

Format: Online

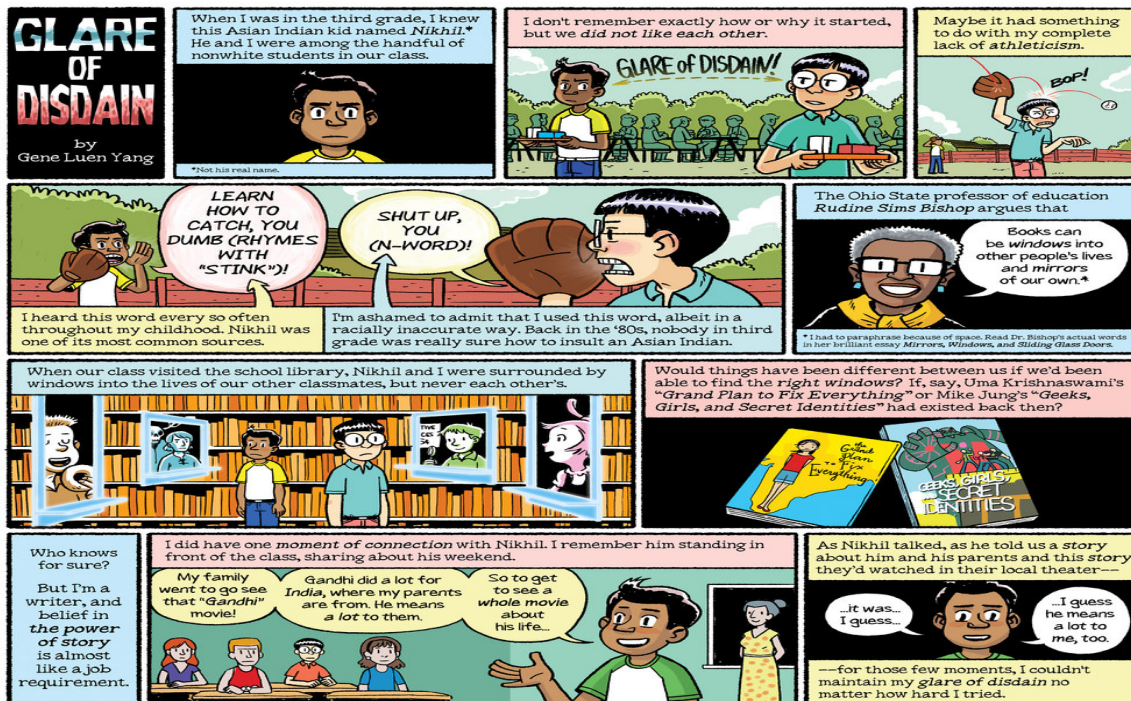
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Course Overview and Objectives:

EED 6310 / LIS 6530 is an intensive examination of literary texts and materials appropriate for youth and young adults in secondary English language arts (grades 6-12) classrooms. Using theories of literacy learning and literary response, this class explores methods and modes for teaching and factors affecting experiences with media and young adult literature.

Situated in the College of Education, EED 6310 / LIS 6530 centers the college's theme: *"The Effective Urban Educator: Reflective, Innovative, and Committed to Diversity."* Consistent with this theme, this course introduces students to a variety of adolescent literature and multimedia for young adults produced, and available for use by teachers and librarians, within the last twenty years. It also provides information regarding the literary components of quality literature and complexities of response. This knowledge serves as foundational information for reflective professionals and urban educators as they make reasoned decisions regarding the use of literature and new media texts in schools and libraries. Attention is paid to literature that reflects the needs and interests of all children, with a particular focus on those living in an increasingly diverse, multi-ethnic urban context.

We will:

- Develop an awareness of and appreciation for the importance of young adult literature in the library and English Language Arts classroom
- Become aware of the many genres of literature and multimedia available for use by youth and young adults
- Recognize and apply criteria for selecting books for youth and young adults based on individual needs and interests
- Become acquainted with and use professional resources and reference texts to locate young adult literature and multimedia texts
- Employ available technologies (*i.e. digital media, library research systems, etc.*) to research, share and debate one's reasoned interpretations of texts
- Enhance *our* ability to read, write, and respond to young adult texts both as literary works and cultural artifacts concerning adolescence and the construction of the young adult

Course Texts & Literature

Course Literature: <ul style="list-style-type: none">• <i>The Absolutely True Diary of a Part time Indian</i> by Sherman Alexi• <i>The Fault in Our Stars</i> by John Green• <i>Monster</i> by Walter Dean Myers• <i>Parrotfish</i> by Ellen Wittlinger• <i>Juliet Takes a Breath</i> by Gabby Rivera• <i>This One Summer</i> by Jillian Tamaki & Mariko Tamaki• <i>Persepolis</i> by Marjane Satrapi• <i>Winger</i> by Andrew Smith• <i>The Knife of Never Letting Go</i> by Patrick Ness• <i>Pry</i> by Tender Claws Production [iOS mobile app]	<u>Supplemental Readings Archive (on Blackboard):</u> <u>Course Blog & Discussion Forum:</u> https://blogs.wayne.edu/youngadulthoodliterature/
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Course Assignments

WAYNE YA “ON-AIR” (via Zoom or Blackboard Collaborate) – (5 points each; 15 points total)

Given that EED 6310 / LIS 6530 is an online course, the opportunities for face-to-face and small group discussion are rare. Following in the tradition of other large-scale education organizations (i.e. YouTube Live, Google+Hangouts, etc.), I will host 4 “real-time” video-conference discussions during the semester. **While I am hosting 4, to gain full credit you must attend and participate in 3** (*More information forthcoming*).

CRITICALLY QUESTIONING THE TEXT(S) PAPERS – (15 points each; 30 points total)

For critically questioning the text(s) and theory papers, I will ask you to put two or more course texts into conversation with each other and with other texts in order to build an argument that is inspired by one of the literary paradoxes under study. *Putting them into conversation with each other generally requires that you do more than simply comment on them, compare them, or formulate an opinion about them. It generally requires that you use both texts together in order to arrive at some discovery that advances your thinking.*

Your aim in these papers is two-fold:

1. to demonstrate a solid (even sophisticated) understanding of a couple of our theorists and their texts; *and*
2. to craft an interesting, non-obvious, and coherent argument based on a curiosity, question, or problem that arises from reading these texts, secondary articles, or theorists together.

In anticipation of these papers, I will offer some prompts to help you get started, but please remember that prompts are just that—points of inquiry intended to urge, instigate, or impel you toward a discovery that is more specific to the texts you choose to read. In other words, I will help you set useful parameters for your response, but you should expect your discovery (a.k.a., your argument) to do more than simply answer the prompt.

Papers will be due by **10 pm on Sunday before the “opening” Monday session**. By this time, you will need to submit your Critically *Questioning the Text(s) and Theory* paper, as an attachment, to the appropriate Blackboard assignment box. Please name your document file in the following way. Papers not saved in this format will be returned prior to evaluation.

Lastname_CQTT(# of paper)_WayneYA_Winter17.docx
For example: Wargo_CQQT1_WayneYA_Winter17.doc

Feedback on assignments will be returned to you in a timely fashion. In an ideal world, writing and receiving critique would be exclusively about the exchange of ideas. However, since this is a university course, assignments are graded. If you are concerned about your grade, please feel free to schedule an appointment to meet with me for clarification on the assignment.

READING MYSELF AS A READER: MAKING CONTENT CONNECTIONS TO THE PLEASURES AND PEDAGOGICAL PERSPECTIVES OF WORKING WITH YOUNG ADULT LITERATURE (20 points)

This assignment has two parts. For the first part, you will engage in a quasi-autobiographical inquiry, drawing on the complex concepts of adolescence, youth, literacy, and young adult literature explored in class. You will want to reflect on your own experiences as an adolescent in and out of school with respect to learning, literature, and literacy.

For example, you may:

- ❖ *Brainstorm memories that you have of particular classes, teachers, and texts encountered in and out of school.*
- ❖ *Look through “texts” (books, films, magazines, photographs, etc.) that were formative or influential during your adolescence.*
- ❖ *Find examples of your writing and other literacy artifacts—letters, schoolwork, journals or diaries, etc. as they pertain to constructions of the “young adult”*
- ❖ *Talk with members of your family and/or friends who knew you when you were an adolescent.*

In Part 1 of this assignment, you will write a short essay (2-3 double-spaced pages) reflecting on how you learned to read and write, the literacy practices you developed in different contexts and for different purposes, the influences of your home, school, peer, and family relationships on your literacy development. Tell a story about yourself as an adolescent that in some way explores and/or troubles your understanding of “young adult” literature. It can refer to one or more specific event or memory. Your paper should demonstrate organization, voice, and evidence of editing. Be prepared to share out. In Part 2 of the assignment, you will be asked to detail how your conception of the “young adult” and adolescence has changed. You will again write an essay (2-4 double-spaced pages) reader’s creed exploring your philosophical stance concerning young adult literature as a tool and/or artifact for your future place of employment (i.e., classroom, makerspace, library, etc.).

ENTERING THE CONVERSATION [ETCs] (1 point each; 10 points total)

It is essential that you not only “virtually” attend each class session (all readings and assignments completed), but that you are also prepared to be an active class participant (reading the work and responses of your peers). An active participant engages in proactive and responsive textual listening practices. An important aspect of any classroom learning community (*but especially in an online course*) is the active engagement of students and teachers around worthwhile content. Your contributions to class discussions and activities are essential to your learning as well as to the health and learning of our classroom community. In EED 6310 / LIS 6530 you will be responsible for completing **10** entering the conversation (ETC) posts/videos (1 point each) that will occur via WEBSITE. The first post is mandatory (**by Jan 22nd at 11:59PM (EST)**), but the rest are up to you to choose. It is expected that you complete your ETC during the week it is posted (between after class one week and midnight before class the next week). It will be expected that you keep track of and complete 5 of these discussions by the mid-term checkpoint and the remaining 5 by week 14. The following bullets are guidelines for how to engage in and construct these short papers:

- Respond to other students’ posts in order to use the discussion board for discussion
- Incorporate key questions that arise in the course and/or ideas from readings
- Reflect on an interesting questions, dilemmas, or insights that you have in discussion groups
- Share critical book reviews, professional resources, or other outside resources, etc.
- Make connections with current events

SWIPE, TAP, READ! MAKING EXPERIENCE(S) MOVE WITH RESPONDING TO PRY (25 points)

From the tablet to the screen, the ways in which young adults read the word and the world are changing. Instead of turning the page, electronic literature (e-lit) and immersive media are encouraging a swipe, a tap, and a click to progress through narrative. As such, and in line with a central class text (*Pry*), this assignment invites students to compose a 3-5-minute video describing the experience of reading e-lit (*More information forthcoming*).

Course Policies

Class Attendance

Attendance is expected at all class sessions. You will be responsible for all material covered in class. If you are unable to attend a class session, you should email me in advance with your “Critical Questioning the Text” paper attached to the email.

I recognize that situations may arise during the semester. These may prevent you from attending class (e.g. illness, family or personal issues). Therefore, you are allowed one absence for whatever reason. This will not affect your grade. However, if you miss more than one class, your participation grade will be reduced by five points for the

additional absence. Three or more absences will result in a failing grade (0.0) for the course. Tardiness and early departure from class will be noted and documented and will reduce your participation grade.

On Virtual Attendance, E-mail, Blackboard, and Technology for the Course

The success of any seminar course hinges on active participation and “discussion” by each member. As this is an online course, “discussion” will not look the same as “in-person” coursework. However, each member is expected to participate in weekly online course activities. In this way, each person will only benefit from his/her/their own efforts and experiences, but also from those of the whole community. Read your Wayne email and check the Blackboard and Wordpress sites ALWAYS, but especially between “opening” (8:00am (EST) on Mondays) and “closing” (9:59pm (EST) on Fridays) class sessions.

Note: *I recognize that unforeseen situations may arise during the semester. However, it is YOUR responsibility to communicate these situations to the course instructor. Even online, a course is only successful if all students put forth their best efforts and share their experiences.*

Incompletes (University Policy)

The mark of "I" (Incomplete) is given to a student when s/he has not completed all of the course work as planned for the term and when there is, in the judgement of the instructor, a reasonable probability that the student will complete the course successfully without again attending regular class sessions.

University grading policy states that a written contract should be signed by the student and instructor, specifying all work to be completed. In order to alleviate questions about incomplete courses and to assist students and instructors, the Office of the Registrar has prepared a template Contract for Completion of Incomplete Coursework. You can find the template contract at <http://reg.wayne.edu/pdf-forms/incomplete.pdf>.

Written Work

The written work that you hand in should be quality work, both in its content and form. The content of your written work should reflect your careful and thoughtful consideration of the ideas we are exploring in the various readings and activities that we use – and you should refer to these where this serves to support your ideas. This does not mean you need to write pages and pages for these assignments. It does mean you should carefully craft what you write. Be clear, succinct, and support what you say. Your work should be typed, double-spaced, and presented in an edited format (you have checked it for spelling and grammar). If you are apprehensive about your writing ability, I would strongly suggest scheduling a 1:1 meeting with the Wayne Write Center. The Writing Center is located on the 2nd floor of the Undergraduate Library and provides individual tutoring consultations free of charge. Visit <http://clasweb.clas.wayne.edu/writing> to obtain information on tutors, appointments, and the type of help they can provide.

Using APA Citations

The educational research community uses APA formatting, which students need to use for this course. Directions for APA style for references and citations are available [HERE](#). You may also view [an online tutorial from APA](#). There are many additional resources on the web, connected to APA formatting. You may also wish to purchase the *Publication Manual of the American Psychological Association* (6th ed. American Psychological Association: New York, 2008).

Academic Honesty/Plagiarism

Academic misbehavior means any activity that tends to compromise the academic integrity of the institution or subvert the education process. All forms of academic misbehavior are prohibited at Wayne State University, as outlined in the Student Code of Conduct (<http://www.doso.wayne.edu/student-conduct-services.html>).

Students who commit or assist in committing dishonest acts are subject to downgrading (to a failing grade for the test, paper, or other course-related activity in question, or for the entire course) and/or additional sanctions as described in the Student Code of Conduct.

- **Cheating:** Intentionally using or attempting to use, or intentionally providing or attempting to provide, unauthorized materials, information or assistance in any academic exercise. Examples include: (a) copying from another student’s test paper; b) allowing another student to copy from a test paper; (c) using unauthorized material such as a "cheat sheet" during an exam.
- **Fabrication:** Intentional and unauthorized falsification of any information or citation. Examples include: (a)

citation of information not taken from the source indicated; (b) listing sources in a bibliography not used in a research paper.

- **Plagiarism:** To take and use another's words or ideas as one's own. Examples include: (a) failure to use appropriate referencing when using the words or ideas of other persons; (b) altering the language, paraphrasing, omitting, rearranging, or forming new combinations of words in an attempt to make the thoughts of another appear as your own.

Other forms of academic misbehavior include, but are not limited to: (a) unauthorized use of resources, or any attempt to limit another student's access to educational resources, or any attempt to alter equipment so as to lead to an incorrect answer for subsequent users; (b) enlisting the assistance of a substitutio0n the taking of examinations; (c) violating course rules as defined in the course syllabus or other written information provided to the student; (d) selling, buying or stealing all or part of an un-administered test or answers to the test; (e) changing or altering a grade on a test or other academic grade records.

Special Accommodations

If you have a documented disability that requires accommodations, you will need to register with Student Disability Services for coordination of your academic accommodations. The Student Disability Services (SDS) office is located in the Adamany Undergraduate Library. The SDS telephone number is 313-577-1851 or 313-202-4216 (Videophone use only). Once your accommodation is in place, someone can meet with you privately to discuss your special needs. Student Disability Services' mission is to assist the university in creating an accessible community where students with disabilities have an equal opportunity to fully participate in their educational experience at Wayne State University.

Students who are registered with Student Disability Services and who are eligible for alternate testing accommodations such as extended test time and/or a distraction-reduced environment should present the required test permit to the professor at least one week in advance of the exam. Federal law requires that a student registered with SDS is entitled to the reasonable accommodations specified in the student's accommodation letter, which might include allowing the student to take the final exam on a day different than the rest of the class.

Evaluation and Grading

Each assignment will be graded separately and the graded assignments will be combined to reach a final grade for the semester. **At any point participation deductions may be taken.** Per the College of Education Grading Policy, *"The College of Education faculty members strive to implement assessment measures that reflect a variety of strategies in order to evaluate a student's performance in a course. For undergraduates and post-degree students, C grades will be awarded for satisfactory work that satisfies all course requirements; B grades will be awarded for very good work, and A grades will be reserved for outstanding performance. For graduate students, B grades will be awarded for satisfactory work, and A grades will be awarded for outstanding performance. Please note that there will be a distribution of grades from A-E within the College of Education."* All assignments are due on the date indicated on the syllabus. Assignments will be lowered by 2 points for each class that they are late. That means that if your assignment would have earned 20 out of 20 and it is one class late, it will earn a score of 18.

The grading scale is as follows:

94-100%	A
90-93.9%	A-
88-89.9%	B+
84-87.9%	B
80-83.9%	B-
78-79.9%	C+
74-77.9%	C

Tentative (1.9.17) Course Schedule:

Important Dates

Wayne YA On-Air Weeks 4, 8, 11 & 14 Blackboard Collaborate

CQTT Papers Weeks 6 & 13 Blackboard Dropbox (under Assignments)

Pry Projects Weeks 9 & 10 Upload via Vimeo or YouTube (share link)

- *LEARNING AND TEACHING ARE FLEXIBLE, AS IS THIS SYLLABUS. AS WE ENGAGE IN CLASS DISCUSSIONS, AND I ASSESS LEARNING OUTCOMES/TRAJECTORY, I MAY NEED TO MOVE THINGS AROUND AND/OR ADD/DELETE ITEMS.*

Week / Day	Course Theme & Readings	Assignments Due:
Week 1 Jan 9 th	What is Young Adult Literature? Introduction and Course Overview <u>Readings:</u> <ul style="list-style-type: none"> • EED 6310 / LIS 6530 Syllabus • Gubar, M. (2011). On not defining children's literature. <i>PMLA</i>, 126(1), 209-216 • Online Graphic: Glare of Disdain • YALSA Whitepaper on Young Adult Literature • NCTE Position Statement: We Need Diverse Books • NCTE Position Statement: Value of Literature <u>Viewings:</u> <ul style="list-style-type: none"> • Adichie's "The Danger of a Single Story" TED Talk 	Introduction and Bio on Wayne YA Blog Due DoodlePoll for Wayne YA On-Air Due Wayne YA Survey Due
Week 2 Jan 17 th	The Danger of a Single Story: Examining Adolescence and the Construction of the Young Adult through a "We Need Diverse Books" Lens <u>Readings:</u> <ul style="list-style-type: none"> • Shannon, P. (1994). I am the canon. <i>Journal of Children's Literature</i> • Bishop, R.S. (1994) A reply to shannon the canon. <i>Journal of Children's Literature</i> • Tatum, B. (2010). The complexity of identity: "who am I?" <i>Readings for Diversity and Social Justice (2nd Ed)</i>. New York, NY: Routledge <u>Viewings:</u> <ul style="list-style-type: none"> • Diverse Debuts at ALA Midwinter Chicago 2015 	ETC #1 on Wayne YA Blog Due
Week 3 Jan 23 rd	Rugby and Realism? Reading Contemporary Classics in YA through a Youth Lens (Part 1) <u>Readings:</u> <ul style="list-style-type: none"> • Smith, A. (2013). <i>Winger</i>. New York, NY: Simon & Schuster. (Ch. 1 – 51) • Sarigianides, S. T., Lewis, M. A., & Petrone, R. (2015). How re-thinking adolescence helps re-imagine the teaching of english. <i>English Journal</i>, 104(3), 13-18. 	Literacy Autobiography Part 1 Due by Sunday, Jan 29th at 11:59pm
Week 4 Jan 30 th	Rugby and Realism? Reading Contemporary Classics in YA through a Youth Lens (Part II) <u>Readings:</u> <ul style="list-style-type: none"> • Smith, A. (2013). <i>Winger</i>. New York, NY: Simon & Schuster. (Ch. 52-end of book) • Blog Post: When Authors Take Risks, That's Not Kid Stuff (NYTimes) 	Wayne YA On-Air

Week 5 Feb 6 th	“Why the Best Kids Books are Written in Blood...” Absolutely True Stories of Adolescence	
Week 6 Feb 13 th	Readings: <ul style="list-style-type: none"> Alexie, S. (2007). <i>The absolutely true diary of a part-time indian</i>. New York & Boston: Little, Brown and Company. Wainaina, B. (2005). How to write about Africa. <i>Granta</i>, 92. Blog Post: Why the Best Kids Books are Written in Blood (The Wall Street Journal) 	CQTT Paper #1 Due On Sunday, Feb 19th By 11:59pm
Week 7 Feb 20 th	Remixing Race in LGBT Young Adult Literature; Or, Where are the Queer Women of Color?	
Week 8 Feb 27 th	Readings: <ul style="list-style-type: none"> Rivera, G. (2016). <i>Juliet takes a breath</i>. Riverdale, NY: Riverdale Books. hooks, b. (1991). Narratives of struggle. In M. Philomena (Ed.) <i>Critical fictions: the politics of imaginative writing</i>, 53-61. Seattle: Bay Press. Clark, C., Blackburn, M. (2009). Reading LGBT - themed literature with young people: what's possible. <i>English Journal</i>, 98(4), 25-32. 	Wayne YA On-Air
Week 9 * March 6 th	Experiencing Response: Using E-Literature with Young Adults and Adolescence (Pry Part I)	
NO CLASS March 13th - 17th	SPRING BREAK	

Week 10 March 20 th	Experiencing Response: Using E-Literature with Young Adults and Adolescence (Pry Part II)	
Week 11 March 27 th	Getting Graphic in Young Adult Literature: Persepolis	
Week 12 April 3 rd	Getting Graphic in Young Adult Literature: This One Summer	
Week 13* April 10 th	From Page to Screen and All Things John Green: TFIOS	
Week 14 April 17 th	Is Dystopia Dead; Or, Why Do Young Adults Love Talking Dogs and Doomsday Tales and is this the Future of YA literary success?	
Week 15 April 24 th	Developing a Reader's Creed for working with Young Adult Literature	
Readings: <ul style="list-style-type: none"> • <i>Pry</i> by TenderClaws Production [must buy on appstore] • Ulises Carrión, "The New Art of Making Books" 	Swipe, Tap, Read! Due on Sunday, March 26th by 11:59pm	
Readings: <ul style="list-style-type: none"> • Satrapi, M. (2008). <i>Persepolis</i>. New York, NY: Random House. • Hatfield, C. (2011). Graphic novel. <i>Keywords in Children's Literature</i>, pp. 100-105 Viewings: <ul style="list-style-type: none"> • Cheney's "How To Read a Graphic Novel" TED Talk 	Wayne YA On-Air	
Readings: <ul style="list-style-type: none"> • Tamaki, J. & Tamaki, M. (2014). <i>This one summer</i>. New York, NY: First Second. • Blog Post: Minnesota's ban on graphic novel draws free-speech protests 		
Readings: <ul style="list-style-type: none"> • Green, D. (2012). <i>The fault in our stars</i>. New York, NY: Penguin • Tal, E. (2001). Swimming the mainstream: a discussion of criteria for evaluating children's literature about disabilities. <i>Bookbird</i>, 39(1), 30-32. • Online Article: Children's Literature that Includes Characters with Disabilities or Illnesses (Disability Studies Quarterly). • Blog Post: The Controversy over SickLit 	CQTT PAPER #2	
Readings: <ul style="list-style-type: none"> • Ness, P. (2009). <i>The knife of never letting go</i>. Boston, MA: Candlewick Press 	Wayne YA On-Air	
Readings: None (Students will Present their Literacy Autobiographies – Part 2)	Literacy Autobiography Part 2 Due	

EED 6310 / LIS 6530 Alignment to Professional Education Standards:

Course Assignments: Major assignments of EED 6310 / LIS 6530

CAEP: Council for the Accreditation of Educator Preparation / InTASC Model Core Teaching Standards

NCTE: [National Council for the Teaching of English](#)

	Course Objective	Course Assignment/s	CAEP	NCTE
1.	Students will develop an appreciation for young adult literature as a legitimate and important part of the general field of literature.	<ul style="list-style-type: none"> • Reader's Creed • ETC 	1.1 (InTASC #4)	VI.E1, VI.E2, VII.E1
2.	Students will become aware of the many genres of literature and multimedia available for use by youth and young adults in grades 6-12, particularly those living in an urban setting.	<ul style="list-style-type: none"> • ETC • YA Lit On Air • Lights, Camera, Read! 	1.1 (InTASC #4)	I.E1, II.E3, V.E4
3.	Students will understand and be able to apply the characteristics that distinguish novels, poem, films, mixed-genre texts, and other media intended for young adults.	<ul style="list-style-type: none"> • Reader's Creed • CQTT • Lights, Camera, Read 	1.1(InTASC #5)	I.E1, I.E2
4.	Students will understand and be able to apply criteria in selecting books for youth and young adults in grades 6-12 based on their needs and interests.	<ul style="list-style-type: none"> • Lights, Camera, Read 	1.1 (InTASC #5)	I.E1, I.E2
5.	Students will know how to use professional reference texts to locate adolescent literature and multimedia on a specific topic for youth and young adults in grades 6-12.	<ul style="list-style-type: none"> • Reader's Creed • YA Lit On Air 	1.1 (InTASC #9, #10)	VII.E1, VII.E2
6.	Students will improve their ability to think analytically and critically by communicating their thoughts in writing	<ul style="list-style-type: none"> • CQTT 	1.1 (InTASC #4, #5)	II.E2, II.E3