



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)
Drake Patrick Section: N05

Key Information

Instructor: Jennifer Drake Patrick, PhD, Assistant Professor
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Class Meetings

Mondays/Wednesdays, 7:20 – 10:00 pm, May 18th - Jun 17th (Drake Patrick Section: Thompson 2022)

Fridays: Reading and Meeting Days, Times TBD

Please note that for nine Monday/Wednesday sessions our class will meet as a whole group face-to-face on the Fairfax campus and for five Friday or asynchronous sessions in small groups and via Blackboard and other related Web-based technologies. Students may request a face-to-face, voice, or chat conference at any time; voice and chat conferences will be conducted via Skype, Google Hangout, or phone. I am happy to clarify and lend assistance on assignments, but please contact me within a reasonable timeframe. I look forward to collaborating with each of you as you work toward your goals.

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 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. We will meet in class, face-to-face on Mondays and Wednesdays. In lieu of class on Fridays, you will be expected to meet in small groups at least once per week face-to-face and once via an electronic means that you believe would be effective for your future/current students' virtual discussions of literature.

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:

- Students must adhere to the guidelines of the George Mason University Honor Code [See <http://academicintegrity.gmu.edu/honorcode/>].
- Students must follow the university policy for Responsible Use of Computing [See <http://universitypolicy.gmu.edu/1301gen.html>].
- 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.
- 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 with disabilities who seek accommodations in a course must be registered with the George Mason University Office of Disability Services (ODS) and inform their instructor, in writing, at the beginning of the semester [See <http://ods.gmu.edu/>].
- 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/>].
- Professional Dispositions
 - Students are expected to exhibit professional behaviors and dispositions at all times. http://cehd.gmu.edu/assets/docs/forms/secondary_ed/sec_ed_handbook.pdf
- 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. <http://cehd.gmu.edu/values/>
- For additional information on the College of Education and Human Development, Graduate School of Education, please visit our website: <http://gse.gmu.edu/>.

Emergency Procedures

You are encouraged to sign up for emergency alerts by visiting the website <https://alert.gmu.edu>. There are emergency posters in each classroom explaining what to do in the event of crises. Further information about emergency procedures exists on <http://www.gmu.edu/service/cert>

Important Information for Licensure Completion

Student Clinical Practice: Internship Requirements

Testing

Beginning with Spring 2015 internships, **all** official and passing test scores must be submitted and in the Mason system (i.e. Banner/PatriotWeb) by the internship application deadline. Allow a minimum of six weeks for official test scores to arrive at Mason. Testing too close to the application deadline means scores will not arrive in time and the internship application will not be accepted.

Required tests

1. Praxis Core Academic Skills for Educators Tests (or qualifying substitute)
2. VCLA
3. Praxis II (Content Knowledge exam in your specific endorsement area)

For details, please check <http://cehd.gmu.edu/teacher/test/>

Endorsements

Please note that ALL endorsement coursework must be completed, with all transcripts submitted and approved by the CEHD Endorsement Office, prior to the internship application deadline. Since the internship application must be submitted in the semester prior to the actual internship, please make an appointment to meet with the Endorsement Specialist and plan the completion of your Endorsements accordingly.

CPR/AED/First Aid

Beginning with spring 2015 internships, verification that the Emergency First Aid, CPR, and Use of AED Certification or Training requirement must be submitted and in the Mason system (i.e., Banner/PatriotWeb) by the application deadline. Students must submit one of the "acceptable evidence" documents listed at <http://cehd.gmu.edu/teacher/emergency-first-aid> to CEHD Student and Academic Affairs. In order to have the requirement reflected as met in the Mason system, documents can be scanned/e-mailed to CEHDacad@gmu.edu or dropped-off in Thompson Hall, Suite 2300.

Background Checks/Fingerprints

All local school systems require students to complete a criminal background check through their human resources office (**not** through George Mason University) **prior to beginning the internship**. Detailed instructions on the process will be sent to the student from either the school system or Mason. Students are **strongly advised** to disclose any/all legal incidents that may appear on their records. The consequence of failing to do so, whether or not such incidents resulted in conviction, is termination of the internship.

Please Note

Your G-Number must be clearly noted (visible and legible) on the face of the document(s) that you submit.

Application

The internship application can be downloaded at <http://cehd.gmu.edu/teacher/internships-field-experience>

Deadlines

Spring internship application

- Traditional: September 15
- On-the Job: November 1

Fall internship application

- Traditional: February 15
- On-the Job: May 1

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.

Materials and Recommendations

Students will need access to art, craft, and drawing materials, a digital camera (on a smartphone is fine), and a color printer. You are also recommended to obtain a student membership in either the National Council of Teachers of English and/or the International Reading Association and to subscribe to one of the following journals:

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

Course Readings

Required

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

Hayn, J. & Kaplan, J.S. (2012). *Teaching Young Adult Literature Today: Insights, Considerations, and Perspectives for the Classroom Teacher*. Lanham, MD: Rowman & Littlefield.

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

Wagner, L. (2014). *Hold Tight, Don't Let Go*. Amulet Books.

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

In addition, each student will read one example of four of the types of young adult literature listed below; we will identify which specific books you will read based on a class survey and these will be read using reading group, literature circle, and other small group structures. Reading groups will be formed around each type for the purposes of discussion and other work. Please note these books will NOT be shelved with the course texts, but you can find them in any bookstore or on Amazon or other bookselling Websites. Please note, too, that I have

listed a recent publisher and price for most of these books; you may be able to find these books from different publishing houses or with different prices. Finally, the list below is neither exhaustive nor complete; we will make final book selections once we have generated a list of additional possible titles.

- “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.
 - Spinelli, Jerry. *Maniac Magee*.
 - Taylor, Mildred. *Roll of Thunder, Hear My Cry*
 - Woodson, Jacqueline. 2010. *Miracle’s Boys*. Speak.
 - Yep, Lawrence. *Dragonwings*.
- 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.
 - Talley, Robin. 2014. *Lies We Tell Ourselves*. Harlequin Teen.
 - 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.
 - Preus, Margi. 2012. *Heart of a Samurai*. Amulet Books
 - Sepetys, Ruta. 2013. *Out of the Easy*. Philomel.
 - Sepetys, Ruta. 2012. *Between Shades of Grey*. Speak.
 - Wallace, Sandra Neil. *Muckers*. 2013. Knopf for Young Readers.
 - Kephart, Beth. 2014. *Going Over*. Chronicle.
- Realistic Fiction
 - 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*.
 - Watkins, Steve. 2013. *Juvie*.
 - Weeks, Sarah. 2005. *So B. It*. HarperCollins.
 - Woodson, Jacqueline. 2013. *Beneath a meth moon*.

- 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.
- Crutcher, Chris. 2009. *Staying Fat for Sarah Byrnes*. Harper Collins.
- Vlahos, Len. 2014. *The Scar Boys*.
- Wolitzer, Meg. 2014. *Belzhar*.
- 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.
 - Van Wagenen, Maya. *Popular: Vintage Wisdom for a Modern Geek*. Dutton
 - Burca, Shane. 2014. *Laughing at My Nightmare* Roaring Brook Press
 - Golabek, Mona & Lee Cohen. *The Children of Willesdon Lane*.
- Science Fiction/Fantasy/Utopian/Dystopian
 - 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.
 - Dashner, James. 2009. *The Maze Runner*.
 - Shusterman, Neal. 2014. *Undivided*. Simon & Schuster.
- Verse Novel
 - Woodson, Jacqueline. 2003. *Locomotion*. Putnam Juvenile.
 - Woodson, Jacqueline. 2014. *Brown Girl Dreaming*.
 - 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
 - Bell, Cece, *El Deafo*. Amulet Books.
 - McKay, Sharon and LaFrance, Daniel. 2013. *War Brothers: The Graphic Novel*, Annick Press
 - Myers, Walter Dean. 1999. *Monster*. Amistad.
 - Satrapi, Marjane. 2003. *Persepolis: The Story of a Childhood*. Pantheon.
 - Spiegelman, Art. 1986. *Maus: A Survivor's Tale: My Father Bleeds History*. Pantheon.
 - Sturm, James. 2007. *Satchel Paige: Striking Out Jim Crow*. Hyperion Books.
 - Yang, Gene Luen. 2006. *American Born Chinese*. First Second, First Edition.

- Recent Award Winners

Note: You can consult recent lists on the American Library Association Website for more YA titles. See <http://www.ala.org/yalsa/bookawards/booklists/members>

- Alexander, Kwame. 2014. *The Crossover*. HMH Books for Young Readers.
- Andreu, Maria. 2014. *The Secret Side of Empty*.
- Applegate, Katherine. *The One and Only Ivan*. HarperCollins Children's Books.
- Black, Holly. *Doll Bones*. Margaret K. McElderry Books.
- Gantos, Jack. 2011. *Dead End in Norvelt*.
- Henkes, Kevin. *Year of Billy Miller*. Greenwillow Books.
- Lai, Thanhha. 2013. *Inside Out & Back Again*. HarperCollins Children's Books.
- Scheinkin, , Steve. *Bomb: The Race to Build--and Steal--the World's Most Dangerous Weapon*. Flash Point/Roaring Brook Press.
- Schlitz, Laura Amy. 2014. *Splendors and Glooms*. Candlewick Press.
- Slouka, Mark. 2014. *Brewster*.
- Timberlake, Amy. *One Came Home*. Alfred A. Knopf.
- Vanderpool, Clare. 2011. *Moon Over Manifest*. Yearling.
- Vawter, Vince. *Paperboy*. Delacorte Press.
- Whaley, John Corey. 2014. *Noggin*.
- Williams-Garcia, Rita. 2011. *One Crazy Summer*. Amistad.
- Yelchin, Eugene. 2011. *Breaking Stalin's Nose*. Henry Holt and Company.

Course Expectations and Projects

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

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

By virtue of agreeing to work together in this course we instantly formed a new community. This community will be rooted in mutual respect and shared responsibility; these foundations translate into consistent and punctual attendance and active participation in all class activities. **Attendance in this class is critical.** You must be in class—in person for designated sessions and/or participating on our Blackboard site regularly—and you will work with your classmates and the instructor via Blackboard, email, and face-to-face during other periods each week. Our face-to-face and asynchronous class 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.

There will be two ways that we explore young adult literature this term: (a) through reading three common readings (the Alexie, Rowell, and Wagner books) and (b) through participating in focused choice readings with small reading groups:

- Whole Class Book Study: Each Monday instructors will lead students in discussion and activities around the three common texts through a range of methods, including literature circle structures. Our goal is that during each round of these book studies, each person will play a different role in the small groups we form in class. Details of book study groups will be shared in class and we will often illustrate concepts and strategies found in our class textbook via these groups.
- Reading Groups: Students will engage with peers in focused study around young adults books from the seven categories listed above. There are three main elements of these groups' interactions:

- Within 24 hours after our class students will (a) review the lists and (b) select your top three book choices from each category and submit to professors via a shared Google Drive document. Based on these selections I will assign you to small groups—four across the five weeks of our class. Each week you will meet with a new group to read the selected title from a particular category (i.e., your group might choose *realistic fiction* and all members might read *Hatchet* by Gary Paulsen).
- Each Wednesday your group will be given time during class to meet and design a plan for (a) reading and discussing the text via one face-to-face and one technology-based means, (b) presenting the text to your peers using an evidence-based practice that you might use in your own classroom.
- Each week your group will also present your plan and your practice (summarized in a two-page handout), modeling and highlighting the *alternatives* to literature circle discussions through which you engaged. This handout must include a reference to a research-based article related to your group’s discussion method, a brief synopsis and evaluation of the book, and, a reflection on your interactions and the potential for using the strategy in your future classroom.

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 virtual conferences as students desire, via regular individual feedback that I provide on your discussion postings and assignments, and via Blackboard meetings.

“My New Friends” and “My Moral Story” (10 points)

This assignment is actually comprised of two relatively minor but very important and quite playful and relevant activities:

- “My New Friend”: Young adult authors are some of the most Facebook-friendly and friend-worthy individuals you will encounter. For this assignment, you must “friend” at least one new (and ideally three, four, five, or twenty-seven) young adult authors of your choosing and attempt to have some social medial interaction with them. Facebook, Twitter, Instagram, you name it. Tell us about at least one author who you’ve connected and of what your interaction consisted. We will take turns sharing these highlights of our interactions with our new “friends” across our course.
- “My Moral Story”: What is a book that teaches you about the type of person you long to be? What book informs you and offers guiding principles for the type of teacher you want to be? What book best speaks to the type of community you hope to create in your classrooms? What book best illustrates and represents the type of young people you hope your students will become? For our last day of class, choose one such book. This book cannot be one that we have considered as a class or in our small groups, and it must be one that you would be willing to share with your future/current students. It does not need to be a young adult book, but it cannot be a book that is primarily a religious text (e.g., the Bible, the Koran, the Torah, etc.). We will share our “Moral Stories” on our final class day.

Purposes of Reading Photovoice Project (10 points)

This assignment will ask you to think about, explore, and document your own and one student’s relationships to and experiences with reading. You will have to identify and connect with a student in one of your classes or approximately the same age and demographics as the students you are teaching or you hope to teach. You will answer with photographs and writings five questions:

- 1) How did you and this student learn to read and who and what influenced your relationship to reading and writing, in and out of school?
- 2) What do you and this student believe are the purposes of reading, in and out school?

- 3) What supports your own and this students' ability to read and your own and this student's interest in reading, in and out of school?
- 4) What impedes your own and this student's ability to read and your own and your student's interest in reading, in and out of school?
- 5) What are some conclusions about how this student's experiences with reading have given you insight into your own development as a reader and your approach to teaching reading?

The final project will take the form of an illustrated PowerPoint, Prezi, or iMovie (or another digital form that you consider relevant to your teaching) and must include ten photographs—two each for the five questions above, one from you and one from your student—and a paragraph related to each of these images. Take risks, be creative, and embrace the freedom that this project provides.

Teacher/Student Survey Questions/Findings (5 points)

One of the simplest challenges we face as teachers is to stay committed to our own growth and to the growth of our profession. While it's easy to argue that young adult literature is experiencing its heyday—with more and a higher quality of books published almost every year over the past two decades—this literature still fails to find a place in the curricula of many teachers. You will undoubtedly wonder about the place of literature in your own classroom. Let's begin this class with a survey of teachers and students in our subject areas, grade levels, and classes, looking to the "best" of the teachers we know and to the students with whom we are working. Your goal is to identify teachers who you know use or are open to using young adult literature in their teaching, and to survey at least one student in your class or like the students you hope to teach. Your first task is to identify this teacher and student. The second step is to draft four survey questions—two for a teacher survey and two for students—that we can use as a foundation for tools we will create as a class. We will share these via Google Drive and draft surveys together. These surveys must help us gather information about these teachers' efforts to use young adult literature, the standards they address with these texts, and the literature they use, as well as about young adults' perspectives on literature and reading in and out of school. Finally, you will call on you to encourage your chosen teacher and student to complete these surveys via SurveyMonkey.

Bucket Book List Flier and Mini-Unit Plan (20 points)

This awesome project will have multiple parts. On our first day of class you will identify a theme that you believe is an absolute in your future teaching—a "big idea" or concept that you believe must be taught. On our second class day we will form pairs around these themes and these partners will meet for the first time, choosing either a contemporary or a "classic" or canonical book that they believe addresses their chosen theme. Over the next week this twosome will identify a paired text—if they chose a contemporary book initially, they will choose a "classic" or canonical text that also relates to this theme.

Over the following week, each pair will create a flier that summarizes and "sells" this theme and these texts to their current/future students, incorporating visuals to help make their case. Your flier must include key information about the book, who might be interested in reading it, key review quotes (that you find or create) that suggest the importance of the book and why young adults might find it interesting. Your flier must also include visuals—a picture of the cover of the book and any other images that you think might help adolescents to be drawn into the book. Be creative with these fliers and be sure to craft an authentic product. Please note that our current and future students are the primary audiences of these fliers. These fliers will be shared with classmates via Google Drive.

Finally, each pair of students will use the "backwards design" process to develop two lesson plans—a mini-unit which actively involves young adults in considering this theme and reading these two examples of young adult literature and meaningful learning. These units will also be shared via Google Drive. *Note: Please see complete mini-unit plan description and rubric included below.* 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. 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. 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. I will ask you to think of the teaching strategies that you plan for in your unit in three categories, which are framed by this assessment-driven, “backwards” design:

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

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. Too, many young adult books—including some of the best and most important ones to which you might introduce your students—are notoriously susceptible to censorship, banning, and challenging by conservative individuals and organizations. We will combine the power of 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 and Reading Group Attendance and Participation and Reports (40 points)

“My New Friends” and “My Moral Story” (10 points)

Purposes of Reading Photovoice Project (10 points)

Teacher Survey Questions/Findings (5 points)

Bucket Book List Flier and Mini-Unit Plan (20 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.

- “A” level score = Student work is well-organized, exceptionally thorough and thoughtful, candid, and completed in a professional and timely manner. Student followed all format and component guidelines, as well as including additional relevant components. Student supports assertions with multiple concrete examples and/or explanations. Significance and/or implications of observations are fully specified and extended to other contexts. Student work is exceptionally creative, includes additional artifacts, and/or intentionally supports peers’ efforts.
- “B” level score = Student work is well organized, thorough, thoughtful, candid, and completed in a professional and timely manner. Student followed all format and component guidelines. Student supports assertions with concrete examples and/or explanations. Significance and/or implications of observations are fully specified.
- “C” level score = Student provides cursory responses to assignment requirements. Student followed all format and component guidelines. Development of ideas is somewhat vague, incomplete, or rudimentary. Compelling support for assertions is typically not provided.
- “F” level score = Student work is so brief that any reasonably accurate assessment is impossible.

Resources and Selected Bibliography

Journals

The ALAN Review

The Bulletin of the Center for Children’s Books

English Journal

The Horn Book Magazine

Interracial Books for Children

Journal of Adolescent and Adult Literacy

Kirkus Review

Language Arts

The New Advocate

The New York Times Book Review

Publisher’s Weekly

The Reading Teacher

School Library Journal

Voice of Youth Advocates (VOYA)

Wilson Library Journal

Reference Texts and Indexes

Authors of Books for Young People

Best Books for Young Adult Readers

Black Authors and Illustrators of Books for Children & Young Adults

Book Review Digest

Book Review Index

Books for the Teen Age. New York Public Library

Children’s Book Review Index

Children’s Books. Awards & Prizes

Children’s Literature Awards and Winners

Children’s Literature Review

Something About the Author

Something About the Author. Autobiography Series

St. James Guide to Young Adult Writers

The Coretta Scott King Awards Book, 1970-1999

The Newbery & Caldecott Awards

Articles, book chapters, and books

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Appendix A

“Reading Log” Questions and Alternative Log Suggestions

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

1. **Summary Response:** Write two summary paragraphs about your readings for the week—one paragraph each for the textbook chapter and the young adult literature reading. Textbook summaries should include key ideas and terms from the chapter. Literature summaries should include plot details, descriptions of main characters, mentions of major conflicts, brief descriptions of the resolutions of these conflicts, and a sentence on the theme of the novel.
2. **Personal Response:** Write at least a paragraph summarizing your personal response to the events, characters, and themes in the story. These responses should indicate your connection to the story, noting similarities and differences to your own life through the use of personal examples and references to the story.
3. **Pedagogical Response:** A pedagogical response to all required reading is also required. In preparing this response, consideration should be given to the following questions:
 - For whom would this book be appropriate? Does it have universal appeal? If not, what kind of student (e.g., sex, age, reading ability) would find this book of interest? Why?
 - What benefits might one of your students derive from reading this book? What are the important ideas/concepts to be gained from reading this selection?
 - Are there facets of the text that will require explanation if students are to understand and interpret them? How might you build knowledge in these areas before reading?
 - With which characters are students most likely to identify? Least likely to identify? Why? Will they need help in understanding any of the characters’ motives or actions?
 - Are there any aspects of language, structure, or style that need to be understood in order to facilitate comprehension and interpretation?
 - How can this selection be related to students’ experiences, interests, and concerns?
 - To what particular curricular goals and objectives does the book lend itself? How might the book be used to meet these goals and objectives?
 - Are any aspects of the book potentially objectionable (e.g., language, tone, theme)? If so, what provisions might be made for handling these concerns?
 - In case of school constituent or administration concerns, can you recommend any other works that might serve as suitable alternatives to this book?
 - How would you recommend this book be used in your school? For common reading or independent reading? Why? In what content areas/grade levels could it be used? How?
 - As well, please consider addressing the following literary elements in your log:
 - *Theme* – Show insight into the purpose(s) the author has in his/her writing; indicate an understanding of human flaws or attributes and their consequences.

- *Conflict* – Identify the conflict according to class definition (protagonist vs. ____). Then give a specific example from story mentioning names and describing events that demonstrates the conflict in one or two sentences.
- *Character Motivation* – Identify a character by name and, in a sentence or two, state what goal s/he seeks and what methods are used to attain the goal.
- *Character Growth* – Identify a character by name and, in a sentence or two, state how the character has changed for the better or worse throughout the story.
- *Quotations* – Copy, directly from the text, passages that are either very descriptive examples of writing or revealing of character or theme. These can either stand by themselves or you may write a sentence or two about why you included each.
- *Questions* – State questions that you had as you read the story or after you were finished. These questions should show insight and should not reflect queries that clearly were answered by the author as you read.
- *Symbols* – Identify the thing that you felt to be a symbol and explain in a sentence or two how and why this represents some idea or abstraction.
- *Ironies* – Identify some aspect of the story that you felt was ironic and explain.

Please also consider the following “close” reading guidelines as you are completing your logs:

- Read with a pen: Mark up your books, consider them your own, circle characters’ names when you first meet them, and use the blank pages at the start and end of the book to write down ideas.
- Connect previous concepts with new readings: After we discuss a concept, look for it in the next book. When you see an example, write a note in the margin (for example, if you notice a moment in which an adult acts in a particularly caring way, you might write “child-centered” off to the side).
- Come ready with questions about concepts: Think back over concepts that are still a little fuzzy to you and ask about them in regards to the current reading, remembering that concepts build upon each other.
- Locate passages you especially admire: At the start of class, be ready to talk about a particular passage you like, whether it is a paragraph or a whole scene; think about why you like the passage (e.g., because it is well-written or because it connects to something we were talking about)
- Be critical: One of the most important steps to becoming a better reader is to go beyond simply whether you liked or disliked a book. Think about why the author portrays children the way she or he does, how you can articulate what bothers you about the book, or what excites you. Or think to yourself, “I may not like this book, but I can see that it is important to study it because...”
- Pay attention to everything you read or watch: Look for concepts we talked about when you watch television or read magazines or talk to friends; see if those concepts make sense in everyday life and lend your experiences to our class.
- Think about how to put concepts into your own words: Concepts make the best sense when you can explain them to others and when you can phrase them in your own understanding.
- Take risks: Difficult concepts will change the way you think; try to be vulnerable, open-minded, and willing to take risks to have your ideas and comfort level challenged.
- Think of one thing you could say at the start of class: Be ready to engage at the beginning of class and ready with something you can contribute or ask about the readings for the day.
- Imagine you are a character in the book; write a diary entry about your experiences and thoughts.
- Find a famous quotation that applies to your book; write it out and explain its relationship to the text.

- Pretend you're the author(s) and explain the part of the book that was most difficult to write.
- As a psychiatrist, prepare a brief case study in which you analyze the problems of a character.
- Imagine you are a character in the book; write a letter to another character about your experiences, thoughts, and feelings.
- Write a letter to a character in the book giving him/her advice.
- Find a poem or a song that applies to your book; write it out and explain its relationship to the novel.
- Locate an advertisement for a product, service, or job that might be of interest to one of the characters in the novel and explain its potential appeal.
- Symbolism and figurative language are favorite techniques of writers. Explain the different techniques that you found in this novel.
- Write a new ending to the story.
- Identify the narrator(s) of the novel; rewrite a scene from another point of view.
- Write a dialogue between two characters in the novel. Be sure to advance the plot but add a twist.
- Report on one of the events or incidents in this book in a newspaper article.
- Concoct a horoscope for one of the characters, predicting the future.
- Explain what the main character would be least likely to do and why.
- Picture a character 10 years from the end of the novel. Describe her life and who is still a part of it.
- Discuss the tragic, humorous, and realistic events discussed in this novel.
- Make a visual representation of your book (drawing, collage, chart, graph) and explain it in writing.
- Consider any of the following questions/statements:
 - What was the author trying to say about life and/or living in this book?
 - What was the most memorable part of the book? Why?
 - Finish the following statement: "When reading this book, I was reminded of . . ."
 - Finish the following statement: "As a result of reading this book, I would like to . . ."
 - What is the connection between dreams and disappointments in this novel?
 - Which character(s) do you identify with and why?
 - Which line, or section of the novel did you find to be the most poignant?
 - Which of the characters or events touched you and your life? Explain this connection.
 - Why is it important for students to read this book as it connects with adolescent development?
 - What part of the novel made you laugh, cry, angry? Quote specifically and tell why.
 - Which character in the novel would you like to be? What would you have done the same/differently?
 - What questions would you ask the author and why?
 - Was the subject of the book interesting and meaningful? Why or why not?
 - What seemed to be the author's attitude toward his/her subject? Explain.
 - Finish the following statement about two characters in this book: "I think the relationship between ___ and ___ was interesting because . . ."
 - Write a response using the same style as the author.
 - Which character is most like you? Which character would you like to be?
 - Do any of the characters remind you of people you know?
 - What questions about the book's subject would you still like answered?
 - Finish the following statement: "I think the historical events and/or period depicted in this book are especially important because . . ."
- How does this novel advance or change your understanding of the events mentioned?
- Which characters in the novel would you like to be friends with and why?

Appendix B
EDCI 570, “Young Adult Literature in Multicultural Settings”
Mini-Unit Plan Description and Assessment
Aligned with 2012 NCTE Standards

As one of the culminating projects for this course, pairs of student will use the “backwards design” process to develop two plans 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 two young adult literature books 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.

As noted above, I will ask you to think of the teaching strategies that you plan for in your unit in three categories, which are framed by this assessment-driven, “backwards” design:

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

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.

Unit Plan Format

- Overview of Unit
- Unit Plan Pre-Organizer/Backwards Planning Chart
- Unit Calendar (with enough detail that a substitute teacher could understand purposes, daily plans, and connections; two daily plans highlighted in some way)
- 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:
 - 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).
 - 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*.
 - 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.
 - 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.
 - 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.
 - 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
NA/ IA	Not Assessable/ Initial Assessment	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.
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 teacher candidate’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 teacher candidate 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 teacher candidate 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 teacher candidate exceeds the “target” level of criteria for a NCTE standard.

Notes

- **Required** elements are in *bold, italicized, and shaded*; **recommended** elements are in plain, unshaded text
- Minimum mean rating of 2.0 (with at least a rating of 1.0 for each measured standard) required for licensure

Content Knowledge						
I. Candidates demonstrate knowledge of English language arts subject matter content that specifically includes literature and multimedia texts as well as knowledge of the nature of adolescents as readers.						
Criteria	Levels	Exceeds expectations (3)	Meets expectation (2)	Marginal (not met) (1)	Unacceptable (0)	Score
Element 1: Candidates are knowledgeable about texts—print and non-print texts, media texts, classic texts and contemporary texts, including young adult—that represent a range of world literatures, historical traditions, genres, and the experiences of different genders, ethnicities, and social classes; they are able to use literary theories to interpret and critique a range of texts.		<ul style="list-style-type: none"> • Candidate consistently and creatively exhibits knowledge of a variety of texts that represent range of world literatures, historical traditions, genres, and experiences of different genders, ethnicities, and social classes • Candidate is consistently and creatively able to use literary theories to interpret and critique a range of texts • Candidate identifies evidence of mastery of this element and/or articulates what evidence might look like in future classroom contexts 	<ul style="list-style-type: none"> • Candidate exhibits knowledge of a variety of texts that represent range of world literatures, historical traditions, genres, and experiences of different genders, ethnicities, and social classes • Candidate demonstrates ability to use literary theories to interpret and critique a range of texts 	<ul style="list-style-type: none"> • Candidate exhibits limited knowledge of a variety of texts that represent range of world literatures, historical traditions, genres, and experiences of different genders, ethnicities, and social classes • Candidate demonstrates limited ability to use literary theories to interpret and critique a range of texts 	<ul style="list-style-type: none"> • Candidate exhibits no knowledge of a variety of texts that represent range of world literatures, historical traditions, genres, and experiences of different genders, ethnicities, and social classes • Candidate demonstrates no ability to use literary theories to interpret and critique a range of texts 	
Element 2: Candidates are knowledgeable about how adolescents read texts and make meaning through interaction with media environments.		<ul style="list-style-type: none"> • Candidate consistently and creatively exhibits knowledge about how adolescents read texts and make meaning through interaction with media environments • Candidate identifies evidence of mastery of this element and/or articulates what evidence might look like in future classroom contexts 	<ul style="list-style-type: none"> • Candidate exhibits knowledge about how adolescents read texts and make meaning through interaction with media environments 	<ul style="list-style-type: none"> • Candidate exhibits limited knowledge about how adolescents read texts and make meaning through interaction with media environments 	<ul style="list-style-type: none"> • Candidate exhibits no knowledge about how adolescents read texts and make meaning through interaction with media environments 	

Content Knowledge						
II. Candidates demonstrate knowledge of English language arts subject matter content that specifically includes language and writing as well as knowledge of adolescents as language users.						
Criteria	Levels	Exceeds expectations (3)	Meets expectation (2)	Marginal (not met) (1)	Unacceptable (0)	Score
Element 2: Candidates know the conventions of English language as they relate to various rhetorical situations (grammar, usage, and mechanics); they understand the concept of dialect and are familiar with relevant grammar systems (e.g.,		<ul style="list-style-type: none"> • Candidate consistently and creatively demonstrates knowledge of conventions of English language • Candidate consistently and creatively demonstrates understanding of dialect and grammar systems, principles of language acquisition • Candidate consistently and creatively 	<ul style="list-style-type: none"> • Candidate demonstrates knowledge of conventions of English language • Candidate demonstrates understanding of dialect and grammar systems, principles of language 	<ul style="list-style-type: none"> • Candidate demonstrates limited knowledge of conventions of English language • Candidate demonstrates limited understanding of dialect and grammar systems, principles of 	<ul style="list-style-type: none"> • Candidate demonstrates no knowledge of conventions of English language • Candidate demonstrates no understanding of dialect and grammar systems, principles of 	

descriptive and prescriptive); they understand principles of language acquisition; they recognize the influence of English language history on ELA content; and they understand the impact of language on society.	<p>provides evidence of knowledge of English language history and impact of language on society</p> <ul style="list-style-type: none"> • Candidate identifies evidence of mastery of this element and/or articulates what evidence might look like in future classroom contexts 	<p>acquisition</p> <ul style="list-style-type: none"> • Candidate provides evidence of knowledge of English language history and impact of language on society 	<p>language acquisition</p> <ul style="list-style-type: none"> • Candidate provides limited evidence of knowledge of English language history and impact of language on society 	<p>language acquisition</p> <ul style="list-style-type: none"> • Candidate provides no evidence of knowledge of English language history and impact of language on society 	
Element 3: Candidates are knowledgeable about how adolescents compose texts and make meaning through interaction with media environments.	<ul style="list-style-type: none"> • Candidate consistently and creatively demonstrates knowledge about how adolescents compose text and make meaning with media • Candidate identifies evidence of mastery of this element and/or articulates what evidence might look like in future classroom contexts 	<ul style="list-style-type: none"> • Candidate demonstrates knowledge about how adolescents compose text and make meaning with media 	<ul style="list-style-type: none"> • Candidate demonstrates limited knowledge about how adolescents compose text and make meaning with media 	<ul style="list-style-type: none"> • Candidate demonstrates no knowledge about how adolescents compose text and make meaning with media 	

Content Pedagogy: Planning Literature and Reading Instruction in ELA						
III. Candidates plan instruction and design assessments for reading and the study of literature to promote learning for all students.						
Criteria	Levels	Exceeds expectations (3)	Meets expectation (2)	Marginal (not met) (1)	Unacceptable (0)	Score
Element 1: Candidates use their knowledge of theory, research, and practice in English Language Arts to plan standards-based, coherent and relevant learning experiences utilizing a range of different texts—across genres, periods, forms, authors, cultures, and various forms of media—and instructional strategies that are motivating and accessible to all students, including English language learners, students with special needs, students from diverse language and learning backgrounds, those designated as high achieving, and those at risk of failure.		<ul style="list-style-type: none"> • Candidate consistently and creatively uses knowledge to plan standards-based, coherent, and relevant learning experiences utilizing range of texts • Candidate consistently and creatively plans instructional strategies that are motivating and accessible to all students • Candidate identifies evidence of mastery of this element and/or articulates what evidence might look like in future classroom contexts 	<ul style="list-style-type: none"> • Candidate uses knowledge to plan range of standards-based, coherent, and relevant learning experiences utilizing limited range of texts • Candidate plans range of instructional strategies that are motivating and accessible to all students 	<ul style="list-style-type: none"> • Candidate uses knowledge to plan limited range of standards-based, coherent, and relevant learning experiences utilizing limited range of texts • Candidate plans limited range of instructional strategies that are motivating and accessible to all students 	<ul style="list-style-type: none"> • Candidate exhibits no knowledge of ability to plan standards-based, coherent, and relevant learning experiences utilizing range of texts • Candidate exhibits no ability to plan instructional strategies that are motivating and accessible to all students 	
Element 2: Candidates design a range of authentic assessments (e.g., formal and informal, formative and summative) of		<ul style="list-style-type: none"> • Candidate consistently and creatively designs range of authentic assessments of reading and literature that demonstrate an understanding of how 	<ul style="list-style-type: none"> • Candidate designs range of authentic assessments of reading and literature that demonstrate an 	<ul style="list-style-type: none"> • Candidate designs limited range of authentic assessments of reading and literature 	<ul style="list-style-type: none"> • Candidate demonstrates no ability to design range of authentic assessments of reading 	

<p>reading and literature that demonstrate an understanding of how learners develop and that address interpretive, critical, and evaluative abilities in reading, writing, speaking, listening, viewing, and presenting.</p>	<p>learners develop</p> <ul style="list-style-type: none"> • Candidate consistently and creatively designs range of authentic assessments of reading and literature that address interpretive, critical, and evaluative abilities in reading, writing, speaking, listening, viewing, and presenting • Candidate identifies evidence of mastery of this element and/or articulates what evidence might look like in future classroom contexts 	<p>understanding of how learners develop</p> <ul style="list-style-type: none"> • Candidate designs range of authentic assessments of reading and literature that address interpretive, critical, and evaluative abilities in reading, writing, speaking, listening, viewing, and presenting 	<p>that demonstrate an understanding of how learners develop</p> <ul style="list-style-type: none"> • Candidate designs limited range of authentic assessments of reading and literature that address interpretive, critical, and evaluative abilities in reading, writing, speaking, listening, viewing, and presenting 	<p>and literature that demonstrate an understanding of how learners develop</p> <ul style="list-style-type: none"> • Candidate demonstrates no ability to design range of authentic assessments of reading and literature that address interpretive, critical, and evaluative abilities in reading, writing, speaking, listening, viewing, and presenting 	
<p>Element 3: Candidates plan standards-based, coherent and relevant learning experiences in reading that reflect knowledge of current theory and research about the teaching and learning of reading and that utilize individual and collaborative approaches and a variety of reading strategies.</p>	<ul style="list-style-type: none"> • Candidate consistently and creatively plans standards-based, coherent, relevant learning experiences in reading that reflect knowledge of current theory/research about teaching and learning of reading • Candidate consistently and creatively plans standards-based, coherent, relevant learning experiences in reading that utilize individual and collaborative approaches and a variety of reading strategies • Candidate identifies evidence of mastery of this element and/or articulates what evidence might look like in future classroom contexts 	<ul style="list-style-type: none"> • Candidate demonstrates ability to plan standards-based, coherent, relevant learning experiences in reading that reflect knowledge of current theory/research about teaching and learning of reading • Candidate demonstrates ability to plan standards-based, coherent, relevant learning experiences in reading that utilize individual and collaborative approaches and a variety of reading strategies 	<ul style="list-style-type: none"> • Candidate demonstrates limited ability to plan standards-based, coherent, relevant learning experiences in reading that reflect knowledge of current theory/research about teaching and learning of reading • Candidate demonstrates limited ability to plan standards-based, coherent, relevant learning experiences in reading that utilize individual and collaborative approaches and a variety of reading strategies 	<ul style="list-style-type: none"> • Candidate demonstrates no ability to plan standards-based, coherent, relevant learning experiences in reading that reflect knowledge of current theory/research about teaching and learning of reading • Candidate demonstrates no ability to plan standards-based, coherent, relevant learning experiences in reading that utilize individual and collaborative approaches and a variety of reading strategies 	
<p>Element 5: Candidates plan instruction that incorporates knowledge of language—structure, history, and conventions—to facilitate students’ comprehension and interpretation of print and non-</p>	<ul style="list-style-type: none"> • Candidate consistently and creatively plans instruction that incorporates knowledge of language to facilitate students’ comprehension and interpretation of texts • Candidate identifies evidence of mastery of this element and/or 	<ul style="list-style-type: none"> • Candidate plans instructional opportunities that incorporates knowledge of language to facilitate students’ comprehension and interpretation of 	<ul style="list-style-type: none"> • Candidate plans limited instructional opportunities that incorporates knowledge of language to facilitate students’ comprehension and interpretation of 	<ul style="list-style-type: none"> • Candidate demonstrates no ability to plan instruction that incorporates knowledge of language to facilitate students’ comprehension and 	

print texts.	articulates what evidence might look like in future classroom contexts	texts	texts	interpretation of texts	
Element 6: Candidates plan instruction which, when appropriate, reflects curriculum integration and incorporates interdisciplinary teaching methods and materials.	<ul style="list-style-type: none"> • Candidate consistently and creatively plans instruction that reflects curriculum integration • Candidate consistently and creatively plans instruction that incorporates interdisciplinary teaching methods and materials • Candidate identifies evidence of mastery of this element and/or articulates what evidence might look like in future classroom contexts 	<ul style="list-style-type: none"> • Candidate plans instructional opportunities that reflect curriculum integration • Candidate plans instructional opportunities that incorporate interdisciplinary teaching methods and materials 	<ul style="list-style-type: none"> • Candidate plans limited instructional opportunities that reflect curriculum integration • Candidate plans limited instructional opportunities that incorporate interdisciplinary teaching methods and materials 	<ul style="list-style-type: none"> • Candidate does not plan instructional opportunities that reflect curriculum integration • Candidate does not plan instructional opportunities that incorporate interdisciplinary teaching methods and materials 	

Content Pedagogy: Planning Composition Instruction in ELA

IV. Candidates plan instruction and design assessments for composing texts (i.e., oral, written, and visual) to promote learning for all students.

Criteria	Levels	Exceeds expectations (3)	Meets expectation (2)	Marginal (not met) (1)	Unacceptable (0)	Score
Element 1: Candidates use their knowledge of theory, research, and practice in English Language Arts to plan standards-based, coherent and relevant composing experiences that utilize individual and collaborative approaches and contemporary technologies and reflect an understanding of writing processes and strategies in different genres for a variety of purposes and audiences.		<ul style="list-style-type: none"> • Candidate consistently and creatively uses knowledge of theory, research, and practice to plan composition instructional experiences that utilize individual and collaborative approaches • Candidate consistently and creatively plans composition instructional experiences that utilize contemporary technologies • Candidate consistently and creatively plans composition instructional experiences that reflect understanding of writing processes and strategies in different genres • Candidate identifies evidence of mastery of this element and/or articulates what evidence might look like in future classroom contexts 	<ul style="list-style-type: none"> • Candidate uses knowledge of theory, research, and practice to plan composition instructional experiences that utilize individual and collaborative approaches • Candidate plans composition instructional experiences that utilize contemporary technologies • Candidate plans composition instructional experiences that reflect understanding of writing processes and strategies in different genres 	<ul style="list-style-type: none"> • Candidate uses knowledge of theory, research, and practice to plan limited composition instructional experiences that utilize individual and collaborative approaches • Candidate plans limited composition instructional experiences that utilize contemporary technologies • Candidate plans limited composition instructional experiences that reflect understanding of writing processes and strategies in different genres 	<ul style="list-style-type: none"> • Candidate does not plan composition instructional experiences that utilize individual and collaborative approaches • Candidate does not plan composition instructional experiences that utilize contemporary technologies • Candidate does not plan composition instructional experiences that reflect understanding of writing processes and strategies in different genres 	
Element 2: Candidates design a range of assessments for students that promote their development		<ul style="list-style-type: none"> • Candidate consistently and creatively designs range of assessments that promote students' development as 	<ul style="list-style-type: none"> • Candidate designs range of assessments that promote students' 	<ul style="list-style-type: none"> • Candidate designs limited range of assessments that promote 	<ul style="list-style-type: none"> • Candidate does not design assessments that promote students' 	

as writers, are appropriate to the writing task, and are consistent with current research and theory. Candidates are able to respond to student writing in process and to finished texts in ways that engage students' ideas and encourage their growth as writers over time.	writers, are appropriate to writing task, and consistent with current research/theory <ul style="list-style-type: none"> • Candidate are consistently and creatively able to respond to student writing in ways that engage students' ideas and encourage their growth as writers • Candidate identifies evidence of mastery of this element and/or articulates what evidence might look like in future classroom contexts 	development as writers, are appropriate to writing task, and consistent with current research/theory <ul style="list-style-type: none"> • Candidate is able in manner to respond to student writing in ways that engage students' ideas and encourage their growth as writers 	students' development as writers, are appropriate to writing task, and consistent with current research/theory <ul style="list-style-type: none"> • Candidate is able in limited manner to respond to student writing in ways that engage students' ideas and encourage their growth as writers 	development as writers, are appropriate to writing task, and consistent with current research/theory <ul style="list-style-type: none"> • Candidate does not respond to student writing in ways that engage students' ideas and encourage their growth as writers 	
Element 3: Candidates design instruction related to the strategic use of language conventions (grammar, usage, and mechanics) in the context of students' writing for different audiences, purposes, and modalities.	<ul style="list-style-type: none"> • Candidate consistently and creatively designs instruction related to the strategic use of language conventions in the context of students' writing • Candidate identifies evidence of mastery of this element and/or articulates what evidence might look like in future classroom contexts 	<ul style="list-style-type: none"> • Candidate designs instructional opportunities related to the strategic use of language conventions in the context of students' writing 	<ul style="list-style-type: none"> • Candidate designs limited instructional opportunities related to the strategic use of language conventions in the context of students' writing 	<ul style="list-style-type: none"> • Candidate does not design instructional opportunities related to the strategic use of language conventions in the context of students' writing 	
Element 4: Candidates design instruction that incorporates students' home and community languages to enable skillful control over their rhetorical choices and language practices for a variety of audiences and purposes.	<ul style="list-style-type: none"> • Candidate consistently and creatively designs instruction that incorporates students' home and community languages • Candidate identifies evidence of mastery of this element and/or articulates what evidence might look like in future classroom contexts 	<ul style="list-style-type: none"> • Candidate designs instructional opportunities that incorporate students' home and community languages 	<ul style="list-style-type: none"> • Candidate designs limited instructional opportunities that incorporate students' home and community languages 	<ul style="list-style-type: none"> • Candidate does not design instructional opportunities that incorporate students' home and community languages 	

Learners and Learning: Implementing English Language Arts Instruction						
V. Candidates plan, implement, assess, and reflect on research-based instruction that increases motivation and active student engagement, builds sustained learning of English language arts, and responds to diverse students' context-based needs.						
Criteria	Levels	Exceeds expectations (3)	Meets expectation (2)	Marginal (not met) (1)	Unacceptable (0)	Score
Element 1: Candidates plan and implement instruction based on ELA curricular requirements and standards, school and community contexts, and knowledge about students' linguistic and cultural backgrounds.		<ul style="list-style-type: none"> • Candidate consistently and creatively plan and implement instruction based on ELA curricular requirements and standards, school and community contexts, and knowledge about students' linguistic and culture backgrounds • Candidate identifies evidence of mastery of this element and/or 	<ul style="list-style-type: none"> • Candidate plan and implement instructional opportunities based on ELA curricular requirements and standards, school and community contexts, and knowledge about students' linguistic and 	<ul style="list-style-type: none"> • Candidate plan and implement limited instructional opportunities based on ELA curricular requirements and standards, school and community contexts, and knowledge about 	<ul style="list-style-type: none"> • Candidate demonstrates no ability to plan and implement limited instruction based on ELA curricular requirements and standards, school and community contexts, and knowledge about 	

	articulates what evidence might look like in future classroom contexts	culture backgrounds	students' linguistic and culture backgrounds	students' linguistic and culture backgrounds	
Element 2: Candidates use data about their students' individual differences, identities, and funds of knowledge for literacy learning to create inclusive learning environments that contextualize curriculum and instruction and help students participate actively in their own learning in ELA.	<ul style="list-style-type: none"> • Candidate consistently and creatively uses data about students' individual differences, identities, and funds of knowledge for literacy learning to create inclusive learning environments that contextualize curriculum and instruction and help students participate actively in their own learning in ELA • Candidate identifies evidence of mastery of this element and/or articulates what evidence might look like in future classroom contexts 	<ul style="list-style-type: none"> • Candidate demonstrates ability to use data about students' individual differences, identities, and funds of knowledge for literacy learning to create inclusive learning environments that contextualize curriculum and instruction and help students participate actively in their own learning in ELA 	<ul style="list-style-type: none"> • Candidate demonstrates limited ability to use data about students' individual differences, identities, and funds of knowledge for literacy learning to create inclusive learning environments that contextualize curriculum and instruction and help students participate actively in their own learning in ELA 	<ul style="list-style-type: none"> • Candidate demonstrates no ability to use data about students' individual differences, identities, and funds of knowledge for literacy learning to create inclusive learning environments that contextualize curriculum and instruction and help students participate actively in their own learning in ELA 	
Element 3: Candidates differentiate instruction based on students' self-assessments and formal and informal assessments of learning in English language arts; candidates communicate with students about their performance in ways that actively involve them in their own learning.	<ul style="list-style-type: none"> • Candidate consistently and creatively differentiates instruction based on students' self-assessments and formal and informal assessments of learning in English language arts • Candidate consistently and creatively communicates with students about their performance in ways that actively involve them in their own learning • Candidate identifies evidence of mastery of this element and/or articulates what evidence might look like in future classroom contexts 	<ul style="list-style-type: none"> • Candidate demonstrates ability to differentiate instruction based on students' self-assessments and formal and informal assessments of learning in English language arts • Candidate demonstrates ability to communicate with students about their performance in ways that actively involve them in their own learning 	<ul style="list-style-type: none"> • Candidate demonstrates limited ability to differentiate instruction based on students' self-assessments and formal and informal assessments of learning in English language arts • Candidate demonstrates limited ability to communicate with students about their performance in ways that actively involve them in their own learning 	<ul style="list-style-type: none"> • Candidate demonstrates no ability to differentiate instruction based on students' self-assessments and formal and informal assessments of learning in English language arts • Candidate demonstrates no ability to communicate with students about their performance in ways that actively involve them in their own learning 	
Element 4: Candidates select, create, and use a variety of instructional strategies and teaching resources, including contemporary technologies and digital media, consistent with what is currently known about student learning in English Language Arts.	<ul style="list-style-type: none"> • Candidate consistently and creatively selects, creates, and uses a variety of instructional strategies and teaching resources, including contemporary technologies and digital media, consistent with what is currently known about student learning in English Language Arts • Candidate identifies evidence of mastery of this element and/or 	<ul style="list-style-type: none"> • Candidate demonstrates ability to select, create, and use a variety of instructional strategies and teaching resources, including contemporary technologies and digital media, consistent with what is currently known about student learning in 	<ul style="list-style-type: none"> • Candidate demonstrates limited ability to select, create, and use a variety of instructional strategies and teaching resources, including contemporary technologies and digital media, consistent with what is currently known about student learning in 	<ul style="list-style-type: none"> • Candidate demonstrates no ability to select, create, and use a variety of instructional strategies and teaching resources, including contemporary technologies and digital media, consistent with what is currently known 	

	articulates what evidence might look like in future classroom contexts	English Language Arts	English Language Arts	about student learning in English Language Arts	
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Professional Knowledge and Skills						
VI. Candidates demonstrate knowledge of how theories and research about social justice, diversity, equity, student identities, and schools as institutions can enhance students' opportunities to learn in English Language Arts.						
Criteria	Levels	Exceeds expectations (3)	Meets expectation (2)	Marginal (not met) (1)	Unacceptable (0)	Score
Element 1: Candidates plan and implement English language arts and literacy instruction that promotes social justice and critical engagement with complex issues related to maintaining a diverse, inclusive, equitable society.		<ul style="list-style-type: none"> • Candidate consistently and creatively plans and implements instruction that promotes social justice • Candidate consistently and creatively plans and implements instruction that promote critical engagement with complex issues related to maintaining a diverse, inclusive, equitable society • Candidate identifies evidence of mastery of this element and/or articulates what evidence might look like in future classroom contexts 	<ul style="list-style-type: none"> • Candidate plans and implements instructional opportunities that promote social justice • Candidate plans and implements instructional opportunities that promote critical engagement with complex issues related to maintaining a diverse, inclusive, equitable society 	<ul style="list-style-type: none"> • Candidate plans and implements limited instructional opportunities that promote social justice • Candidate plans and implements limited instructional opportunities that promote critical engagement with complex issues related to maintaining a diverse, inclusive, equitable society 	<ul style="list-style-type: none"> • Candidate does not plan and implement instructional opportunities that promote social justice • Candidate does not plan and implement instructional opportunities that promote critical engagement with complex issues related to maintaining a diverse, inclusive, equitable society 	
Element 2: Candidates use knowledge of theories and research to plan instruction responsive to students' local, national and international histories, individual identities (e.g., race, ethnicity, gender expression, age, appearance, ability, spiritual belief, sexual orientation, socioeconomic status, and community environment), and languages/dialects as they affect students' opportunities to learn in ELA.		<ul style="list-style-type: none"> • Candidate consistently and creatively uses knowledge of theories and research to plan instruction responsive to students' local, national and international histories, identities, and dialects • Candidate identifies evidence of mastery of this element and/or articulates what evidence might look like in future classroom contexts 	<ul style="list-style-type: none"> • Candidate uses knowledge of theories and research to plan instructional opportunities that are responsive to students' local, national and international histories, identities, and dialects 	<ul style="list-style-type: none"> • Candidate uses knowledge of theories and research to plan limited instructional opportunities that are responsive to students' local, national and international histories, identities, and dialects 	<ul style="list-style-type: none"> • Candidate does not plan instructional opportunities that are responsive to students' local, national and international histories, identities, and dialects 	
Element 2: Candidates use knowledge of theories and research to plan instruction responsive to students' local, national and international histories, individual identities (e.g., race, ethnicity, gender expression, age, appearance, ability, spiritual belief, sexual orientation, socioeconomic		<ul style="list-style-type: none"> • Candidate consistently and creatively uses knowledge of theories and research to plan instruction responsive to students' local, national and international histories, identities, and dialects • Candidate identifies evidence of mastery of this element and/or 	<ul style="list-style-type: none"> • Candidate uses knowledge of theories and research to plan instructional opportunities that are responsive to students' local, national and international histories, 	<ul style="list-style-type: none"> • Candidate uses knowledge of theories and research to plan limited instructional opportunities that are responsive to students' local, national and international histories, 	<ul style="list-style-type: none"> • Candidate does not plan instructional opportunities that are responsive to students' local, national and international histories, identities, and dialects 	

status, and community environment), and languages/dialects as they affect students' opportunities to learn in ELA.	articulates what evidence might look like in future classroom contexts	identities, and dialects	identities, and dialects		
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Professional Knowledge and Skills						
VII. Candidates are prepared to interact knowledgeably with students, families, and colleagues based on social needs and institutional roles, engage in leadership and/or collaborative roles in English Language Arts professional learning communities, and actively develop as professional educators.						
Criteria	Levels	Exceeds expectations (3)	Meets expectation (2)	Marginal (not met) (1)	Unacceptable (0)	Score
Element 1: Candidates model literate and ethical practices in ELA teaching, and engage in/reflect on a variety of experiences related to ELA.	<ul style="list-style-type: none"> • Candidate consistently and creatively models literate and ethical practices in ELA teaching • Candidate consistently and creatively engages in and/or reflects on variety of experiences related to ELA • Candidate identifies evidence of mastery of this element and/or articulates what evidence might look like in future classroom contexts 	<ul style="list-style-type: none"> • Candidate consistently models literate and ethical practices in ELA teaching • Candidate consistently engages in and/or reflects on variety of experiences related to ELA 	<ul style="list-style-type: none"> • Candidate inconsistently models literate and ethical practices in ELA teaching • Candidate inconsistently engages in and/or reflects on variety of experiences related to ELA 	<ul style="list-style-type: none"> • Candidate does not model literate and ethical practices in ELA teaching • Candidate does not engage in and/or reflect on variety of experiences related to ELA 		
Element 2: Candidates engage in and reflect on a variety of experiences related to ELA that demonstrate understanding of and readiness for leadership, collaboration, ongoing professional development, and community engagement.	<ul style="list-style-type: none"> • Candidate consistently and creatively engages in and reflects on a variety of experiences related to ELA that demonstrate understanding of and readiness for leadership, collaboration, ongoing professional development, and community engagement • Candidate identifies evidence of mastery of this element and/or articulates what evidence might look like in future classroom contexts 	<ul style="list-style-type: none"> • Candidate demonstrates ability to engage in and reflect on a variety of experiences related to ELA that demonstrate understanding of and readiness for leadership, collaboration, ongoing professional development, and community engagement 	<ul style="list-style-type: none"> • Candidate demonstrates limited ability to engage in and reflect on a variety of experiences related to ELA that demonstrate understanding of and readiness for leadership, collaboration, ongoing professional development, and community engagement 	<ul style="list-style-type: none"> • Candidate demonstrates no ability to engage in and reflect on a variety of experiences related to ELA that demonstrate understanding of and readiness for leadership, collaboration, ongoing professional development, and community engagement 		

Schedule of Topics and Assignments

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

Details	Topic	Readings Due	Assignments Due	Activities
Week #1 Session #1 Mon, May 18 th <i>Campus</i> <i>"I do, we do"</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"> • Check out Blackboard site 	<ul style="list-style-type: none"> • Introductions • List of the day • Read aloud: Alternative texts related to <i>Eleanor</i> • "Moral Story" examples • "My New Friend" modeling • In-class reading of <i>Eleanor</i> • Textbook strategy modeling: Evaluating students' comprehension and engagement • Author information • Modeling of Discussion Circle and accountability • Theme selection for Bucket Book List pairs and Reading Group book selection
Week #1 Session #2 Weds, May 20 th <i>Campus</i> <i>"We do, you do"</i>	<ul style="list-style-type: none"> • Changing face of YA literature • Literacy teacher education and YA literature 	<ul style="list-style-type: none"> • <i>Eleanor and Park</i> • <i>TYALT</i>, Ch. 2-3 • Reading Group #1 book 	<ul style="list-style-type: none"> • Purposes of Reading Project draft • Teacher/Student Survey Questions draft • 2-3 "My New Friends" 	<ul style="list-style-type: none"> • List of the day • Read aloud: Alternative texts related to <i>Eleanor</i> • 2-3 "My New Friends" • Discussion Circle • Reading Group presentation modeling • Reading Groups #1: Make face-to-face and online plan for Book #1 • Small groups and conferences as needed
Week #1 Session #3 Fri, May 22 nd <i>Reading and Meeting Day</i> <i>"You do!"</i>	<ul style="list-style-type: none"> • None! 	<ul style="list-style-type: none"> • <i>Eleanor and Park</i> • Reading Group #1 book 	<ul style="list-style-type: none"> • Zilch! 	<ul style="list-style-type: none"> • Reading Group #1 meets at least once face-to-face and at least once via online means

Details	Topic	Readings Due	Assignments Due	Activities
Week #2 Session #4 Mon, May 25 th <i>Holiday!</i>	<ul style="list-style-type: none"> • None! 	<ul style="list-style-type: none"> • <i>Eleanor and Park</i> • Reading Group #1 book 	<ul style="list-style-type: none"> • Zilch! 	<ul style="list-style-type: none"> • Nada!
Week #2 Session #5 Weds, May 27 th <i>Campus</i> <i>"I do, we do"</i>	<ul style="list-style-type: none"> • Obstacles and support for YA literature • YA literature and the disengaged student 	<ul style="list-style-type: none"> • <i>Eleanor and Park</i> • <i>TYALT</i>, Ch. 4-5 • <i>Hold Tight</i> • Reading Group #1 book 	<ul style="list-style-type: none"> • Purposes of Reading Project final • Teacher/Student Surveys administered • Reading Group #1 Reports • 2-3 "My New Friends" 	<ul style="list-style-type: none"> • List of the day • Read aloud: Alternative text related to <i>Eleanor</i> • 2-3 "My New Friends" • Discussion Circle • Reading Groups #1: Report • Reading Groups #2: Make face-to-face and online plan for Book #2 • Small groups and conferences as needed • Bucket List Mini-Unit Plan partner meetings
Week #2 Session #6 Fri, May 29 th <i>Reading and Meeting Day</i> <i>"You do!"</i>	<ul style="list-style-type: none"> • None! 	<ul style="list-style-type: none"> • <i>Hold Tight</i> • Reading Group #2 book 	<ul style="list-style-type: none"> • Zilch! 	<ul style="list-style-type: none"> • Reading Group #2 meets at least once face-to-face and at least once via online means

Details	Topic	Readings Due	Assignments Due	Activities
Week #3 Session #7 Mon, Jun 1 st <i>Campus</i> <i>"I do, we do"</i>	<ul style="list-style-type: none"> • The power of imagining futures • Beyond YA literature genres 	<ul style="list-style-type: none"> • <i>Hold Tight</i> • <i>TYALT</i>, Ch. 6, 10 • Reading Group #2 book 	<ul style="list-style-type: none"> • 2-3 "My New Friends" • Bucket Book List Fliers 	<ul style="list-style-type: none"> • List of the day • Read aloud: Alternative text related to <i>Hold Tight</i> • Textbook strategy modeling • 2-3 "My New Friends" • Discussion Circle • Bucket List Mini-Unit Plan partner meetings • Small groups and conferences as needed
Week #3 Session #8 Weds, Jun 3 rd <i>Campus</i> <i>"We do, you do"</i>	<ul style="list-style-type: none"> • LGBTQ YA literature • Multicultural YA literature 	<ul style="list-style-type: none"> • <i>Hold Tight</i> • <i>TYALT</i>, Ch. 7-8 • Reading Group #2 book 	<ul style="list-style-type: none"> • Reading Group #2 Reports • 2-3 "My New Friends" 	<ul style="list-style-type: none"> • List of the day • Read aloud: Alternative text related to <i>Hold Tight</i> • 2-3 "My New Friends" • Discussion Circle • Reading Groups #2: Report • Reading Groups #3: Make face-to-face and online plan for Book #3 • Small groups and conferences as needed
Week #3 Session #9 Fri, Jun 5 th <i>Reading and Meeting Day</i> <i>"You do!"</i>	<ul style="list-style-type: none"> • None! 	<ul style="list-style-type: none"> • <i>Hold Tight</i> • Reading Group #3 book 	<ul style="list-style-type: none"> • None! 	<ul style="list-style-type: none"> • Reading Group #3 meets at least once face-to-face and at least once via online means

Details	Topic	Readings Due	Assignments Due	Activities
Week #4 Session #10 Mon, Jun 8 th <i>Campus</i> <i>"I do, we do"</i>	<ul style="list-style-type: none"> Updated and Quality YA literature Best-Selling YA fiction 	<ul style="list-style-type: none"> <i>Absolutely True</i> <i>TYALT</i>, Ch. 9, 11 Reading Group #3 book 	<ul style="list-style-type: none"> 2-3 "My New Friends" Bucket Book List Mini-Unit draft 	<ul style="list-style-type: none"> List of the day Read aloud: Alternative text related to <i>Absolutely True</i> Textbook strategy modeling 2-3 "My New Friends" Discussion Circle Bucket List Mini-Unit Plan partner meetings Small groups and conferences as needed
Week #4 Session #11 Weds, Jun 10 th <i>Campus</i> <i>"We do, you do"</i>	<ul style="list-style-type: none"> YA literature and social activism 	<ul style="list-style-type: none"> <i>Absolutely True</i> <i>TYALT</i>, Ch. 12 Reading Group #3 book 	<ul style="list-style-type: none"> Reading Group #3 Reports 2-3 "My New Friends" 	<ul style="list-style-type: none"> List of the day Read aloud: Alternative text related to <i>Absolutely True</i> 2-3 "My New Friends" Discussion Circle Reading Groups #3: Report Reading Groups #4: Make face-to-face and online plan for Book #4 Small groups and conferences as needed
Week #4 Session #12 Fri, Jun 12 th <i>Reading and Meeting Day</i> <i>"You do!"</i>	<ul style="list-style-type: none"> None! 	<ul style="list-style-type: none"> <i>Absolutely True</i> Reading Group #4 book 	<ul style="list-style-type: none"> Zilch! 	<ul style="list-style-type: none"> Reading Group #4 meets at least once face-to-face and at least once via online means

Details	Topic	Readings Due	Assignments Due	Activities
Week #5 Session #13 Mon, Jun 15 th <i>Campus</i> <i>"I do, we do"</i>	<ul style="list-style-type: none"> Where is YA literature going? YA literature and digital, visual, and cyber cultures 	<ul style="list-style-type: none"> <i>Absolutely True</i> <i>TYALT</i>, Ch. 13-15 Reading Group #4 book 	<ul style="list-style-type: none"> 2-3 "My New Friends" Bucket Book List Mini-Unit revision Radical Young Adult Novel Picture Book Translations drafts 	<ul style="list-style-type: none"> List of the day Read aloud: Alternative text related to <i>Absolutely True</i> Textbook strategy modeling 2-3 "My New Friends" Discussion Circle Bucket List Mini-Unit Plan partner meetings Small groups and conferences as needed
Week #5 Session #14 Weds, Jun 17 th <i>Campus</i> <i>"You do!"</i>	<ul style="list-style-type: none"> None! 	<ul style="list-style-type: none"> <i>Absolutely True</i> Reading Group #4 book 	<ul style="list-style-type: none"> Reading Group #4 Reports "Moral Story" Presentations Radical Young Adult Novel Picture Book Translations drafts 	<ul style="list-style-type: none"> Reading Groups #4: Report "Moral Story" Presentations
Week #5 Session #15 Fri, Jun 19 th <i>Reading and Meeting Day</i>	<ul style="list-style-type: none"> None! 	<ul style="list-style-type: none"> Zilch! 	<ul style="list-style-type: none"> All final assignments due by Monday, June 22nd --Bucket Book List Mini-Unit Plan --Radical Young Adult Novel Picture Book Translation 	<ul style="list-style-type: none"> Nada!