

Fall 2015

## **ENGL 4240**

Patricia Austin  
*University of New Orleans*

Follow this and additional works at: <https://scholarworks.uno.edu/syllabi>

**This is an older syllabus and should not be used as a substitute for the syllabus for a current semester course.**

---

### **Recommended Citation**

Austin, Patricia, "ENGL 4240" (2015). *University of New Orleans Syllabi*. Paper 464.  
<https://scholarworks.uno.edu/syllabi/464>

This Syllabus is brought to you for free and open access by ScholarWorks@UNO. It has been accepted for inclusion in University of New Orleans Syllabi by an authorized administrator of ScholarWorks@UNO. For more information, please contact [scholarworks@uno.edu](mailto:scholarworks@uno.edu).

**ADOLESCENT LITERATURE, Fall 2015EDLS 4200/ ENGL 4240**

Monday, 5:00-7:45 p.m. Room ED 305Q, Section 601

"We read to know we are not alone." – C. S. Lewis

"A good book is an education of the heart." –Susan Sontag

"Sometimes, you read a book and it fills you with this weird evangelical zeal, and you become convinced that the shattered world will never be put back together unless and until all living humans read the book."—John Green, *The Fault in Our Stars*

"Books are a uniquely portable magic."—Stephen King, *On Writing: A Memoir of the Craft*

"Think before you speak. Read before you think."—Fran Lebowitz

"Even the silence has a story to tell you. Listen." – Jacqueline Woodson

"We only reveal what we want other people to know, right? It's like we create fictional characters for the public. And inside we're somebody totally different." –Matt de la Pena, *I Will Save You*

Patricia Austin, Ph.D.

Email: [paustin@uno.edu](mailto:paustin@uno.edu)

Office: ED 342 M

Office hours: Monday 4-5 p.m., Tuesday & Thursday 2:00-4:30 or by appointment.

**Website to access UNO's collection of children's books:**

<http://www.uno.edu/childrenslibrary> or [read.uno.edu](http://read.uno.edu)

**Mission statement:** The College of Education and Human Development recognizes its mission to prepare professionals who live and work in culturally diverse settings in the metropolitan area. This course is designed to facilitate disciplined reflective inquiry through the interaction of theory and practice.

**Catalog course description:** (ENGL 4240/5240 and EDLS 4200/5200 are cross listed). This course offers a survey of books and materials appropriate for use with the adolescent reader. Emphasis will be placed on selection and discussion of books for today's teenagers.

**My vision for the class:**

Literature is about understanding how we make sense of our world, our culture, and ourselves. Indeed, books can give us insight into who we are and how we live our lives. Through a reading and writing workshop approach in class, we will develop our understanding and appreciation of

both the literature we read and our community of readers. We will also consider the teens with whom we interact as they negotiate thresholds in their lives.

## **COEHD Conceptual Framework - Theory-Practice-Research-Interaction**

Goal: Preparing Reflective Practitioners

### **Conceptual Framework**

Our conceptual framework, the theory-practice-research interaction model, permeates the programs preparing candidates for professional roles in school settings. As candidates progress through their professional studies, they are introduced to formal theories and concepts that are validated by research, which, along with their personally held beliefs and assumptions, inform their professional practice. The roles and responsibilities set out the broad domains for developing competence of teacher candidates viewed through the lens of the theory-practice-research interaction model. As candidates engage in various clinical and field experiences included in their program of study, observation and study of professional practices inform and refine the educational theories and concepts they construct. Our goal is to have our candidates internalize the theory-practice-research interaction model, as they develop into reflective practitioners constantly reassessing the educational theories, beliefs, and assumptions they embrace.

### **Objectives Alignment with Unit and State Standards**

In addition to the identified goals and objectives, this course addresses UNO Teacher Roles and Louisiana State COMPASS Standards.

### **Roles and Responsibilities of Professionals in Teacher Education**

1. Effective teachers *manage classroom contexts and environments*.
  - They establish a culture for learning.
  - They create an environment of respect and rapport.
2. Effective teachers *design curriculum and instruction*.
  - They understand and use curriculum and instruction.
  - They communicate effectively.
3. Effective teachers *deliver instruction and assess learning*.
  - They engage students in active learning.
  - They integrate disciplines into instruction.
  - They use assessment in instruction.
  - They embed diversity in decision-making.
4. Effective teachers *participate in professional responsibilities*.
  - They advocate for children, in terms of services and supports.
  - They collaborate to improve professional practice.
  - They reflect on teaching and learning.

## Student Learning Outcomes

The content and experiences of this course align with professional standards.

ELA                      NCTE  
Common Core      2012 Standards

Through completing this course, students will:

1. Determine how adolescents read texts and make meaning through interaction with media environments.	RL* 3	1.2
2. Enhance skills in using literary elements and literary theories to interpret and critique a range of texts.	RL 1-10	1.1
3. Read, widely and critically, books intended for teenagers, and become familiar with awards for YA lit.	RL 1-10	1.1. 1.2
4. Promote social justice and critical engagement with complex issues related to maintaining a diverse, inclusive, equitable society.	RL 7, 8, 9	4.4, 6.1
5. Develop strategies and techniques that reflect curriculum integration and incorporate interdisciplinary teaching methods and materials.	RL 7	3.6
6. Develop skills in questioning, responding, and listening as leaders and participants in a variety of discussion techniques.	SL* 1-6, SL 3,4,5,6	3.5, 5.4
7. Distinguish between issues of selection and censorship, and apply guidelines for responding to a censorship challenge.	RL 8	7.1
8. Demonstrate understanding of and readiness for leadership, collaboration, ongoing professional development, and community engagement.	SL 1, 3	7.2
9. Develop ability to self-assess and assess others in reading, writing, listening, and speaking.	RL 7 W* 2, 4, 5 SL 2, 6	4.2, 4.3, 4.5, 3.2, 3.3, 3.4
10. Explain interaction of theories (reader response theory and formalism in literature) and the practice of reading and teaching reading.	RL 8, 9	3.1
11. Enhance skills in writing about literature for various purposes and in varying genres.	W 1-10	2.1, 2.2, 7.1
12. Develop strategies for planning and designing instruction and assessment for reading and the study of literature.	RL 1-9	3.1, 3.2, 3.3, 3.4
13. Model literate and ethical practices.	W 8	7.1

\*Abbreviations: RL (Reading Literature), W (Writing) and SL (Speaking and Listening).

### **Collaborative Planning**

While certain aspects of the class are set, other aspects are negotiable. Below I have questions for you to think about that will enable you to take ownership of the class.

### ***Young Adult book selection***

In this draft of the syllabus, I have assigned specific titles for each week. I am open to modifying this. Given that one of your texts *Book Love* advocates for lots of choice for high school literature classes, would you prefer to have choice in the second half of the course, where you would be given more choice in your reading? For example: If our focus is speculative fiction, instead of everyone's reading *Feed*, you could choose among other titles of speculative fiction; instead of all reading *Marcelo and the Real World*, you could select choose among other titles addressing disabilities. If the majority of class members opt for choice, do we want carte blanche choice or choice among several options?

### ***Discussion format of featured books.***

Each week we come prepared to discuss books, having read and written about the reading. Who facilitates those discussions of the featured books?

—Because many students in the class are aspiring or practicing English teachers, I would suggest that students' planning and facilitating discussions could be an important part of the field experience component of the class. I would expect to be part of the planning team.

—Are other students interested in having that opportunity?

### ***The Global Read Aloud***

At the International Literacy Convention this past July, I heard a presentation by Pernille Ripp, a 7<sup>th</sup> grade teacher who six years ago spearheaded a project called the Global Read Aloud, whereby kids all around the world would connect and share the same book. The project has grown exponentially and last year involved 200,000 students around the world. The middle grades (5<sup>th</sup>-8<sup>th</sup>) choice is *Fish In a Tree*. The high school choice is *Yaqui Delgado Wants to Kick Your Ass*. <https://www.youtube.com/watch?v=GJwBL1CzDus> 1-minute video clip from early years of project.

<https://www.youtube.com/watch?v=FeESqf0Im20> 5-minute video clip advertising book choices for 2015.

Do we want to be involved?

<http://theglobalreadaloud.com/>

### ***Writing Workshop***

Each student will create and maintain a Writing Portfolio for this class, which will include the responses to the literature we read. Although I will require three kinds of responses during the semester—critical, creative, and personal—nonetheless, I want you to make choices about what you write.

–How much direction do you want regarding the weekly writing assignment?

–Do you want free reign to decide your purpose and audience as to how you respond to any given book? You would be in charge of deciding whether your response was critical personal, or creative.

–Do you want to be given a prompt or a focus?

–Do you want to be given a prompt or topic with the permission to reject it and do your own thing if my assignment is not meaningful for you? (You will notice that I have often suggested prompts or topics listed on the syllabus, but I am willing to negotiate.)

The thoughts that English teacher Penny Kittle shared at a recent International Reading Association meeting (Kittle, 2014) resonated for me. She advocates that we need goals for both process and products, and states the following to her high school students:

Every writer will experience the electricity of investing in writing that says something vital to the writer.

Every writer will work on one piece over time.

Every writer should have the opportunity to seek structure.

Every writer will come to understand his/her own process.

Every writer will learn a process that works for her/him and stop working against it.

As we make decisions about the writing assignments for class, I want you to embrace Kittle's ideas: I want you to care about what you're writing because invariably that increases your investment in a piece. I will ask you to work on at least two pieces over time, during the semester, revising in the true sense of revision: re-seeing a piece given feedback from others as well as time and distance from your first draft.

### ***Feedback on your writing***

What kind of feedback do you want on your writing? What is most helpful and valuable to you to grow as a writer? Do you want professor feedback only or do you want to share writing with at least one other colleague so that you receive peer feedback?

Would you prefer handwritten feedback to work submitted? Or would you prefer to submit work electronically via email and receive "inserted comments" via return email? I may add the feedback loop so that you respond to my response.

### **READING LIST -YA LITERATURE**

Alexie, S. (2007). *The absolutely true diary of a part-time Indian*. New York: Little Brown.

Anderson, M. T. (2002). *Feed*. Somerset, MA: Candlewick.

Blundell, J. (2008). *What I saw and how I lied*. New York: Scholastic.

De La Pena, M. (2008). *Mexican white boy*. New York: Delacorte.

Flake, S. (2014). *Pinned*. New York: Scholastic.

Hunt, L. M. (2015). *Fish in a tree*. New York: Nancy Paulsen Books.

Hyde, C. R. (2010). *Jumpstart the world*. New York: Ember

Jiang, Ji Li (1997). *The red scarf girl: A memoir of the Chinese Cultural Revolution*. New York: HarperTrophy.

Medina, M. (2013). *Yaqui Delgado wants to kick your ass*. Somerville, MA: Candlewick.

Nelson, M. (2005). *A wreath for Emmett Till*. New York: Houghton Mifflin.

Schmidt, G. (2011). *Okay for now*. New York: Houghton Mifflin Harcourt.

Sepetys, R. (2012). *Out of the easy*. New York: Speak, imprint of Penguin.

Stork, F. (2009). *Marcelo in the real world*. New York: Scholastic.

For author study: two novels by Jacqueline Woodson.  
Books or materials being used in field experiences.

### **Young Adult Literature Book Awards or Lists that you need to know:**

#### **YALSA Awards** Young Adult Library Service Association

The **Alex Awards** are given to ten books written for adults that have special appeal to young adults, ages 12-18. <http://www.ala.org/yalsa/booklists/alex>

**Best Books for Young Adults (BBYA)** <http://www.ala.org/yalsa/booklists/bbya> which became **Best Fiction for Young Adults** in 2010. These lists comprise longer lists which provide many titles and also Top Ten lists. <http://www.ala.org/yalsa/best-fiction-young-adults>

**Excellence in Nonfiction for Young Adults** honors the best nonfiction book.  
<http://www.ala.org/yalsa/nonfiction>

**Michael L. Printz Award** annually honors the best book written for teens, based entirely on its literary merit. In addition, the Printz Committee names up to four honor books, which also represent the best writing in young adult literature. <http://www.ala.org/yalsa/printz/>

**Teens Top Ten Picks** is a "teen choice" list, where teens nominate and choose their favorite books of the previous year! Nominators are members of teen book groups in sixteen school and public libraries around the country. Readers ages twelve to eighteen will vote online between August 15 and Teen Read Week <http://www.ala.org/yalsa/teenstopten>

**William C. Morris YA Debut Award** honors a debut book published by a first-time author writing for teens. It celebrates impressive new voices in young adult literature.  
<http://www.ala.org/yalsa/morris/>

**The Top Young Adult Book Picks from This Decade 1999–2009**  
<https://scholar.lib.vt.edu/ejournals/ALAN/v38n3/kaywell.html>

**ALSC Awards** Association for Services for Children

**Newbery Medal** is awarded annually to the author of the most distinguished contribution to American literature for children

<http://www.ala.org/alsc/awardsgrants/bookmedia/newberymedal/newberymedal>

**ALAN AWARDS** Assembly on Literature for Adolescents of the NCTE

**ALAN Award** honors authors who have made an outstanding contribution to the field of adolescent literature. <http://www.alan-ya.org/awards/alan-award/>

**Amelia Elizabeth Walden Award** is given books that demonstrate a positive approach to life, widespread teen appeal, and literary merit. <http://www.alan-ya.org/awards/walden-award/>

**National Book Award Young People's Literature** <http://www.nationalbook.org/nba2014.html>

**Joan F. Kaywell Books Save Lives Award** is given to “the book that best represents an adolescent’s overcoming a situation – not of his or her own making – in such a way to provide significant insight and hope to a reader.” <http://news.usf.edu/article/templates/?a=5074&z=210>

### **Professional Reading:**

#### **Texts:**

Gallagher, K. (2004). *Deeper Reading: Comprehending Challenging Texts, 4-12*. Portland, ME: Stenhouse.

Kittle, P. (2013). *Book Love*. Portsmouth, NH: Heinemann.

#### **Articles**

Brizee, A., & Tompkins, J. C. (n.d.) Literary Theory and Schools of Criticism. “Formalism (1930s-present). “Reader-response criticism (1960s –present). Purdue Owl’s Writing Center. Available at <http://owl.english.purdue.edu/owl/resource/722/1/>.

Gabriel, T. (2010). Plagiarism Lines Blur for Students in Digital Age. *New York Times*.

Retrieved from

[http://www.nytimes.com/2010/08/02/education/02cheat.html?pagewanted=all&\\_r=0](http://www.nytimes.com/2010/08/02/education/02cheat.html?pagewanted=all&_r=0).

Rosenblatt, L. M. (1956). The Acid Test of Literature. *English Journal*, 45(2), pp. 62-71.

<http://www.heinemann.com/shared/onlineresources/e00768/chapter5.pdf>

Woodson, J. (1998). Who can tell my story? *Horn Book*. Pp. 34-38. Available as PDF online from Rutgers.

### **COURSE OUTLINE:**

8/24

**Topics:** Course overview; weekly rituals; reading survey

**Read in class:** *The Jazz Man* by Mary Hayes Weik.



8/31

**Topics:** Identifying narrative arc; Reading for plot: Master plots – the Stranger and the Journey; We will explore in class <http://www.mythsdreamssymbols.com/herojourney.html>

**Read:** *What I Saw and How I Lied* by Judy Blundell; Moodle documents: Literary elements defined handout; exploring literary elements; resources on plot; the hero's journey.

[http://www.thewritersjourney.com/hero%27s\\_journey.htm](http://www.thewritersjourney.com/hero%27s_journey.htm)

**Writing assignments due:** (1) Your reading and writing goals for the semester; (2) Plot synopsis. My goal for this seemingly mundane task is to limit you to a 250-word synopsis of the plot and subplots of Blundell's novel, which requires you to craft sentences and vary sentence structure. In class, we will use your synopses to think through the kind of plot structure Blundell employs and the degree to which you captured the narrative arc.

(3) Examine and complete one or more reading surveys. Decide which of the four available surveys you would want to administer to middle or high school students to better understand who they are as readers.

9/7                      Labor Day Holiday

9/14

**Topic:** Tracing character development

**Read:** Rosenblatt, L. M. (1956). *The Acid Test of Literature*:

<http://www.heinemann.com/shared/onlineresources/e00768/chapter5.pdf>; Another source for information about Reader Response and other literary theories and school of criticism is Purdue Owl's Writing Center. <http://owl.english.purdue.edu/owl/resource/722/1/>

**Read:** *Jumpstart the World* by Catherine Ryan Hyde;

**Writing assignment due:** Choose one character and trace the character's development. With your writing, submit your own brief statement about your process.

**Instructional strategy:** Anticipation guide for next week's book.

9/21

**Topic:** Exploring point of view and setting; Global Read-Aloud from October 5-November 13.

**Read:** Gallagher, chapter 1 – "Why Reading is like Baseball." *Out of the Easy* by Ruta Sepetys

**Writing assignments due:** Who is telling the story, and what effect does the point of view have on characterization and action? Consider the functions of setting and analyze what role setting plays in *Out of the Easy*.

**Administer a reading survey** to an English class (grades 6-12). Bring the surveys to class.

9/28

**Banned Books Week: Celebrating the Freedom to Read** September 23 – October 3

**Topic:** Understanding thematic development; censorship

**Read:** Gallagher, Chapter 2 – "Teaching Challenging Text," *The Absolutely True Diary of a Part-time Indian* by Sherman Alexie

**Writing assignment due:** Identify and describe the primary theme and secondary themes of Alexie's novel. Use textual references, and remember to express themes in complete sentences rather than delineating one-word themes. As Gallagher points out, "Racism," for example, is not a theme. "Remarkable courage is needed to stand up to the evils of racism" is a theme" (p. 121). With your essay, submit your own brief assessment of your piece.

**View** the 30 minute video about the Global Read Aloud.

<http://theglobalreadaloud.com/>

10/5                    **Kickoff for The Global Read Aloud** (10/5/15 – 11/13/15)

**Topic:** Developing adolescent readers

**Read:** *Book Love* by Penny Kittle

**Writing portfolios due.** In a three-ring folder, compile all the writing you have completed so far. To be complete, your portfolio must include the pieces in the order in which they were written. Each piece should be followed by your own assessment and statement about your process. On each piece, respond to any feedback you've been given. Select the piece on plot, character, theme, or setting and point of view that needs development and revise it

10/12

**Topics:** Using an author study approach to study of literature: Jacqueline Woodson

**Read:** Gallagher, chapter 3 – "Focusing the Reader." "Who Can tell my story" by Jacqueline Woodson. Two novels by Woodson

**Writing assignments due:** Write a 150-word review of one of the titles by Woodson. A book review has two purposes: to summarize the content and to evaluate the book. Do not use 1<sup>st</sup> or 2<sup>nd</sup> person point of view in writing the review. **Before** you write your review, use other reviews as a mentor text or example: read book reviews of the other books we've read so far this semester to familiarize yourself with the genre of reviewing. You can access reviews easily through search engines. If you go to Amazon.com, be sure that you read Editorial Reviews from such publications as *Booklist*, *School Library Journal* or *Publisher's Weekly* rather than reader's comments. **After** you write your own review, read professional reviews about the book to contrast your review with others. If you disagree with the review, you may wish to write a brief rebuttal explaining why.

**Interview a teen about reading and writing habits.** Bring write-up to share in class.

10/19

**Topic:** Using a genre approach to study literature: Speculative fiction

**Read:** Gallagher, chapter 4 "Effective First-draft Reading." *Feed* by M. T. Anderson

**Writing assignment due:** What are the aspects of the novel that students may not get on first draft reading? Were there any parts of the book that puzzled you on first read? How might you employ Gallagher's first-strategies, or which strategies would you employ to help students tackle the novel?

10/26

**Topic:** Evaluating books that address disabilities. <http://disabilityinkidlit.com/>

**Read:** Gallagher, chapter 5 – “Deepening the Comprehension through Second-draft Reading.” *Marcelo in the Real World* by Francisco Stork.

<http://disabilityinkidlit.com/2015/04/23/a-letter-to-writers-about-autism/>

**Writing assignment due:** Select one of the strategies discussed in the Gallagher text (pp. 91-103) and use as a model to guide students to achieve deeper comprehension. Did the strategy lead you to deeper comprehension?

11/2

**Topic:** “We need diverse books.” <http://weneeddiversebooks.org/>

**Read:** Gallagher, chapter 6. “The Importance of Collaboration.” *Mexican White Boy* by Matt de la Pena.

**Writing assignment due:** Try your hand at planning a “Theme Triangle” (Gallagher, p. 121) for this week’s novel. What film could connect to the novel? Find another example of the theme in some other medium or genre—a song, poem, speech, newspaper article, art. Draw comparisons and explain the connections you saw among the range of texts.

11/9

**Topic:** Promoting social justice through diverse books.

**Read:** Gallagher, chapter 7 – “Using Metaphor to Deepen Comprehension.” *Pinned* by Sharon Flake

**Writing assignment due:** Using one of Gallagher’s strategies to trigger metaphoric thinking (pp.135-144), create a graphic organizer as a springboard and then translate the organizer to write an analytical piece.

11/16

**Topic:** The hunt for the author’s purpose

**Read:** Gallagher, chapter 8 – “Leading Students to Meaningful Reflection.” *Okay for Now*.

**Writing assignment due:** “What was the author’s purpose in writing this book? In an essay, explain the purpose the author may have had in mind. Cite specific passages to reinforce your thesis” (Gallagher, p. 165).

11/23

**Topics:** Nonfiction – Reading the Word – Reading the World

**Read:** Gallagher, chapter 9 – “Reading the World.” *Red Scarf Girl: A memoir of the Chinese Cultural Revolution*.

**Writing assignment due:** To link genres, write a blackout poem of the nonfiction text. The following website contains a video of poet, Austin Kleon, defining a blackout poem describing his process. <http://www.austinkleon.com/newspaperblackout/>

The following website offers examples of blackout poems:

<http://www.austinkleon.com/category/newspaper-blackout-poems/>

You will need to photocopy a page from the text and use a black marker, crayon, or black construction paper to create your poem.

**Assignment:** Field experience/service hours report and reflection.

11/30

**Topics:** Reading deeply – Bringing it all together

**Read:** Gallagher, chapter 10 – “The Art of Teaching Deep Reading.” *A Wreath for Emmett Till* by Marilyn Nelson

**Writing assignments due:** Writing portfolio due including all work for the semester. Also submit final self-assessment, which is a separate grade.

12/7

In lieu of an exam, be prepared to share your technology project.

**Assignment due:** Technology Project

## ASSIGNMENTS

### Participation

The success of this course is determined to a large extent by the members of the class. The most important requirement is participation. Your aims in adding to the discussion can vary—from clarifying, to posing insights, to questioning, to exploring and deepening your understanding not only of the book and the issues raised but also ways to share the book with teens. For each class period you can earn up to 3 points for a total of 42 pts.

35-42=A      26-34=B      18-25=C      10-17=D      0-9=F

Rubric for oral participation-The student:

1 pt.	2 pts.	3 pts.
-------	--------	--------

<p>Contributes infrequently or endlessly</p> <p>Participates in discussion and workshops in a limited or unproductive manner (interrupts, sidetracks conversation, goes off on tangents)</p> <p>Has minimal awareness of voice and presence in the class and as a result is emergent in developing them.</p> <p>Comes to class sometimes late or without having read book assigned and/or without having completed designated task</p>	<p>Plays active role in class</p> <p>Contributes relevant, and thoughtful points to discussion. Participation in small group and whole class is beyond minimal. Shows respect for views of others.</p> <p>Is aware of both voice and presence in the class and works on developing them further.</p> <p>Comes to class on time having read the entire book assigned and completing designated task.</p>	<p>Plays leadership role in class.</p> <p>Builds on thoughtful comments of others. Enhances the conversation and benefits the group through insights. Does not dominate the discussion and strives to involve others. Shows respect for others.</p> <p>Projects voice and makes concerted attempt to develop voice and presence in the classroom.</p> <p>Comes to class on time having read the entire book assigned and thoughtfully completing designated task.</p>
--	---	---

### **Writing Portfolio**

You will be compiling all the writing that you do for the semester, using it to work toward your reading and writing goals. In this writing intensive course, you will be writing for varying purposes and varying audiences. Pieces will include critical, creative, and personal writing.

- In a critical response, you analyze a selected literary element of the book such as plot, theme, character, point of view, style, or setting. At least four of your pieces should be critical responses, each on a different literary element. This kind of writing tends to be academic and formal, but this doesn't mean the pieces are stuffy or pretentious. On the contrary, all writing has voice.
- In a personal response, you are doing just that: responding in a personal way to your reading. You can explore how you read the book, what the book meant to you, or how you related to a character or situation in the book. This kind of writing tends to be conversational and informal.
- In a creative response, you respond to the meaning of the text in an innovative way. Sometimes a book triggers your own creative juices to flow. Your response may take the form of a poem, a letter to a book character or a letter exchange between characters, a piece of visual art, or a song.

The purposes of these various pieces of writing are: to prepare you for the class discussions, to hone your skills in interpreting and writing about literature, to engender ideas for focusing, framing, and assessing students' comprehension of text, and to develop the craft of writing.

From time to time, you will be sharing what you write with others and receiving feedback. I expect you to use the feedback you receive from me or from peers to develop as both a reader and a writer.

If your goals with writing are about ideas, organization, and voice, you may find these resources valuable: *Writing about Literature* (Roberts, 1995), The Purdue Online Writing Lab section on “Writing in Literature” <http://owl.english.purdue.edu/owl/section/4/17/>

If you want to achieve a more fluid writing style, *The Art of Styling Sentences* is a book that could help with sentence fluency; the appendix of the book should help with punctuation issues in your writing. *Elements of Style* addresses both grammar and style.

If you have difficulties with editing or are seeking sources that might help Gr. 6-12 students with grammar, you might find the following editing checklists valuable:

<http://grammar.ccc.commnet.edu/grammar/composition/proofing.htm>

Writing Center University of Wisconsin Madison

Twelve common errors: An editing checklist

<http://writing.wisc.edu/Handbook/CommonErrors.html>

Proofreaders’ Marks <http://www.merriam-webster.com/mw/table/proofrea.htm>

**Your portfolio must include the following: (Do not use sheet protectors)**

- Goals for reading and writing: Although developed by the second week of class, this is not a static document. Whenever you receive feedback from me or from your peers, note those issues on your goal sheet.
- All out-of-class and in-class writing assignments (in order of when assigned)
- Following each piece for the first half of the semester, include your self-assessment statement for out-of-class assignments you submit.
- Final self-assessment (which is a separate grade)

To write the final assessment, look back to what you initially identified as your reading and writing strengths and weaknesses and think about your goals. Reread your entire body of writing in the order that you wrote it. What do you notice? Did you meet your goals or do you see progress toward your goals? What was your most effective piece of writing? Why? What was your least effective piece? Why? How long did you spend on various pieces of writing? How many drafts did you write of each assignment? What frustrations or challenges did you face? Did you use or benefit from any books, articles, or websites about writing? If apropos, did you seek assistance from the UNO Writing Center or homework.org? If so, were the experiences helpful? If apropos, did feedback during Writing Workshop time in class help you become a better writer? What was your response to the professor’s feedback?

For pre-service teachers, provide a detailed report of what you learned about planning instruction and designing assessments for reading and the study of literature and for composing texts. Did you try any of the strategies with students? If so, how effective were the strategies? If not, which strategies seem most promising and do you anticipate using with students?

Your grade will be based on the completeness and presentation of your portfolio and on the graded pieces. When you submit the final portfolio, indicate a piece, since mid-semester, that you have worked on and want me to grade. In assessing your work, I will look at the following elements of writing: ideas and content, organization, voice, word choice, sentence fluency, and conventions.

### **Field experience or Service Learning**

For non-education majors, a service learning component of 20 hours is expected as part of the Adolescent literature class. You can complete the service learning at the UNO College of Education Children's and Young Adult library. Your work there will not only perform a service to the university but also familiarize you with more adolescent literature.

For education majors, field experiences throughout your program are designed to help you gain the know-how of planning, implementing, and assessing instruction in literature and composition. It is my goal this semester that you will complete the 20-hour requirement working directly with students either in a one-to-one, small group, or whole class setting. You will have in-class field experiences, as you will engage the "Reading a poem" assignment and you will co-plan and teach a literature discussion. You will also be paired with a teacher in Gr. 6-12 classrooms or working with adolescents in other settings. The assignments and activities will prepare you to compile the necessary evidence for the Content Pedagogy Portfolio that you will prepare in EDUC 3005 to demonstrate that you have met the National Council of Teachers of English (NCTE) Standards

---

### ***Reading a poem in YA Literature class***

To prepare: View Nancie Atwell in explaining the benefits of a Poem a Day:

<http://www.namingtheworld.com/#> See SAMPLES of Nancie Atwell sharing and teaching a poem. Pay attention to how Atwell emphasizes words and phrases in order to help listeners comprehend the meaning of the poem. Each 5-minute sample in which Atwell interacts with her students gives you an example of what I expect you to be able to do as you share a poem and guide us to understand and appreciate it. Watch as Atwell hones in on writer's craft and structure. Also pay attention to how she makes the transition from reading the poem to having the students respond to the poem. See DVD clips at: <http://www.namingtheworld.com/samples.asp#> See Nancie Atwell's instructional pattern in a "Lesson Walk Through."

Meet with me the week before you present to share your lesson plan: What poem did you select? How will you engage listeners before you read the poem?

To teach the poem in class:

- You will show the poem on the ELMO to learn how to use the technology and to enable participants to both see and hear the poem.
- Before you read the poem: *Set the scene*, as per Atwell's demonstration, and highlight the element or features in the poem that you want listeners to notice.
- Read the poem with expression, thinking carefully as you practice what words to emphasize or where to pause for emphasis. Be alert to enjambment and don't stop at the end of the line just because it's the end of a line. Read to help your listeners understand and enjoy the poem.
- After you read the poem, ask about the aspect of the craft of the poem as per Atwell's *Response Stance*. If you are a novice to or uncomfortable with exploring poetry, I encourage you see the handout on Moodle about Poetic Forms and Elements.

### ***Administering a Reading Survey and Writing Survey to a Grade 6-12 class***

Reading Surveys are available on Moodle. Writing Skills Questionnaire taken from A Community of Writers by Peter Elbow and Pat Belancoff is also on Moodle.

<http://www.sjsu.edu/faculty/mary.warner/Handouts/Writingskills.htm>

### ***Interviewing Teens about reading and writing habits and interests***

You can interview your own children, a friend's or an extended family member.

Use the Read, Write, Think Reading Survey

[http://www.readwritethink.org/files/resources/lesson\\_images/lesson11/ReadingSurveyHandout.pdf](http://www.readwritethink.org/files/resources/lesson_images/lesson11/ReadingSurveyHandout.pdf) as a basic template for the interview, but as in any good interview, your questions should be responsive to your interviewee and hence may deviate from the template.

You can use the Writing Questionnaire on Moodle, developing or expanding the questions as you see fit and as per the teen you are interviewing.

Your write-up should include (1). A brief description of the interviewee (demographics: age, where he/she attends school, grade in school, the interviewee's attitude during the interview, however maintain confidentiality by using a pseudonym for the interviewee (2) the questions and answers of the interview and questionnaire; (3). a brief analysis of the teen as a reader and as a writer.

***Participation in Global Read-aloud*** details to come

***Responding to teen writing*** TBA, details to come

### ***In lieu of Exam: Technology Project***

This project entails a creative, technological response to YA literature. The field for a project is wide. You could create a project about one book, about an author, about a genre, or about an issue through the view of YA lit.

Some examples include:



## **Web Archive – Details to come.**

### **Book Trailer**

In response to a piece of literature that you read this semester (fiction or nonfiction, required or self-selected), another option for the technology project is to create a book trailer, which is ostensibly an ad for a book much like movie trailers are ads for movies. Using images, text, music, and voice overs, the book trailer's purpose is to pique a viewer's interest in reading the book, so for this project, no spoilers. Your book trailer should be between one and three minutes.

The following resource offer practical advice in creating a book trailer:

<http://www.booktrailersforreaders.com/How+to+make+a+book+trailer> This site features book trailers about juvenile books made by elementary age students. It also provides tutorials about various editing programs, finding and crediting images, adding narration and titles.

Be prepared to present your project on the scheduled exam day for the course. When you submit and present the technology project, also submit a reflective piece that describes your process. If you selected the Web Archive, describe your process and the selections of items to include and describe. If you selected the illuminated text project, explain why you made certain decisions about color or movement of the words. Elaborate on how those choices explicate or elucidate meaning to the text. If you selected the book trailer, elaborate on choices of images and music.

### **Illuminated text**

“An Illuminated Text uses PowerPoint to explicate a text, making it come alive through animation, effects, and music in a way that shows an understanding of the text as well as giving the audience (other students and the teacher) a new way to look at that text” (Digital Media Summer, n. d.). In response to a piece of literature that you read this semester, either required or self-selected, one option for the technology project is to create an illuminated text. As you read or reread your selected book, pick passages that are particularly telling or provocative. As you create the PowerPoint, you will make decisions regarding which text to illuminate, how to animate using movement, and how to employ color to augment meaning of the text. Your final product should be approximately five minutes long. An illuminated text captures the gist or major points or themes of the work; it can convey the ending.

---

### **Other recommended titles for educators and future educators**

*In the Best Interests of Students* by Kelly Gallagher

*Readicide: How schools are killing reading and what you can do about it* by Kelly Gallagher

*The Book Whisperer: Awakening the inner reader in every child* by Donalyn Miller

*Reading in the Wild* by Donalyn Miller

*The Power of Reading* by Stephen Krashen

*Critical Encounters in High School English: Teaching Literary Theory to Adolescents* by Deborah Appleman

*Write Beside Them* by Penny Kittle

---

## GRADING AND EVALUATION:

Writing portfolio	30%
Self-evaluation/Final reflection	15%
Field experience or service hours	15%
Participation	20%
Technology project	20%

### Grading scale

93-100%=A The grade of “A” is given for work of the highest degree of excellence.

84-92%=B The grade of “B” is given for very good work.

75-83%=C The grade of “C” is given for satisfactory work.

65-74%=D The grade of “D” is given for passing but marginal work.

0-65%=F The grade of “F” is given for unacceptable work.

### Writing Resources

Students who have not mastered the Language Progressive Skills as described in the Common Core [<http://www.corestandards.org/ela-literacy/1/language-progressive-skills>] are expected to seek writing assistance either from The UNO Resource Center

<http://www.uno.edu/lrc/writingcenter/index.aspx> or from HomeworkLouisiana which offers free online tutoring and academic resources from Tutor.com for Louisiana residents. Get help from a live tutor at <http://www.homeworkla.org/> The service can be accessed from a Louisiana public library or from your home computer. Tutors are available Sunday through Thursday 2 p.m.-10 p.m. The Skills Center is available 24 hours a day, 7 days a week.

Any assignment submitted that contains a pattern of errors at grade school level skills will earn a C or less. You cannot teach writing skills if you have not mastered them yourself; and if you do not understand language skills, the time to learn them is now. Do yourself a favor and seek help.

## CLASS POLICIES AND PROCEDURES

• **Academic integrity:** Academic integrity is fundamental to the process of learning and evaluating performance. Academic dishonesty will not be tolerated. Academic dishonesty includes cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. If you use even three or four words in succession from a source, you must use quotation marks and cite the source. If you paraphrase someone else’s words, you must cite the source. Realize that changing a few words of a document does not constitute paraphrasing. The Code is available online at <http://www.studentaffairs.uno.edu>.

**IMPORTANT:** *Anyone who plagiarizes any part of a paper will not have the option to revise the paper and will have the grade of F on the assignment.*

• **Accommodations for students with disabilities:** It is university policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities should contact the Office of Disability Services as well as their instructors to discuss their individual needs for accommodations. For more information, please go to <http://www.ods.uno.edu>.

• **Class preparation:** You are to have read the featured book or books for the date listed. You can check books out from area libraries; however, you need to have a copy of the book with you on the evening of the discussion (e readers are fine). Don't depend on finding books at a library or bookstore at the last minute, however. ***It is crucial that you complete the featured book or books for each class session and the writing assignment devised to prepare for the discussion.*** As you read, have a notepad or post-its handy so that you can take notes on points you'd like to discuss, or mark passages that you want to talk about in class. The better prepared for class you are, the better the discussions will be.

• **Competency in oral and written work** You will be expected to adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal Standard English in speech and written work.

• **Absence and tardy policy:** You need not supply a doctor's note; there is no such thing as an excused absence. Classes will begin and end punctually. Out of courtesy to your professor and peers, please be on time. As per the participation rubric, you will receive no points for classes missed.

• **Late work:** Late assignments will be reduced by one letter grade.

• **Use of cell phones:** If you carry a cell phone, turn it off so that it does not ring during class. Refrain from texting, as it is a distraction to both colleagues and the professor.

• **Books/materials checkout policy** You may check books out from the UNO collection for a period of three weeks. If any item is not returned by the last day of class, you will receive an incomplete for the course.

• **Handouts:** Printing handouts is each student's responsibility. I will post them on Moodle.

#### **Works cited:**

Digital Media Summer. (n. d.). Illuminated text. Retrieved from <https://sites.google.com/site/digitalmediasummer/illuminated-text>

Gallagher, K. (2004). *Deeper Reading: Comprehending Challenging Texts, 4-12*. Portland, ME: Stenhouse.

Kittle, P. (2014, May). Minds made for stories: Reading, writing, and thinking within the structure of narrative. Session presented at the annual meeting of the International Reading Association, New Orleans.