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

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

Key Information
Instructor: Kristien Zenkov, PhD, Professor
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Class Meetings
Mon/Weds, June 1st-July 1st, 4:30-7:20, synchronous sessions; Fri, June 5th-26th, asynchronous sessions
Our class will meet for ten virtual synchronous sessions on Mondays/Wednesdays and for four virtual asynchronous sessions each of these weeks. Students may request a virtual conference at any time; voice and chat conferences will be conducted via Zoom, Blackboard Collaborate, 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.

Prerequisites/Corequisites
None

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

Course Delivery

The course will be delivered through a variety of online instructional approaches. During class meetings there will be large group, small group, and individual activities. Zoom, GMU's BlackBoard course framework, and Google Slides (plus Google Classroom, for sharing of resources) 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. Whole group: Mini-lectures, activities, and discussions related to English instructional methods led by the instructor, teaching assistant, intern, course participants, and special guests, and supported by course texts/readings
2. Small group: Meetings in which students concentrate on selected activities and readings, providing feedback and support for each other's lesson plans and projects
3. Pairs: Meetings in which students concentrate further on selected readings and lesson planning
4. Conferences: We will meet for small group conferences during our first class session, then for pre-assigned individual conferences before each Monday/Wednesday virtual class session.

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 virtual synchronous sessions on Mondays and Wednesdays. Your "Reading Groups" will meet in virtual asynchronous sessions at least once at later points each week, and you will meet with an assigned partner at least once each week, on your own schedule. While we meet as a class using Zoom, you are encouraged to meet in your small groups and with your partner via electronic means that you believe would be effective for your future/current students' virtual discussions of literature.

For Online Courses Only: Under no circumstances may candidates/students participate in online class sessions (either by phone or Internet) while operating motor vehicles. Further, as expected in a face-to-face class meeting, such online participation requires undivided attention to course content and communication.

Course Outcomes and Objectives

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

Course Readings
Required
Cisneros, Sandra. (1984). *The House on Mango Street*.
Reynolds, Jason. (2015). *Long Way Down*.
Sanchez, Erika L. (2017). *l Am Not Your Perfect Mexican Daughter*.
Thomas, Angie. (2017). *The Hate U Give*.
Takei, George. (2019) *They Called Us Enemy*.
Note: Additional required readings will be assigned during the course of our class and provided electronically.

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

"Classics"
Anderson, Laurie Halse. (1999). *Speak*.
Hinton, S.E. (1967). *The Outsiders*.
Lowry, Lois. (1993). *The Giver*.
Mikaelson, Ben. (2001). *Touching Spirit Bear.*
Paulsen, Gary. (1987). *The Hatchet*.
Riordan, Rick. (2005). *Percy Jackson & The Olympians: The Lightning Thief.*
Spinelli, Jerry. (2000). *Stargirl*.
Taylor, Mildred. (1976). *Roll of Thunder, Hear My Cry.*

Historical/Memoir/Nonfiction
Beah, Ishmael. (2008). *A Long Way Gone: Memoirs of a Boy Soldier.*
Choldenko, Gennifer. (2006). *Al Capone Does My Shirts.*
Grande, Reyna. (2017). *The Distance Between Us: Young Readers Edition*.
Kephart, Beth. (2014). *Going Over*.
Lerner, Sarah. (2019). *Parkland Speaks: Survivors from Marjory Stoneman Douglas Share Their Stories*
Mendoza, J., Reese, D., & Dunbar-Ortiz, R. (2019). *An lndigenous Peoples' History of the United States for Young People*.
Pitman, Gayle. (2019). *The Stonewall Riots: Coming Out in the Streets*.
Saedi, Sara. (2018). *Americanized: Rebel Without a Green Card.*
Sepetys, Ruta. (2016). *Salt to the Sea.*
Slater, Dashka. (2017). *The 57 Bus*.
Spinelli, Jerry. (2005). *Milkweed*.
Yousafzai, Malala. (2019). *We Are Displaced: My Journey and Stories from Refugee Girls Around the World*.

Realistic Fiction
Arnold, David. (2016). *Mosquitoland*.
Han, Jenny. (2014). *To All the Boys l've Loved Before*.
Jaramillo, Ann. (2008). *La Linea*.
Menon, Sandhya. (2017). *When Dimple Met Rishi.*
Niven, Jennifer. (2015). *All the Bright Places*.
Rowell, Rainbow. (2012). *Eleanor & Park*.
Saenz, Benjamin Alire. (2014). *Aristotle and Dante Discover the Secrets of the Universe.*
Silvera, Adam. (2017). *They Both Die at the End.*
Yoon, Nicola. (2016). *The Sun is Also a Star*.
Zentner, Jeff. (2016). *The Serpent King.*

Verse Novel
Acevedo, Elizabeth. (2018). *The Poet X.*
Alexander, Kwame. (2014). *The Crossover.*
Anderson, Laurie Halse. (2019). *Shout.*
Burg, Ann. (2009). *All The Broken Pieces*.

Frost, Helen. (2015). *Hidden: A Novel*.
Hemphill, Stephanie. (2007). *Your Own, Sylvia*.
Hesse, Karen. (1999). *Out of the Dust*.
Warga, Jasmine. (2019). *Other Words for Home*.
Wolff, Virginia Euwer. (2006). *Make Lemonade.*
Woodson, Jacqueline. (2014). *Brown Girl Dreaming.*

Graphic Novel
Baglieu, Penelope. (2018). *Brazen: Rebel Ladies Who Rocked the World.*
Bell, Cece. (2014). *El Deafo*.
Brosgol, Vera. (2011). *Anya's Ghost*. Craft, Jerry. (2019). *New Kid*.
Krosoczka, Jarrett. 2018. *Hey, Kiddo*.
Lewis, John. 2015. *March*.
Rowell, Rainbow. (2019).*Pumpkinheads*.
Satrapi, Marjane. 2003. *Persepolis: The Story of a Childhood*.
Small, David. (2010). *Stitches: A Memoir*.
Spiegelman, Art. (1986). *Maus: A Survivor's Tale: My Father Bleeds History*.
Wang, Jen. (2018). *The Prince and the Dressmaker*.

Recent Award Winners
Note: You can consult recent lists on the American Library Association Website for more YA titles.
Acevedo, Elizabeth. (2019). *With the Fire on High*.
Adeyemi, Tomi. (2018). *Children of Blood and Bone*.
Albertalli, Becky. (2015). *Simon vs. The Homo Sapiens Agenda*.
Anderson, Natalie (2017). *City of Saints & Thieves*.
Gratz, Alan. (2017). *Refugee.*
Green, Hank. (2018). *An Absolutely Remarkable Thing*.
Khorram, Adib. (2018). *Darius the Great is Not Okay*.
LaCour, Nina. (2017). *We Are Okay.*
Philippe, Ben. (2019). *The Field Guide to the North American Teenager.*
Shusterman, Neal. (2016). *Scythe*.
Stiefvater, Maggie. (2011). *The Scorpio Races*.
Stone, Nic. (2018) *Dear Martin*.
Tahir, Sabaa. (2015). *An Ember in the Ashes*.
Zoboi, Ibi. (2017). *American Street*.
Zoboi, Ibi. (2019). *Blaxk Enough: Stories of Being Young and Black in America.*

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

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

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

Attendance and Participation in Class and Small Group Sessions (55 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—participating via our Blackboard site or other "virtual engagement" methods—each week. Our class times will provide opportunities for (1) participation in activities, (2) presentations and demonstrations of effective teaching strategies, and (3) discussions and reflection on course readings, class activities, and assignments. Students are expected to be on time and well prepared to participate in class as active, thoughtful discussants.

Note: You are expected to be in class--virtually--during the entirety of our Monday/Wednesday synchronous sessions and for the entirety of any asynchronous sessions you schedule with your reading groups and/or Way Forward project partners. You are expected to have your camera on at all times, to mute your microphones except when to speak, and to use the chat options for course purposes (e.g., an alternative means of participation, to ask questions, etc) or when directed as part of course activities.

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, small group, paired, and individual activities and discussions. One of the most important commitments I make is to engage with students individually so that I can best understand your needs and goals and best support your growth.

In line with the above expectations, 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. In an effort to scaffold your work and learning in our course, we have identified assessment details (including points) for each element of this assignment.

We will explore young adult literature in three ways this term: a) through reading five common texts; b) through participating in focused choice readings with small reading groups; c) through paired reading of "Way Forward" books related to a theme and co-planning of a lesson plan that incorporates both "Way Forward" books ; d) through 1:1 and small group "Home Team" conferences:
- Whole Class Book Study and "Discussion Circle" (General class attendance and participation will be scored at 5 points per week or a total of 25 points): Each Monday the instructor will lead students in discussion and activities around the five common texts through a range of methods, including literature circle structures. Our goal is that during each round of these book studies, each person will play a different role in the small groups we form in

class. Details of set "Discussion Circle" groups will be shared in class and the instructor will often illustrate concepts and strategies found in our class readings via these groups.

- Reading Groups (Reading Group attendance and participation will be scored at 5 points per group or a total of 20 points): Students will engage with peers in focused study around young adult books from the categories listed above. There are three main elements of these groups' interactions:
    - o Prior to beginning class on June 1st students will (a) review the lists and (b) select your top three book choices from each category and submit to your instructor. Based on these selections I will assign you to small groups—four across the five weeks of our class. Each week you will meet with a new group to read the selected title from a particular category (i.e., your group might choose *realistic fiction* and all members might read *Hatchet* by Gary Paulsen).
    - o Each week your group will be given time during class to meet and design a plan for (a) reading and discussing the text via a technology-based or "virtual engagement" means, (b) presenting the text to your peers aiva a product that showcases the book you read and the possibilities for its use in the classroom.
    - o Each week your group will also present your discussion method and your product (in a format described in the separate Reading Group project handout), modeling and highlighting the *alternatives* to literature circle discussions through which you engaged. This product must include a reference to a research-based article related to your group's discussion method or use of your book with students.
- Way Forward Project Reading/Planning (Way Forward Project meeting attendance and participation will be scored at 5 points): Students will choose a topic that they believe absolutely must be taught, that they have a personal, moral, professional obligation to teach. Based on these topics we will form pairs of students, who will then collaborate to identify two books that address this theme and that they think every young person should read. They will then develop one complete lesson plan that would be a part of a unit they could envision teaching in their classrooms in the future. *Note: See additional details below.*
- Individual and Small Group/"Home Team" Conferences (Conferences and small group meetings with the instructor and co-instructors will be scored at 5 points): You will meet with the instructor once ahead of our first class session, in small groups with the instructor during our first class session, and with the instructor and co-instructors at least three times across the five weeks of our course.

Purposes of Reading Project (POR) (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 young person of approximately the same age and demographics as the students you are teaching or you hope to teach. Your primary selection criteria is the relevance of your "informant": is this individual someone who you think could give you insight into why we read and how you might better teach young people to engage with reading?

You will answer seven questions—each with reflections/writings and texts:
1) How did you and this young adult learn to read and who and what influenced your relationship to reading, in and out of school?
2) What do you and this young adult believe are the purposes of reading, in and out school?
3) What supports your own and this young adult's ability to read and your own and this young person's interest in reading, in and out of school?
4) What impedes your own and this young person's ability to read and your own and this young adult's interest in reading, in and out of school?
5) What are the similarities and differences between this young person's experiences with reading and your own experiences?
6) What are some conclusions about this young person's experiences with reading that have given you insight into your own development as a reader and your approach to teaching reading?

7) How do these similarities, differences, and conclusions compare with specific research-based insights from materials we've read in our class?

The final project must take an illustrated form that you consider relevant to your teaching; please be sure to include written text addressing the project questions to support the visual form. Take risks, be creative, and embrace the freedom that this project provides.
Due dates: Your draft responses to POR questions due on Weds, June 3rd; draft of complete project due on Weds, June 10th; final project due on Weds, July 1st

The Way Forward Book Talk Project and Lesson Plan (35 points)
Perhaps our world has always needed young people to consider its challenges and identify solutions; in mid-2020, it certainly needs youth to do so now. And maybe literature and art have always offered such reflections and given us potential answers; young adult literature definitely does that now. And maybe teachers have always played a role in giving youths the tools to name these questions and determine these answers—using books to guide them. In an effort to scaffold your work and learning in our course, we have identified deadlines and assessment details (including points) for each element of this project.

For our second day in class, please respond to the following queries (due on Weds, June 3rd: 5 points):
- What is the history, the present and the future of our world?
- What books give us the best and most accurate view of our past?
- What books give us the most accurate and hopeful view of our present and future?
- Who do young people want to be?
- Who do you want to be—as a person and as a teacher?
- What books offer guiding principles for how young people and you will live your lives and learn and teach?
- What is the type of community you hope to create in your classroom—and what book best illustrates this dynamic?
- Finally, what should be the evidence of your students' learning and their and your consideration of these questions and identification of these answers?

Based on your responses to these questions, your instructor(s) will form pairs of students to work together. Informed by your responses to these questions you and your partner will identify a "big idea": one of the richest and most effective ways to teach—anything, but especially literature—is by identifying a concept (a big idea, a theme) that matters to students and the world and that raises a question that human beings and our societies have been trying to answer for a long time.

Based on this concept, you and your partner will choose two books (books due on Weds, June 10th: 5 points):
1) A contemporary book: This book must be one that answers at least one—ideally all—of the questions above. This book cannot be one that we have considered as a class or in our small groups or pairs, and it must be one that you would be willing to share with your future/current students. It does need to be a recent(ish) young adult book, but it cannot be a book that is primarily a religious text (e.g., the Bible, the Koran, the Torah, etc.).
2) A canonical book: This book must also be one that answers at least one—ideally all—of the questions above. This book cannot be one that we have considered as a class or in our small groups or pairs, and it must be one that you would be willing to share with your future/current students. It also needs to be a young adult book, but should be canonical or "classic" in nature. It cannot be a book that is primarily a religious text (e.g., the Bible, the Koran, the Torah, etc.).

Note: 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 banning, censorship, and challenging by a range of individuals and organizations. Many of these texts have had the greatest impact on who we are as individuals and the nature of our society. At least one of the books you choose for this project must have been banned, censored, or challenged in some context—a school, a community, a library, a state or nation.

With these two books, you will complete two elements of this assignment, submitting the concept, books, question, and draft lesson plans on Google Classroom under Major Assignments.:

A Book Talk (proposal due on Weds, June 17th and final due on Mon, June 29th: 10 points)
You must create an authentic product—one that matters beyond you, outside of your classroom—to represent how these books address the concept you've identified, answer at least one of the questions above, and how they "talk" to each other about this concept and this answer. The product of this assignment is intended to be creative in nature, and can take any form. We will discuss possibilities and examples in class. We will check-in regularly as we choose books and craft our projects, and we will share these on our last Monday class session. Take risks, be creative, and embrace the freedom that this project provides.

Lesson Planning (draft due on Mon, June 15th, final due on Weds, July 1st: 15 points)
Finally, each pair of students will use the "backwards design" process to develop one lesson plan—a basis for a unit that actively involves young adults in considering your chosen concept, answers at least one of those questions, and requires reading these two examples of literature and engaging in meaningful learning. These lesson plans will also be shared via Google Drive. These lesson plans must carefully individualize learning to accommodate the diverse strengths and needs of students and provide youths with opportunities to engage in authentic assessment activities. While you will plan just one lesson, your project must include a narrative overview of a unit in which this lesson might be included, the unit's overall goals and objectives (including a minimum three NCTE standards and three Virginia Standards of Learning), the basic timeframe over which the complete unit might be taught, general pedagogical procedures, a description of the intended learners, planned assessment techniques, and a unit calendar. The lesson plan should make clear connections between stated objectives and planned assessments. Take risks, be creative, and embrace the freedom that this project provides.

Due dates: Responses to questions due on Weds, June 3rd; concept due on Mon, June 8th; books due on Weds, June 10th; draft lesson plan due on June 15th; book talk proposal due on Weds, June 17th; plan revision due on June 22nd; book talk sharing on Mon, June 29th; lesson plan sharing and final plan due on Weds, July 1st.

Course Assessment: Assignment (Points)
Class and "Reading Group" and Pair Attendance and Participation and Reports: 55 points
Purposes of Reading Project: 10 points
The Way Forward Book Talk Project and Lesson Plan: 35 points
Total = 100 points

Grading Scale

A = 95-100%	B- = 82-80%
A- = 90-94%	C = 79-70%
B+ = 89-87%	F = Below 70
B = 86-83%	

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.

CEHD Core Values Commitment

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

GMU Policies and Resources for Students

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

Campus Resources
- Support for submission of assignments to Tk20 should be directed to tk20help@gmu.edu or https://cehd.gmu.edu/aero/tk20. Questions or concerns regarding use of Blackboard should be directed to http://coursessupport.gmu.edu/.
- The 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/).

- The 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/).
- The Student Support & Advocacy Center staff helps students develop and maintain healthy lifestyles through confidential one-on-one support as well as through interactive programs and resources. Some of the topics they address are healthy relationships, stress management, nutrition, sexual assault, drug and alcohol use, and sexual health (see http://ssac.gmu.edu/). Students in need of these services may contact the office by phone (703-993-3686). Concerned students, faculty and staff may also make a referral to express concern for the safety or well-being of a Mason student or the community by going to http://ssac.gmu.edu/make-a-referral/.

Notice of mandatory reporting of sexual assault, interpersonal violence, and stalking: As a faculty member, I am designated as a "Responsible Employee," and must report all disclosures of sexual assault, interpersonal violence, and stalking to Mason's Title IX Coordinator per University Policy 1202. If you wish to speak with someone confidentially, please contact one of Mason's confidential resources, such as Student Support and Advocacy Center (SSAC) at 703-380-1434 or Counseling and Psychological Services (CAPS) at 703-993-2380. You may also seek assistance from Mason's Title IX Coordinator by calling 703-993-8730, or emailing **titleix@gmu.edu**.

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

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

Details	Topic	Readings Due	Assignments Due	Activities
Week #1, Session #1 Mon, Jun 1st, 4:30-7:10 *Home Team Conferences*	How/Why of YA Lit Reading "relationships" are rooted in relationships with people	• None	• None	• Introductory conferences • "Purposes of Reading" project overview • Course overview and key assignment check-in
Week #1, Session #2 Weds, Jun 3rd, 4:30-6:30 *Conferences: 4:30-5:00;* *Whole Class:* *5:00-6:30*	How/Why of YA Lit What are our reading "relationships"?	• *House on Mango Street* • Discussion: "Equity Protocols" • Popular/Practical: "Why Our Future Depends on Libraries" • Research: "Teaching Empathy and Global Citizenship"	• POR project: Your draft answers • Way Forward project: Your draft answers	• "Community Handshake" • POR Project sharing • Way Forward project sharing • Reading Group #1: Plan for asynchronous meeting
Week #1, Session #3 Thurs/Fri/Sat *Reading & Asynchronous Meeting Day*	How/Why of YA Lit Why do we read and need YA lit? How do we help students to develop their own reading "relationships"?	• *House on Mango Street* • Reading Group #1 book	• None!	Virtual "To Do" List *Reading Group #1* • Test online discussion strategy w/ your book #1 • Check-in about POR projects • Plan Reading Group sharing video *Way Forward Pro}ect Pairs* • Concept selection
Week #2, Session #4 Mon, Jun 8th, 4:30-6:30 *Conferences: 4:30-5:00;* *Whole Class: 5:00-6:30*	Critical Conversations, Politics, & YA How does YA lit help us to consider challenging issues?	• *The Hate U Give* • Reading Group #1 book • Discussion: "Your Words Matter" • Popular/Practical: "Igniting a Passion" and "Why We Need" • Research: "Reality Pedagogy"	• Way Forward project concept sharing	• Rockstar Teacher Guest Appearance #1 • The Way Forward Book "Talk" check-in
Week #2, Session #5 Weds, Jun 10th, 4:30-6:30 *Conferences: 4:30-5:00;* *Whole Class: 5:00-6:30*	Critical Conversations, Politics, & YA How does YA lit help us to have hard conversations?	• *The Hate U Give* • Reading Group #2 book	• Reading Group #1 Presentations • POR Project: Complete project draft • Way Forward books due	• Reading Group #1 presentations • Reading Group #2 meetings • Way Forward project sharing
Week #2, Session #6 Thurs/Fri/Sat *Reading & Asynchronous Meeting Day*	Critical Conversations, Politics, & YA How do we teach YA lit to engage with challenging issues and have hard conversations?	• *The Hate U Give* • Reading Group #2 book	• None!	Virtual "To Do" List *Reading Group #2* • Test online discussion strategy w/ your book #2 • Check-in about POR projects • Plan Reading Group sharing video *Way Forward Pro}ect Pairs* • Lesson planning preparation

Details	Topic	Readings Due	Assignments Due	Activities
Week #3, Session #7 Mon, Jun 15th, 4:30-6:30 *Conferences: 4:30-5:00; Whole Class: 5:00-6:30*	Engagement & YA Lit How can we use YA lit to help students engage in our classes and school?	• *Long Way Down* • Reading Group #3 book • Discussion: "Assessing Discussions" • Popular/Practical: "A Community" and "What's Going On" • Research: "What-If Conversations"	• Way Forward lesson plan draft	• Rockstar Teacher Guest Appearance #2 • Way Forward project sharing
Week #3, Session #8 Weds, Jun 17th, 4:30-6:30 *Conferences: 4:30-5:00; Whole Class: 5:00-6:30*	Engagement & YA Lit How can we use YA lit to help young people engage beyond our classes and school?	• *Long Way Down* • Reading Group #3 book	• Reading Group #2 Presentations • Way Forward project book talk proposal	• Reading Group #2 presentations • Reading Group #3 meetings • Way Forward project sharing
Week #3, Session #9 Thurs/Fri/Sat *Reading & Asynchronous Meeting Day*	Engagement & YA Lit Why do we want young people to engage beyond school? With what, whom, what issues, activities, ends?	• *Long Way Down* • Reading Group #3 book	• None	Virtual "To Do" List *Reading Group #3* • Test online discussion strategy w/ your book #3 • Check-in about POR projects • Plan Reading Group sharing video *Way Forward Pairs* • Lesson planning preparation
Week #4, Session #10 Mon, Jun 22nd, 4:30-6:30 *Optional Conferences: 4:30-5:00; Whole Class: 5:00-6:30*	Making Sense of Self/Others via YA Lit How/why can we use YA lit to make sense of ourselves?	• *l Am Not* • Reading Group #4 book • Discussion: "Rehearsing Discussion Leadership" • Popular/Practical: "What Do We?" • Research: "Intersectional Identities" and "Resilient Young Heroines"	• Way Forward lesson plan revision	• Rockstar Teacher Guest Appearance #3 • Way Forward project sharing
Week #4, Session #11 Weds, Jun 24th, 4:30-6:30 *Optional Conferences: 4:30-5:00; Whole Class: 5:00-6:30*	Making Sense of Self/Others via YA Lit How/why can we use YA lit to make sense of others?	• *l Am Not* • Reading Group #4 book	• Reading Group #3 Presentations	• Reading Group #3 presentations • Reading Group #4 meetings
Week #4, Session #12 Thurs/Fri/Sat *Reading & Asynchronous Meeting Day*	Making Sense of Self/Others via YA Lit How/why can we use YA lit to make sense of everything?	• *l Am Not* • Reading Group #4 book	• None	Virtual "To Do" List *Reading Group #1* • Test online discussion strategy w/ your book #4 • Check-in about POR projects • Plan Reading Group sharing video *Way Forward Pairs* • Book talk and lesson planning preparation

Details	Topic	Readings Due	Assignments Due	Activities
Week #5, Session #13 Mon, Jun 29th, 4:30-6:30 *Optional Conjerences: 4:30-5:00; Whole Class: 5:00-6:30*	Social Responsibility & YA Lit What is the evidence that reading/literature matter—in school?	• *They Called Us Enemy* • Popular/Practical: "If Fiction" • Research: "Critical Literacy," "Writing Literacies," and "Conscious Students"	• The Way Forward Book Talk sharing	• Rockstar Teacher Guest Appearance #4 • Way Forward Book Talk check-in
Week #5, Session #14 Weds, Jul 1st, 4:30-6:30 *Optional Conjerences: 4:30-5:00; Whole Class: 5:00-6:30*	Social Responsibility & YA Lit What should be the evidence that reading/literature matter—beyond school?	• *They Called Us Enemy*	• POR Projects • Reading Groups #4 presentations • Way Forward lesson plan	• Reading Group #4 presentations • Way Forward lesson plan check-in
Week #5, Session #15 Thurs/Fri/Sat *Reading & Asynchronous Meeting Day*	• None!	• Nada!	• All final assignments due by Sunday, July 5th	• Zilch!