570, “Young Adult Literature in Multicultural Settings”
Mini-Unit Plan Description and Assessment
Aligned with NCTE Standards

As one of the culminating projects for this course, each student will use the “backwards design” process to develop a plan for teaching a literature-based unit which actively involves students in meaningful learning; carefully individualizes to accommodate the diverse strengths and needs of students; effectively integrates reading, writing, oral language, and language study; and provides for authentic assessment. The unit must revolve around a self-selected young adult literature book and build on the strengths and meets the needs of a diverse student population. Long-range plans will include a narrative overview of the unit, its overall goals and objectives, the basic time frame, general procedures, a description of the intended learners, planned assessment techniques, the backwards planning chart, and a unit calendar. Specific daily lesson plans, including all support materials, should be included for any two lessons from the unit; each lesson plan should make clear connections between stated objectives and planned assessment. The unit’s organization and methodological approaches should reflect current research and practice in the teaching of English/language arts.

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:

- “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?
- “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?
- “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?

To evaluate how well these unit plans meet the NCTE standards for effective planning, the EDCI 570 instructor will score the unit plans using an evaluation rubric based on the standards; a rubric follows the description of this unit plan. The unit plan assignment is aimed at helping English education candidates and in-service teachers consider how their students’ varied uses of language and non-print media can be related to the study of literature and visual and written composition. As such, the English evaluation rubric focuses on NCTE Standards 2.5, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 4.5, and 4.7. The unit plan must also include a rationale in which the candidates use theory and research to argue for an approach to instruction that focuses on students’ varied uses of language (oral and written). Therefore, the English evaluation rubric also includes attention to NCTE Standard 3.7.

Unit Plan Format

1. Overview of Unit
2. Unit Plan Pre-Organizer/Backwards Planning Chart
3. Unit Calendar (with enough detail that a substitute teacher could understand purposes, daily plans, and connections; two daily plans highlighted in some way)
4. Two lesson plans from the unit, which must include all of the following elements:
 - connection of daily lesson plan with larger unit

- instructional objective(s) in learner terms
- inclusion of a specific Virginia Standards of Learning benchmark
- planned assessment(s) including both informal (formative) and formal (summative)
- lesson procedures, detailed enough for a substitute teacher to teach from
- follow-up plans (homework or summary of next day's plan)
- list of lesson materials, resources, and equipment
- all support materials attached

Suggestions for Planning the Unit

Follow these suggested steps:

- 1) Select a focus: Begin by selecting a focus for your unit plan, which must revolve in some way around the teaching of literature. Consider your own knowledge of and passions for literature; in addition, take a look at the literature curriculum for local-area public schools. Some possible ways to organize a literature-based unit:
 - a. Theme: A thematic unit often includes multiple works of literature with similar themes (i.e. a novel supplemented with a couple of short stories and some poetry). Examples of theme-organized units: "Surviving Against the Odds," "The Search for Self," or "The Power of Place" (which could be used with *The House on Mango Street*, combined with short stories, personal narratives, and poetry in which place, home, and/or setting are key elements)
 - b. Work of Literature: Some units revolve around the study of a specific work of literature; examples might include *Hamlet*, *Of Mice and Men*, *The House on Mango Street*.
 - c. Genre: Some units introduce students to a particular genre and its characteristics. Examples might include a short story unit, a unit on science fiction, or a unit on vignettes/personal narratives.
 - d. Author: Major authors sometimes become the focus of a unit of study; author-based units include the study of the author's background and multiple examples of the author's work. Examples might include Toni Morrison, Ernest Hemingway, Sandra Cisneros.
 - e. Historical and/or Literary Period: Sometimes the literature curriculum is organized around historical developments in literature. Examples might include the Harlem Renaissance, Romantic Poetry, or Contemporary Latino American Writers.
 - f. Element of Literature: State and national standards require the teaching of various elements of literature, and units of study can also be organized around these. In these units, the teacher carefully selects literature that provides strong examples of the literary element under study. Examples might include Conflict and Climax in Short Stories, Symbolism, or Imagery in Personal Narrative.
- 2) Select a target student population: Browse the Virginia SOLs, and select what you believe to be an appropriate grade level for your unit. An example might include focusing your unit on the study of American literature (so you select a grade level which specifically has SOLs for American literature) or focusing your unit on metaphor (so you find metaphor on the list of SOL's for a specific grade level). *Note: In "real-life" teaching, you would, of course, begin with this step, as you would want to base your instructional planning on your knowledge of actual students and the required curriculum/SOLs for those students.*
- 3) Develop a set of essential questions and enduring understandings, knowledge, and skills for the unit: What are the major learnings to be gained from your unit? What will you expect your students to know and be able to do at the end of the unit? How will your unit create a learning environment in which all students can engage in the learning? In what ways will you use the pieces of your unit to help students become familiar with their own and others' cultures, and understand the role of arts and the humanities on their lives? Examples that could be used in connection with units revolving in

some way around *The House on Mango Street*: What is the role of “place” in our lives? Why is it that humans often experience the conflicting desires to escape their pasts and yet also be drawn back home? Who is Esperanza? What are her key experiences, feelings, and goals as she moves through her early adolescence? How does her development parallel the development of adolescents in general? What is a vignette? Who is Sandra Cisneros, and how would you describe her writing style? What is imagery? How does Cisneros use imagery in *The House on Mango Street*, and how can I incorporate imagery in my own writing?

- 4) Consider possible ways to assess student learning: Once you have identified essential questions/enduring understandings and key knowledge and skills for your unit, try to generate possible ways of assessing what your students have learned. Based on the suggested understandings listed above in #3, examples might include a literary analysis essay on the writing style of Sandra Cisneros, a final project that asks small groups of students to discuss the role of place in literature and life, or the writing of a personal narrative containing strong imagery.
- 5) Create your own backwards planning unit pre-organizer chart – the general idea is to work backwards from what you want your students to be able to DO and KNOW as a result of your unit. Decide on this knowledge and these abilities. Think, too, about the essential questions, enduring knowledge and skills, and instructional goals you think are important. This is the time to think hard about NCTE standards and State of Virginia SOLs that you would address with your unit. Then consider the specific evidence – the assessments – that you would count as proof that your students know this information or can apply these skills. Only then would you think about HOW you would move your students toward this knowledge or these abilities. In these lessons you will identify – through a “task analysis” – what knowledge and skills students will need in order to successfully complete your assessments, to provide this evidence. The HOW would be your complete series of lesson plans, only two of which you will develop and share for this mini-unit plan.
- 6) Generate a long list of possible teaching ideas that will support your students’ learning of your unit’s key goals and their successful achievement on your unit’s major assessments: Here’s where you can begin to really think about the details of instruction. Get online for some lesson plan ideas. Think about your previous teaching or observations of others’ teaching. Look back on our course notes or other course notes for activities we’ve talked about or actually done during class sessions. Remember your own best experiences from school. Be creative! List all sorts of possible ideas for instructional activities, ways to adapt instruction to meet the needs of your targeted age group and ability level, methods for incorporating media and technology, etc. You’ll probably end up with many more ideas and possibilities on this pre-planning chart than you will ever be able to use in your unit.
- 7) Create a unit calendar: Once you’ve done lots of idea generation, it’s time to try and see how it can all fit together in an organized way. Here’s a hint for an approach to preliminary calendar planning: (a) create a generic Monday through Friday monthly calendar on a large piece of paper, (b) write possible ideas for daily activities and assessments on small “stickies,” (c) move your stickies around on your calendar until you begin to get a sense of a workable plan. You will almost certainly end up abandoning some of the ideas on your stickies; remember that it is far more important to teach for understanding than to teach for coverage.
- 8) Write the required Overview of the Unit. Once your calendar is done, follow the steps below to write a brief overview of the unit. Note: No section below needs to be longer than five sentences, and you can just *list* elements and examples where appropriate.
 - Unit Focus: Identify the broad focus of your unit (i.e. Author Study of Sandra Cisneros, Genre Study: Drama); see #1 above.

- Intended Grade Level: Identify the grade level or course for which you have geared your unit.
 - Narrative Overview of Unit: Provide a 3-5 sentence overview describing your unit plan; assume that your reader is another teacher who needs a quick summary of the key components of your unit.
 - Essential Questions/Enduring Understandings: List your unit's essential question(s) and enduring knowledge and skills; what are the most important learnings your students will gain from this unit? Provide a picture of why this unit is important; see #3 above.
 - Major Goals and Objectives: List the major instructional goals/objectives; include the key Standards of Learning addressed in your unit.
 - Major Unit Assessments: List the major assessments planned for your unit; these major assessments should provide a way of assessing whether your students met the unit's major instructional objectives.
 - Task Analysis for Major Assessments: Think carefully about the knowledge and skills your students will need in order to perform satisfactorily on your major assessments. List the knowledge/skills required here; and then keep in mind that the identified knowledge/skills must be *taught* as part of the unit or have been previously taught and learned.
 - List of Planned Instructional Procedures: List the major instructional procedures and activities planned for your unit. Check to make sure that your list represents multiple strands of the language arts and various teaching methodologies.
 - Description of Intended (or Imagined) Students: Here, describe your target students for the unit. Again, grade level and/or course? Characteristics of your learners? Background knowledge of your learners?
 - Possible Unit Adaptations to Meet Strengths and Needs of Learners: In this section, describe some ways in which you could adapt your unit to meet the needs of your students. Consider factors related to motivation, culture, language, special needs, literacy issues, etc.
- 9) Write lesson plans: By now, you've got a good overall sense of your unit represented in both your Unit Overview and your Unit Calendar. Now it's time to begin working on more detailed plans for daily lessons (using the format we've been using for written microteaching lesson plans). Peruse your unit calendar, and select days for which you will now develop detailed plans. You must submit the equivalent of two fully-developed daily plans. *Please put an asterisk on each day of your unit calendar for which you develop a specific daily lesson plan.* Of the required lesson plans, at least one fully articulated plan must include activities designed to help students with language-related knowledge and/or skills integrated in such a way as to demonstrate your understanding of best practice methodology.

Overview of the Unit

Unit Focus:

Intended Grade Level:

Narrative Overview of Unit:

Essential Question(s)/Enduring Understanding(s):

Major Goals and Objectives (including reference to *key* SOLs):

Major Unit Assessments:

Task Analysis for Major Assessments:

List of Planned Instructional Procedures:

Estimated Time Frame for Unit:

Description of Intended (or Imagined) Learners:

Possible Unit Adaptations to Meet Strengths and Needs of Learners:

EDCI 570, “Young Adult Literature in Multicultural Settings”
Mini-Unit Plan Evaluation Rubric
Aligned with NCTE Standards for
Initial Preparation of Teachers of Secondary English Language Arts (Grades 7–12)

Name of candidate _____

Date _____

This English rubric is supplemental to the Secondary Education Program’s Pre-Service General Evaluation Rubric. These guidelines and rubric describe the planning performance standards in the College of Education and Human Development at George Mason University that secondary school pre-service teachers need to meet before proceeding to their internship/student teaching. During “Young Adult Literature in Multicultural Settings” (EDCI 570), each pre-service or in-service teacher will design a two lesson mini-unit plan for teaching.

Rating		Description
<i>NA</i>	<i>Not Assessable/ Initial Assessment</i>	<i>Given the nature of the assessment, the candidate cannot reasonably demonstrate complete understanding or mastery of the given standard. The standard is included in this rubric in order to introduce candidates to its relevance and to provide them with an initial, formative self, peer, and/or instructor assessment of their proficiency with this standard. An “NA/IA” score does not count toward the calculation of the mean score for this assessment. Note: Standards to be assessed with NA/IA are indicated using italics.</i>
0	Unacceptable	The candidate exhibits little, or irrelevant, evidence of meeting the standard for planning, teaching, and student learning. Specifically, a score of zero (0) is given when there is no evidence of the pre-service teacher’s attempt to meet a particular NCTE standard, OR the attempt is Unacceptable, as defined by NCTE.
1	Marginal	The candidate exhibits insufficient evidence of performance in relation to essential knowledge, skills, dispositions required by the standard. Provides fundamental evidence of attainment but does not yet meet minimum expectations for planning, teaching, and student learning. Specifically, a score of one (1) is given when the pre-service teacher meets the Acceptable level of criteria for a NCTE standard.
2	Meets Expectations	The candidate exhibits performance that meets the standard in essential knowledge, skills and dispositions. Provides evidence of sound work, usually with multiple examples of achievement which substantially meet basic expectations for planning, teaching, and student learning. Specifically, a score of two (2) is given when the pre-service teacher meets the Target level of criteria for a NCTE standard.
3	Exceeds Expectations	The candidate exhibits mastery of the knowledge, skills and dispositions required by the standard. Achieves an exceptional level of performance in relation to expectations of the program and generally provides multiple examples of excellence in performance for planning, teaching, and student learning. Specifically, a score of three (3) is given when the pre-service teacher exceeds the Target level of criteria for a NCTE standard.

Levels	Exceeds expectations 3	Meets expectation 2	Marginal (not met) 1	Unacceptable 0	Not assessable NA	Score
Criteria						
<u>NCTE</u> Standard 2.1 Inclusive and supporting learning environments	<i>Create and sustain an inclusive and supportive learning environment in which all students can creatively engage in learning</i>	<i>Create and sustain an inclusive and supportive learning environment in which all students can engage in learning</i>	<i>Create an inclusive and supportive learning environment in which all students can engage in learning</i>	<i>Show little evidence of creating an inclusive and supportive learning environment in which all students can engage in learning</i>	<i>Candidate is not expected to demonstrate mastery of standard; “NA” score does not count toward mean score</i>	
<u>NCTE</u> Standard 2.2 Students’ familiarity with cultures	<i>Consistently and creatively use ELA to help their students become more familiar with their own and others’ cultures</i>	<i>Use ELA extensively and creatively to help their students become more familiar with their own and others’ cultures</i>	<i>Use ELA to help their students become familiar with their own and others’ cultures</i>	<i>Show little evidence in using ELA for helping their students to become familiar with their own and others’ cultures</i>	<i>Candidate is not expected to demonstrate mastery of standard; “NA” score does not count toward mean score</i>	
<u>NCTE</u> Standard 2.4 Students’ critical thinking	Design range of instruction and assessment practices that assist students in developing habits of critical thinking and judgment	Design instruction and assessment practices that assist students in developing habits of critical thinking and judgment	Engage in few practices designed to assist students in developing habits of critical thinking and judgment	Engage in no practices designed to assist students in developing habits of critical thinking and judgment	Candidate is not expected to demonstrate mastery of standard; “NA” score does not count toward mean score	
<u>NCTE</u> Standard 2.5 Connections between ELA curriculum and culture, society, and education	Make meaningful and creative connections between the ELA curriculum and developments in culture, society, and education	Make meaningful connections between the ELA curriculum and developments in culture, society, and education	Show little understanding of how the ELA curriculum, teachers, students, and education in general are influenced by culture, social events, and issues	Show no understanding of how ELA curriculum, teachers, students, and education in general are influenced by culture, social events, and issues	Candidate is not expected to demonstrate mastery of standard; “NA” score does not count toward mean score	
<u>NCTE</u> Standard 2.6 Integration of arts and humanities into daily learning of students	<i>Plan and carry out frequent and extended learning experiences that creatively integrate arts and humanities into daily learning of students</i>	<i>Plan and carry out frequent and extended learning experiences that integrate arts and humanities into daily learning of students</i>	<i>Engage their students in activities that demonstrate the role of arts and humanities in learning</i>	<i>Demonstrate little evidence of promoting the arts and humanities in the learning of their students</i>	<i>Candidate is not expected to demonstrate mastery of standard; “NA” score does not count toward mean score</i>	
<u>NCTE</u> Standard 3.1 Knowledge of, and skills in the use of, the	Integrate extensive knowledge of language acquisition and development	Integrate knowledge of language acquisition and development into instruction	Integrate limited knowledge of language acquisition and development into instruction and	Fails to integrate knowledge of language acquisition and development into instruction	Candidate is not expected to demonstrate mastery of standard; “NA” score does not	

<p>English language.</p>	<p>into instruction and assessment, with complex focus on interrelated dimensions of ELA learning experience; use theory and practice to help students understand and act on impact of cultural, economic, political, and social environments on language, while respecting language diversity and evolution; consistently empower students to compose and respond effectively to written, oral, and other texts</p>	<p>and assessment, with focus on interrelated dimensions of ELA learning experience; use theory and practice to help students understand impact of cultural, economic, political, and social environments on language, while respecting language diversity and evolution; empower students to compose and respond effectively to written, oral, and other texts</p>	<p>assessment; use limited knowledge of theory and practice to help students understand impact of cultural, economic, political, and social environments on language; demonstrate limited respect for language diversity and evolution; occasionally empower students to compose and respond to written, oral, and other texts</p>	<p>and assessment; possesses no knowledge of theory and practice and fails to help students understand impact of cultural, economic, political, and social environments on language; demonstrate no respect for language diversity and evolution; fails empower students to compose and respond to written, oral, and other texts</p>	<p>count toward mean score</p>	
<p><u>NCTE</u> Standard 3.2 Knowledge of the practices of oral, visual, and written literacy</p>	<p>Create opportunities and develop strategies that permit students to demonstrate the influence of language and visual images on thinking and composing; create opportunities and develop strategies for enabling students to demonstrate how they integrate writing, speaking, observing in own learning processes; demonstrate ways to teach students</p>	<p>Create opportunities and develop strategies that permit students to demonstrate the influence of language and visual images on thinking and composing; create opportunities and develop strategies for enabling students to demonstrate how they integrate writing, speaking, observing in own learning processes; demonstrate ways to teach</p>	<p>Use understanding of influence of language and visual images on thinking and composing in own work and in teaching; use writing, speaking, observing as major forms of inquiry, reflection, and expression in coursework and teaching; use composing processes in creating oral, visual, and written literacy forms and engage students in these processes; demonstrate, through own</p>	<p>Demonstrate lack of understanding of influence that language and visual images have on thinking and composing; show infrequent use of writing, speaking, and observing throughout the program as major forms of inquiry, reflection, and expression; exhibit infrequent use of processes of composing to create oral, visual, and written literacy forms; use writing, visual</p>	<p>Candidate is not expected to demonstrate mastery of standard; “NA” score does not count toward mean score</p>	

	<p>composing processes that result in creation of oral, visual, and written literacy; engage students in activities that provide opportunities for demonstrating skills in writing, speaking, and creating visual images for variety of audiences and purposes; use a variety of ways to assist students in creating and critiquing a wide range of print and nonprint texts for multiple purposes and help students understand the relationship between symbols and meaning</p>	<p>students composing processes that result in creation of oral, visual, and written literacy; engage students in activities that provide opportunities for demonstrating skills in writing, speaking, and creating visual images for variety of audiences and purposes; use a variety of ways to assist students in creating and critiquing a wide range of print and nonprint texts for multiple purposes and help students understand the relationship between symbols and meaning</p>	<p>learning and teaching, how writing, visual images, and speaking can effectively perform a variety of functions for varied audiences and purposes; demonstrate knowledge of language structure and conventions by creating and critiquing own print and nonprint texts and by assisting students in such activities</p>	<p>images, and speaking for a variety of audiences and purposes; show little knowledge of language structure and conventions in creating and critiquing print and nonprint texts</p>	
<p><i>NCTE Standard 3.3 Knowledge of reading processes</i></p>	<p><i>Consistently integrate into teaching use of wide range of learning experiences that encourage students to demonstrate ability to read/respond to range of texts of varying complexity and difficulty; consistently use and assess effectiveness of range of approaches for helping students to draw upon past experiences,</i></p>	<p><i>Integrate into teaching use of learning experiences that encourage students to demonstrate ability to read/respond to range of texts of varying complexity and difficulty; use and assess effectiveness of range of approaches for helping students to draw upon past experiences, backgrounds, interests,</i></p>	<p><i>Occasionally integrate into teaching use of learning experiences that encourage students to demonstrate ability to read/respond to limited range of texts of varying complexity and difficulty; occasionally use and assess effectiveness of approaches for helping students to draw upon past experiences, backgrounds, interests,</i></p>	<p><i>Fails to integrate into teaching learning experiences that encourage students to demonstrate ability to read/respond to texts; fails to use or assess effectiveness of approaches for helping students to draw upon past experiences, backgrounds, interests, capabilities, understandings to make meaning of texts</i></p>	<p><i>Candidate is not expected to demonstrate mastery of standard; “NA” score does not count toward mean score</i></p>

	<i>backgrounds, interests, capabilities, understandings to make meaning of texts</i>	<i>capabilities, understandings to make meaning of texts</i>	<i>capabilities, understandings to make meaning of texts</i>			
<u>NCTE Standard 3.4</u> Knowledge of different composing processes	Consistently and creatively develop in students ability to use wide variety of effective composing strategies to generate meaning and clarify understanding; consistently and creatively teach students to make appropriate selections from different forms of written discourse for variety of audiences and purposes and assess effectiveness of products in influencing thought and action	Develop in students ability to use wide variety of effective composing strategies to generate meaning and clarify understanding; teach students to make appropriate selections from different forms of written discourse for variety of audiences and purposes and assess effectiveness of products in influencing thought and action	Use variety of writing strategies to generate meaning and clarify understanding and draw upon knowledge and skill in teaching; produce different forms of written discourse and understand how written discourse can influence thought and action	Use a limited number of writing strategies to generate meaning and clarify understanding; produce very limited number of forms of written discourse and show little understanding of how written discourse influence thought and action	Candidate is not expected to demonstrate mastery of standard; “NA” score does not count toward mean score	
<u>NCTE Standard 3.5</u> Knowledge of and uses for extensive range of literature	<i>Consistently demonstrate in-depth knowledge of, and ability to use, varied and creative teaching applications for works representing broad historical and contemporary spectrum of United States, British, and world, including non-Western, literature; works from wide variety of genres and cultures, works by female authors, and works by</i>	<i>Demonstrate in-depth knowledge of, and ability to use, varied teaching applications for works representing broad historical and contemporary spectrum of United States, British, and world, including non-Western, literature; works from wide variety of genres and cultures, works by female authors, and works by authors of color;</i>	<i>Know and use variety of teaching applications for works representing broad historical and contemporary spectrum of United States, British, and world, including non-Western, literature; works from a wide variety of genres and cultures, works by female authors, and works by authors of color; numerous works specifically written for older children and younger</i>	<i>Show little knowledge of, or use of, a variety of teaching applications for works representing broad historical and contemporary spectrum of United States, British, and world, including non-Western, literature; works from a wide variety of genres and cultures, works by female authors, and works by authors</i>	<i>Candidate is not expected to demonstrate mastery of standard; “NA” score does not count toward mean score</i>	

	<i>authors of color; numerous works specifically written for older children and younger adults; and range of works of literary theory and criticism and understanding of effect on reading and interpretive approaches</i>	<i>numerous works specifically written for older children and younger adults; and range of works of literary theory and criticism and understanding of effect on reading and interpretive approaches</i>	<i>adults; and range of works of literary theory and criticism</i>	<i>of color; numerous works specifically written for older children and younger adults; and range of works of literary theory and criticism</i>		
NCTE Standard 3.6 Knowledge of the range and influence of print and non-print media and technology in contemporary culture	Consistently understand media's influence on culture and people's actions and communication, reflecting that knowledge not only in own work but also consistently and creatively in teaching; consistently and creatively use variety of approaches for teaching students how to construct meaning from media and nonprint texts and integrate learning opportunities into classroom experiences that promote composing and responding to such texts; consistently and creatively help students compose and respond to film, video, graphic, photographic, audio, and multimedia texts and use current technology to	Understand media's influence on culture and people's actions and communication, reflecting that knowledge not only in own work but also in teaching; use variety of approaches for teaching students how to construct meaning from media and nonprint texts and integrate learning opportunities into classroom experiences that promote composing and responding to such texts; help students compose and respond to film, video, graphic, photographic, audio, and multimedia texts and use current technology to enhance own learning and reflection on learning	Understand how media can influence constructions of a text's meaning, and how experiencing various media can enhance students' composing processes, communication, and learning; show an ability to construct meaning from media and nonprint texts, and to assist students in learning these processes; incorporate technology and print/nonprint media into own work and instruction	Exhibit lack of understanding of influence of media on culture and people's actions and communication; show little understanding of how to construct meaning from media and nonprint texts; demonstrate limited knowledge of how to incorporate technology and print/nonprint media into instruction	Candidate is not expected to demonstrate mastery of standard; "NA" score does not count toward mean score	

	enhance own learning and reflection on learning					
<u>NCTE Standard 4.1</u> Curricula	Understand the purposes and characteristics of different kinds of curricula and related teaching sources and select or create instructional materials that are consistent with what is known about students learning in ELA	Examine and select resources for instruction such as textbooks, other print materials, videos, films, records, and software, appropriate for supporting the teaching of English language arts	Show limited experience in examining, and selecting resources for instruction, such as textbooks, other print materials, videos, films, records, and software, appropriate for supporting the teaching of ELA	Show no experience in examining, and selecting resources for instruction, such as textbooks, other print materials, videos, films, records, and software, appropriate for supporting the teaching of ELA	Candidate is not expected to demonstrate mastery of standard; “NA” score does not count toward mean score	
<u>NCTE Standard 4.2</u> Differentiated candidate pedagogy	Create literate classroom communities by presenting varied structures and techniques for group interactions by employing effective classroom management strategies and by providing students with opportunities for feedback and reflection	Align curriculum goals and teaching strategies with the organization of classroom environments and learning experiences to promote whole-class, small-group, and individual work	Demonstrate limited ability to design instruction to meet the needs of all students and provide for students’ progress and success	Demonstrate no ability to design instruction to meet the needs of all students and provide for students’ progress and success	Candidate is not expected to demonstrate mastery of standard; “NA” score does not count toward mean score	
<u>NCTE Standard 4.4</u> Learning environments	<i>Create opportunities for students to analyze how social context affects language and monitor own language use and behavior in terms of demonstrating respect for individual differences of ethnicity, race, language, culture, gender, ability</i>	<i>Create and sustain learning environments that promote respect for, and support of, individual differences of ethnicity, race, language, culture, gender, and ability</i>	<i>Show limited ability to create learning environments that promote respect for, and support of, individual differences of ethnicity, race, language, culture, gender, and ability</i>	<i>Show no ability to create learning environments that promote respect for, and support of, individual differences of ethnicity, race, language, culture, gender, and ability</i>	<i>Candidate is not expected to demonstrate mastery of standard; “NA” score does not count toward mean score</i>	
<u>NCTE Standard 4.5</u> Dispositions and skills needed to integrate knowledge of	<i>Help students to participate in dialogue within a community of learners by making explicit for all students the</i>	<i>Engage students often in meaningful discussions for the purposes of interpreting and evaluating ideas</i>	<i>Demonstrate limited ability to engage students effectively in discussion for the purposes of interpreting and</i>	<i>Demonstrate no ability to engage students effectively in discussion for the purposes of interpreting and evaluating ideas</i>	<i>Candidate is not expected to demonstrate mastery of standard; “NA” score does not count toward</i>	

<i>discussions skills, students, and teaching</i>	<i>speech and related behaviors appropriate for conversing about ideas presented through oral, written, and/or visual forms</i>	<i>presented through oral, written, and/or visual forms</i>	<i>evaluating ideas presented through oral, written, and/or visual forms</i>	<i>presented through oral, written, and/or visual forms</i>	<i>mean score</i>	
<i>NCTE Standard 4.6 Media and communications strategies</i>	<i>Consistently and creatively engage students in critical analysis of different media and communications technologies and their effect on students' learning</i>	<i>Engage students in critical analysis of different media and communications technologies and their effect on students' learning</i>	<i>Engage students in critical analysis of different media and communications technologies</i>	<i>Show limited ability to enable students to respond critically to different media and communications technologies</i>	<i>Candidate is not expected to demonstrate mastery of standard; "NA" score does not count toward mean score</i>	
<i>NCTE Standard 4.7 Dispositions and skills needed to integrate knowledge of language in communication, students, and teaching</i>	<i>Consistently and creatively integrate throughout the ELA curriculum learning opportunities in which students demonstrate abilities to use language for variety of purposes in communication</i>	<i>Integrate throughout the ELA curriculum learning opportunities in which students demonstrate abilities to use language for variety of purposes in communication</i>	<i>Engage students in learning experiences that consistently emphasize varied uses and purposes for language in communication</i>	<i>Demonstrate infrequent use of instruction that promotes understanding of varied uses and purposes for language in communication</i>	<i>Candidate is not expected to demonstrate mastery of standard; "NA" score does not count toward mean score</i>	
<i>NCTE Standard 4.8 Personal responses to texts</i>	<i>Engage students in discovering their personal response to texts and ways to connect such responses to other larger meanings and critical stances</i>	<i>Engage students in making meaning of texts through personal response</i>	<i>Demonstrate limited ability to engage students in making meaning of texts through personal response</i>	<i>Demonstrate limited ability to engage students in making meaning of texts through personal response</i>	<i>Candidate is not expected to demonstrate mastery of standard; "NA" score does not count toward mean score</i>	
<i>NCTE Standard 4.9 Reading comprehension and range of texts</i>	<i>Consistently and creatively demonstrate how reading comprehension strategies are flexible for making and monitoring meaning in both print and nonprint texts and teach a wide variety of such strategies to all students</i>	<i>Demonstrate how reading comprehension strategies are flexible for making and monitoring meaning in both print and nonprint texts and teach a wide variety of such strategies to all students</i>	<i>Demonstrate that their students can select appropriate reading strategies that permit access to/understanding of wide range of print and nonprint texts</i>	<i>Demonstrate limited ability to provide students with relevant reading strategies that permit access to/understanding of wide range of print and nonprint texts</i>	<i>Candidate is not expected to demonstrate mastery of standard; "NA" score does not count toward mean score</i>	

NOTE: Minimum mean rating of 2.0 (with at least a rating of 1.0 for each standard) required.

Standard	Score
<i>NCTE Standard 2.1: Inclusive and supporting learning environments</i>	
<i>NCTE Standard 2.2: Students' familiarity with cultures</i>	
NCTE Standard 2.4: Students' critical thinking	
NCTE Standard 2.5: Connections between ELA curriculum, culture, society, education	
NCTE Standard 2.6: Integration of arts and humanities into daily learning of students	
NCTE Standard 3.1: Knowledge of, and skills in the use of, the English language	
NCTE Standard 3.2: Knowledge of the practices of oral, visual, and written literacy	
<i>NCTE Standard 3.3: Knowledge of reading processes</i>	
NCTE Standard 3.4: Knowledge of different composing processes	
<i>NCTE Standard 3.5: Knowledge of and uses for extensive range of literature</i>	
NCTE Standard 3.6: Knowledge of range/influence of print/non-print media/technology	
NCTE Standard 4.1: Curricula	
NCTE Standard 4.2: Differentiated candidate pedagogy	
<i>NCTE Standard 4.4: Learning environments</i>	
<i>NCTE Standard 4.5: Dispositions/skills to integrate knowledge of discussion skills</i>	
<i>NCTE Standard 4.6: Media and communication strategies</i>	
<i>NCTE Standard 4.7: Dispositions/skills to integrate knowledge of communication</i>	
NCTE Standard 4.8: Personal responses to texts	
<i>NCTE Standard 4.9: Reading and comprehension of range of texts</i>	
Total Score/Mean Rating	/

Schedule of Topics and Assignments

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

Details	Topic	Readings Due	Activities	Assignments Due
#1 M, Jun 2 nd <i>Campus</i>	<ul style="list-style-type: none"> • Introductions/Course Overview • Definition and historical perspectives of YA literature 	<ul style="list-style-type: none"> • None! 	<ul style="list-style-type: none"> • Read aloud! • Introductions 	<ul style="list-style-type: none"> • None!
#2 W, Jun 4 th <i>Campus</i>	<ul style="list-style-type: none"> • Small group conferences • Young adults, reading, and adolescent development • Literature circle issues 	<ul style="list-style-type: none"> • <i>Absolutely True</i>, pp. 1-44 • <i>Making Match</i>, pp. ix-29 • <i>Literature Circles</i>, pp. vii-16 	<ul style="list-style-type: none"> • Read aloud! • Draft “Purposes” project sharing and discussion • Discussion of textbook readings and <i>Absolutely True</i> 	<ul style="list-style-type: none"> • Check out Blackboard site • Draft “Purposes” project • Book Club ranking
#3 M, Jun 9 th <i>Book Club Choice</i>	<ul style="list-style-type: none"> • Using surveys and what young adults tell us about reading • Literature circles defined 	<ul style="list-style-type: none"> • <i>Absolutely True</i>, pp. 45-73 • <i>Making Match</i>, pp. 30-50 • <i>Literature Circles</i>, pp. 17-29 • Book Club #1 book 	<ul style="list-style-type: none"> • Book Club #1 reading/discussion • Face-to-face and Blackboard discussion of Book Club #1 book, textbook readings, and <i>Absolutely True</i> 	<ul style="list-style-type: none"> • Face-to-face and Blackboard discussion of Book Club #1 book, textbook readings, and <i>Absolutely True</i>
#4 W, Jun 11 th <i>Campus</i>	<ul style="list-style-type: none"> • What makes a book “good”? • Book clubs, reading forms, reader response 	<ul style="list-style-type: none"> • <i>Absolutely True</i>, pp. 74-103 • <i>Making Match</i>, pp. 51-66 • <i>Literature Circles</i>, pp. 30-39 • Book Club #1 book 	<ul style="list-style-type: none"> • Read aloud! • Book Club Highlights for Teachers and Students • Final “Purposes” project presentation and sharing • Bucket Book List Presentations • Discussion of Book Club #1 book, textbook readings, and <i>Absolutely True</i> 	<ul style="list-style-type: none"> • Final “Purposes” project • Book Club Highlights sharing • Bucket Book List Presentations (3 students)

Details	Topic	Readings Due	Activities	Assignments Due
#5 M, Jun 16 th <i>Campus</i>	<ul style="list-style-type: none"> ▪ Fiction genres for adolescents ▪ Looking into literature circles ▪ Literature discussion facilitation 	<ul style="list-style-type: none"> • <i>Absolutely True</i>, pp. 104-149 • <i>Making Match</i>, pp. 67-83 • <i>Literature Circles</i>, pp. 40-53 • Book Club #1 book 	<ul style="list-style-type: none"> • Read aloud! • Discussion of Book Club #1 book, textbook readings, and <i>Absolutely True</i> • Bucket Book List Presentations • Book Club Highlights for Teachers and Students 	<ul style="list-style-type: none"> • Book Club Highlights sharing • Bucket Book List Presentations (3 students)
#6 W, Jun 18 th <i>Book Club Choice</i>	<ul style="list-style-type: none"> ▪ Moving from fiction to informational books ▪ Getting started with literature circles ▪ Alternatives to literature circles ▪ Literature discussion facilitation 	<ul style="list-style-type: none"> • <i>Absolutely True</i>, pp. 150-196 • <i>Making Match</i>, pp. 84-101 • <i>Literature Circles</i>, pp. 54-75 • Book Club #2 book 	<ul style="list-style-type: none"> • Book Club #2 • Face-to-face and online discussion of Book Club #2 book, textbook readings, article, and <i>Absolutely True</i> 	<ul style="list-style-type: none"> • Face-to-face and online discussion of Book Club #2 book, textbook, and <i>Absolutely True</i>
#7 M, Jun 23 rd <i>Campus</i>	<ul style="list-style-type: none"> ▪ Reading aloud ▪ Forming, scheduling, and managing groups 	<ul style="list-style-type: none"> • <i>Absolutely True</i>, pp. 197-230 • <i>Making Match</i>, pp. 104-113 • <i>Literature Circles</i>, pp. 76-91 • Book Club #2 book 	<ul style="list-style-type: none"> • Read aloud! • Book Club Highlights for Teachers and Students • Discussion of Book Club #2 book, textbook readings, and <i>Absolutely True</i> • Bucket Book List Presentations 	<ul style="list-style-type: none"> • Book Club Highlights sharing • Bucket Book List Presentations (3 students)
#8 W, Jun 25 th <i>Campus</i>	<ul style="list-style-type: none"> ▪ Students' choice! 	<ul style="list-style-type: none"> • Finish <i>Absolutely True</i> • Book Club #2 book 	<ul style="list-style-type: none"> • Read aloud! • Book Club Highlights for Teachers and Students • Bucket Book List Presentations • Discussion of Book Club #2 book, textbook readings, and <i>Absolutely True</i> 	<ul style="list-style-type: none"> • Book Club Highlights sharing • Bucket Book List Presentations (3 students)

Details	Topic	Readings Due	Activities	Assignments Due
#9 W, Jun 30 th <i>Book Club Choice</i>	<ul style="list-style-type: none"> ▪ Booktalking ▪ Books and materials ▪ Alternatives to literature circles ▪ Literature discussion facilitation 	<ul style="list-style-type: none"> • <i>Hold Tight or Eleanor</i> • <i>Making Match</i>, pp. 114-123 • <i>Literature Circles</i>, pp. 92-132 • Book Club #3 book 	<ul style="list-style-type: none"> • Book Club #3 • Face-to-face and online discussion of Book Club #3 book, textbook readings, article, and <i>Hold Tight or Eleanor</i> 	<ul style="list-style-type: none"> • Face-to-face and online discussion of Book Club #3 boo, textbook, and <i>Hold Tight or Eleanor</i>
#10 W, Jul 2 nd <i>Campus</i>	<ul style="list-style-type: none"> ▪ Motivating readers ▪ Middle and high school literature circles ▪ Literature discussion facilitation 	<ul style="list-style-type: none"> • <i>Hold Tight or Eleanor</i> • <i>Making Match</i>, pp. 124-149 • <i>Literature Circles</i>, pp. 159-174 • Book Club #3 book 	<ul style="list-style-type: none"> • Read aloud! • Book Club Highlights for Teachers and Students • Discussion of Book Club #3 book, textbook readings, and <i>Hold Tight or Eleanor</i> • Mini-Unit Plan sharing and discussion • Bucket Book List Presentations 	<ul style="list-style-type: none"> • Book Club Highlights sharing • Bucket Book List Presentations (3 students) • Mini-Unit Plan draft
#11 M, Jul 7 th <i>Campus</i>	<ul style="list-style-type: none"> ▪ Teachers and parents as readers 	<ul style="list-style-type: none"> • <i>Hold Tight or Eleanor</i> • <i>Literature Circles</i>, pp. 175-184 • Book Club #3 book 	<ul style="list-style-type: none"> • Read aloud! • Discussion of Book Club #3 book, textbook readings, and <i>Hold Tight or Eleanor</i> • Book Club Highlights for Teachers and Students • Bucket Book List Presentations 	<ul style="list-style-type: none"> • Book Club Highlights sharing • Bucket Book List Presentations (3 students)
#12 W, Jul 9 th <i>Book Club Choice</i>	<ul style="list-style-type: none"> ▪ Literature circle assessment ▪ Alternatives to literature circles ▪ Literature discussion facilitation 	<ul style="list-style-type: none"> • <i>Hold Tight or Eleanor</i> • <i>Literature Circles</i>, pp. 185-199 • Book Club #4 book 	<ul style="list-style-type: none"> • Book Club #4 • Face-to-face and online discussion of Book Club #4 book, textbook readings, and <i>Hold Tight or Eleanor</i> 	<ul style="list-style-type: none"> • Face-to-face and online discussion of Book Club #4 book, textbook readings, and <i>Hold Tight or Eleanor</i>

Details	Topic	Readings Due	Activities	Assignments Due
#13 M, Jul 14 th <i>Campus</i>	<ul style="list-style-type: none"> Literature discussion facilitation 	<ul style="list-style-type: none"> <i>Hold Tight or Eleanor</i> Independent reading as needed Book Club #4 book 	<ul style="list-style-type: none"> Read aloud! Book Club Highlights for Teachers and Students Discussion of Book Club #4 book, textbook readings, and <i>Hold Tight or Eleanor</i> Bucket Book List Presentations 	<ul style="list-style-type: none"> Book Club Highlights sharing Bucket Book List Presentations (3 students)
#14 W, Jul 16 th <i>Campus</i>	<ul style="list-style-type: none"> Nonfiction literature circles 	<ul style="list-style-type: none"> <i>Hold Tight or Eleanor</i> <i>Literature Circles</i>, pp. 200-219 Book Club #4 book 	<ul style="list-style-type: none"> Read aloud! Book Club Highlights for Teachers and Students Bucket Book List Presentations Discussion of Book Club #4 book, textbook readings, and <i>Hold Tight or Eleanor</i> 	<ul style="list-style-type: none"> Book Club Highlights sharing Bucket Book List Presentations (3 students)
#15 M, Jul 21 st <i>Campus</i>	<ul style="list-style-type: none"> Final projects Trouble-shooting literature circles Alternatives to literature circles Literature discussion facilitation 	<ul style="list-style-type: none"> <i>Hold Tight or Eleanor</i> <i>Literature Circles</i>, pp. 219-238 Book Club #4 book 	<ul style="list-style-type: none"> Read aloud! Course evaluations Mini-Unit Plan Final sharing and discussion Draft Young Adult Novel Picture Book Translation sharing Bucket Book List Presentations Discussion of Book Club #4 book, textbook readings, and <i>Hold Tight or Eleanor</i> 	<ul style="list-style-type: none"> Book Club Highlights sharing Mini-Unit Plan final Draft Young Adult Novel Picture Book Translation Bucket Book List Presentations (3 students)
#16 W, Jul 23 rd <i>Optional/ Campus</i>	<ul style="list-style-type: none"> Final projects 	<ul style="list-style-type: none"> None 	<ul style="list-style-type: none"> All final assignments due 	<ul style="list-style-type: none"> Young Adult Novel Picture Book Translation Final