

See Canvas for Exact requirements
EDUC 1090: Adolescent Literature
Monday 3-5:20
Fall 2019

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Office hours: Sign up for an appointment on the weekly office hours spreadsheet on Canvas! Come to borrow a book.

What are teens and tweens reading? What should they read?
What does YA Lit do for the literary pursuits and sensibilities of kids and adults?
How can reading adolescent literature provide adolescents with a
path toward holding a reader identity?
In what ways does adolescent fiction provide a reading ladder to the wider world
of literature and academic discourse?
In what ways does and should adolescent literature provide
mirrors and windows for adolescents?

This course will present a general overview of the historical, socio-cultural, academic, and political issues that provide context for the use and availability of adolescent literature today and the ways in which those issues connect with adolescent development. It presents an introduction to contemporary American texts that interest adolescents, and more recently adults, inside and outside of the classroom. Recent debates about the merit of literature for adolescents echo those debates from generations ago. Still, it has developed into one of the largest markets in book publishing. Particular attention in this course is paid to issues of reading engagement for striving adolescent readers, the availability and use of diverse texts, issues of access to literacy and fluency through adolescent literature, ways that adolescent literature can be paired with the classics, and issues of censorship in American public school classrooms and public libraries. Other ideas that figure prominently in the course are: connections between reading and democracy; ways social media creates a socio-cultural community for adolescent fiction readers. Students in this course will walk away with an understanding of the place of adolescent literature in today's curriculum debates as well as a background in choosing, reading, and analyzing the literature itself. Class time will include interactive lecture, pair discussion, circle discussions, quizzes, and group work. Written assignments include weekly reading responses and a final paper. The semester concludes with a project and presentation on an author, theme or interest within adolescent literature that connects with one of your independent reading books or in which you pursue a topic that was touched on in the course.

Requirements:

- Attendance/Participation: Attend classes and participate actively in class discussions. (20%)
- This course *suggests* one short office hours visit in Weeks #3-#4.
- Digital Story of your YA Reading History: Create a multimedia digital story that is 1-3 minutes long (maximum of 15 slides or use of Adobe Spark or similar) that traces your reading history and experiences with YA novels and reading/literacy in general. Use the models presented in the reading and on Canvas to guide you. We will use these presentations in week #3 as part of creating our classroom community of readers. (10%)
- Book Review and Rationale Paper: Propose a series of independent readings in adolescent literature. Read more than 800 pages of adolescent literature (3 books, depending upon length). Write short GoodReads reviews for all 3 books. Choose one of your books to be the subject of a 7-10 page book review that is a rationale/justification of a book that you recommend for teaching as a whole class novel, particularly to adolescent students at the MAT Program's Brown Summer High School. This is an extended book review with an argument, potential essential question, and a sample of a final project and supplemental texts attached. (25%)
- In class quizzes and writing assignments (10%)
- Course Readings and Weekly 2Q2C: Quotes, Comments and Questions (6) and Teach the Text Assignments (2): Complete all readings on the syllabus. For each reading or week (see Canvas each week), submit a quote, comment and discussion question. This prepares you for class discussion. For each of the adolescent fiction novels that we read together, you will be asked to find a resource that could be used to teach that text and write a short rationale about why you would use it. There will also be a short quiz in class that will ask you to apply course concepts to the novel. (25%)
- Exhibition: You will choose a question that is related to something our class has touched on that you are seeking to find out more about. You will read an additional academic article that helps you to answer your question. You may choose to extend to a topic of general interest or showcase how one of your independent reading books relates to the article. Prospective topics: YA Historical Fiction; the Online Presence of YA; the Presence of Science in Fantasy YA Fiction; the Own Voices Movement; or a focus that you choose. The librarian will come present to our class about how to find an article as a resource. All other preparations are to be done outside of class. Your exhibition must include: a citation (MLA or APA is fine) ; a digital or physical exhibition to share (1-5 slides is suggested). You will turn in: your question, your citation and a link/stable url to your article, one to five slides on google slides, a short reflection paragraph or bulleted list that explains what you would like to say to those who come to your station. (10%)
- Engaged Scholar Opportunity: This course asks you to read texts and recommend those that would be best for inclusion in a whole class setting. Additionally, the course asks that you prepare supplemental texts and discussion questions for all core young adult novels. Following the course, these materials will be distributed to teachers in schools in Rhode Island and around the country.

○ For Graduate Credit: Students taking this course for graduate credit will also be asked (alone or in small groups) to create discussion questions and act as facilitators for one literature discussion of *a book already on the syllabus* during the semester.

Young Adult Fiction:

Required Book: Adeyemi, Toni. (2018) *Children of Blood and Bone*.

Choose one: Levithan, David. (2018) *Someday OR Dimaline*, Cheri (2017) *The Marrow Thieves*.

Choose two or three: Recent young adult fiction texts that are new (within last 5 years) and that you could recommend for BSHS students. (approx 600 pages)

All articles will be available on Canvas. Adolescent fiction is available to borrow from Professor Snyder, from online booksellers, in local area public libraries, or online/digitally through public libraries. Please plan ahead for the adolescent fiction component of the course.

Week 1: *Introduction to the course*

[John Green: Does YA mean anything anymore?](#)

Week 2:

Discourse and Transactional Theory Meet the Classroom and Adolescents' Reading Habits

Readings for the week: Read before class

[John Green: Does YA mean anything anymore?](#)

Knoester, M. (2009). Inquiry Into Urban Adolescent Independent Reading Habits: Can Gee's Theory of Discourses Provide Insight? *Journal of Adolescent & Adult Literacy*, 52(8), 676–685.

Rosenblatt, Louise. (1998) The transactional theory of reading and writing. In Ruddell, et al (ed) *Theoretical models and processes of reading*. Newark, DE: International Reading Association.

Begin to plan for the semester: Begin to create a list of books to read this semester. Your proposal with a short list of books will be **due next week in Week 3**. This won't be a firm commitment but an intention. Use these links and GoodReads as a starting place. Explore all of these lists which include top ten lists, lists selected by teens, and graphic novels and audio books.

<http://www.ala.org/yalsa/booklistsawards/booklists>

Find books that depict experiences of young people from underrepresented backgrounds:

<https://diversebooks.org/resources/where-to-find-diverse-books/>

Just released list of the National Book Awards Longlist for Young People's Literature:

<https://www.newyorker.com/books/page-turner/the-2018-national-book-awards-longlist-young-peoples-literature>

Rhode Island Teen Book Awards List: <https://riteenbookaward.org/>

Writing DUE by noon on Monday: 2Q2C + : 1 Quote, 1 Question, and 2 comments (you select from all of the articles based upon what you genuinely want to discuss or ask) plus brief summary bullet points (approximately one paragraph in length) and definitions of key concepts from all of the articles.

Week 3:

Decolonizing the Imagination with Windows, Mirrors and Doors: Creating space in the curriculum and on the shelves for adolescents to see the world, see themselves, and chart their pathways.

Rudine Sims Bishop. (1990) ["Mirrors, Windows, and Sliding Glass Doors"](#) originally appeared in Perspectives: Choosing and Using Books for the Classroom. Vo. 6, no. 3. Summer 1990. .

Elliott, Zetta. (2010) [The Writer's Page: Decolonizing the Imagination](#). Horn Book Magazine.

Elliott, Zetta. (2016) Let's Talk about Reparations: What does the publishing industry owe our kids.

The Troublemaker: Zetta Elliott and the Future of Children's Literature (find on Module for Week #5)

Blackademics: Video with Zetta Elliott (find on Module for Week #5)

[Five Questions for Zetta Elliott](#)

Additional videos and short pieces by our guest speaker Zetta Elliott on our Canvas module.

Letcher, Mark. (2013) [Keeping YA Lit Off the Shelves and in Young Readers Hands](#). English Journal.

Beginning to examine the We Need Diverse Books movement.

DUE:

WRITE: 2Q2C +: Quotes, Comments and Questions and a summary of the readings. Turn in by noon to Canvas for full credit.

CREATE and PRESENT: Reflect on your own adolescence. Create a digital story of your adolescent reading life. Look at Canvas under Module for Week #3 for the assignment/rubric. Turn in to Canvas before class begins at 3PM and bring a computer or tablet to class to share in a community exhibition format.

PROPOSE: Finalize a reading list of the YA books that you will read this semester. Post it to our graded discussion (this allows me to make sure that everyone has turned in their list and allows all of you to see each others' lists). Bring it to class to share.

READ: Begin to read *The Hate You Give*.

Week 4:

Teach the Text Week: Fantasy, history and "Own Voices."

How can multimedia texts enhance adolescents' understandings of contemporary social movements?

Myers, Christopher. (2013) [Young Dreamers](#). Horn Book Magazine

DUE: 2Q2C: Quotes, Comments and Questions

READ: Discussion of our core novel. Read *The Children of Blood and Bone*.

Teach the text: Choose a multi-genre text (visual art, photography, music, poetry, short non-fiction, maps, movie clips) that would engage adolescents and enhance the reading of this text. Be selective and choose the multi-genre text that you think is most meaningful. Write a short rationale (100-200 words) of why and how this could be used.

NO CLASS (University Long Weekend)

Week 5:

Communities of Practice: How can adolescents, schools and communities create literacy-focused communities of practice?

Gallo, Donald. (2001) How the classics create an aliterate society. *English Journal*. P. 33-39.

Krashen, Stephen. (2013) Access to books and time to read versus the Common Core State Standards and Tests. *English Journal*.

Francois, Chantal. (2013) Reading in the Crawl Space: a study of an urban school's literacy-focused community of practice. *Teachers College Record*.

DUE: 2Q2C: Quotes, Questions and Comments + summary and key concepts

Week 6:

Text Selection and Democracy: How can text selection, standards, and text complexity lead adolescents to "reading" democracy?

DUE: 2Q2C +: Quotes, Comments and Questions with short summary of articles.

Read:

Glaus, Marci. (2014) Text complexity and young adult literature: establishing its place. *Journal of Adolescent and Adult Literacy*.

Probst, Robert. (1987) Adolescent literature and the English curriculum. *English Journal*. 76:3:26-30.

Wolk, Steven. (2013) Reading democracy: exploring ideas that matter with middle grade and young adult literature. *English Journal*.

Common Core Standards for English Language Arts: I will review the Common Core Standards related to text complexity in class. A link to review the standards prior to class is provided for your review on the module.

Week 7:

Intersectionality and text selection in YA Literature: How can inclusion of texts about LGBTQ and racial issues and themes in the high school curriculum be challenging and/or affirming in contemporary classrooms?

DUE: 2Q2C +: Quotes, Comments and Questions with short summary of articles and the big ideas in each reading.

Read:

Clark, Caroline and Blackburn, Mollie. (2009) Reading LGBT-Themed Literature with Young People. What's Possible? *English Journal*. P25-32.

Gomes, Cheryl and Carter, Bucky. (2010) Navigating through Social Norms, Negotiating Place: How American Born Chinese Motivates Struggling Learners. *English Journal*. p68-76

Garcia, Marilisa Jimenez. (2017) Side-by-Side: At the intersection of Latinx studies and ChYALit. *The Lion and the Unicorn*. 41:1: pp113-122.

Week 8:

Teach the Text Week: How do YA authors address issues of sexual orientation, sexuality and ethnicity? In what ways can open text-based discussions of diversity and difference in classrooms affirm identity of adolescents from marginalized backgrounds?

Book Discussion

Someday by David Levithan

Finish reading the core novel. Prepare for class discussion by selecting at least two passages that you would like to discuss. Prepare one detailed discussion question.

Teach the text: Choose a multi-genre text (visual art, photography, music, poetry, short nonfiction, maps, movie clips) that would engage adolescents and enhance the reading of this text. Be selective and choose the multi-genre text that you think is most meaningful. Write a short rationale of why and how this could be used.

Week 9:

Censorship: How do adolescent literature texts expose students to the adult world, bring their own worlds into popular discourse and cause adults to act or mobilize through authorship or activism in curricular and library censorship debates?

Readings:

Alexie, Sherman. (2011) Why the best children's books are written in blood.

Cormier, Robert. (1992) A book is not a house: The human side of censorship. In Gallo, Donald. (ed). *Authors' Insights: turning teenagers into readers and writers*. Portsmouth, NH:

Boynton/Cook.

Review the ALA Most Challenged Books Website.

We will be reviewing some other websites in small groups in class; please bring a device.

Supplemental readings:

Peck, Richard. (1986) The genteel unshelving of a book. *School library journal*. 32:5:37-39.

Popkin, Zelda. (1932) The finer things of life. *Harpers*. 164 (Apr): 602-611.

Exhibition Proposal Due: Meet with your group to share ideas about our upcoming exhibition/gallery walk.

Final 2Q2C: This is optional for those who have missed an assignment or want to be prepared for class discussion. Up to 10 points extra credit.

Week 10:

Exhibition Preparation Week: Choose the topic in our class that your exhibition will extend. Class will have a visit from the librarian. Collect a short list of texts to consult for your annotated bibliography. Choose the question that your exhibition will address. Work as a group to share ideas about your larger topic.

DUE: Your book trailers or book reviews (#1 and #2) for books that you will not use for your final paper are due no later than this date.

Week 11

In what ways does the publishing industry constrain and define availability of contemporary adolescent literature?

Social media's influence on adolescent literature publishing

Come to class with the idea you would like to investigate more. Select the reading that you will use/share during the exhibition.

There are no additional readings for class.

Guest Speaker: Hillary Jacobsen, Brown 2017 (UG), literary agent at ICM Partners

Week 12

Exhibition/Gallery Walk with your independent project

Final

DUE: Your 7-10 page rationale paper for a young adult book that is a great choice for teaching to a high school class is due any time before the conclusion of our scheduled exam time.

Inclusion Policy: Brown University is committed to full inclusion of all students. Please inform me if you have a disability or other condition that might require accommodations or modification of any of these course procedures. You may speak with me after class or during office hours. For more information contact Student and Employee Accessibility Services at 401-863-9588 or SEAS@brown.edu.

Credit hours statement: Education 1090 requires 180 credit hours per Brown requirements. The hours are divided as follows: 42 hours in class; 25 hours on written reading reflections and Teach the Text preparation; 40 hours on self-selected reading and book reviews; 10 hours on a digital story and digital book trailer; and 40 hours on course readings and weekly preparation.