**CTRD 6036: The Reading of Adolescents Course Syllabus\***

**Spring 2019, Auburn University**

**Credit Hours**: 3

**Pre-requisites**: Graduate Standing

**Co-requisites**: None

**Term**: Spring 2019

**Classroom**: Online (Canvas, email, etc.)

**Day/Time**: Varies throughout Semester

**Instructor**: Ryan Schey

**Office**: 5054 Haley Center

**Mailbox**: 5023 Haley Center

**Email**: ryanschey@auburn.edu

**Office Hours**: Happily by appointment (Zoom/phone meetings are also an option)

**Course Texts and Materials**

The following texts are required. Many are quite recent, and you can easily find most of them through multiple outlets such as local independent bookstores, big names booksellers, used bookstores, or online retailers. You may choose to purchase print or digital versions or obtain the texts from a local library. Some might already be familiar to you, whether you have encountered them for academic or pleasure reading. Regardless, you are still expected to obtain the texts, read (or re-read) them, and be prepared to discuss them.

* Brown, D. (2015). *Drowned City: Hurricane Katrina & New Orleans*. Houghton Mifflin Harcourt: Boston, MA.
* Charleyboy, L. & Leatherdale, M. B. (Eds.). (2018). *#NotYourPrincess: Voices of Native American Women*. Annick Press: Toronto, CA.
* Cooper, B., Morris, S. M., and Boylorn, R. M. (2017). *The Crunk Feminist Collection*. Feminist Press: New York, NY.
* Hinton, S. E. (1967/2006). *The Outsiders*. Speak: New York, NY.
* Kuklin, S. (2014). *Beyond Magenta: Transgender Teens Speak Out*. Candlewick: Somerville, MA.
* Quintero, I. (2014). *Gabi: A Girl in Pieces*. Cinco Punto Press: El Paso, TX.
* Roberts, K. (2018). *A Novel Approach: Whole-Class Novels, Student-Centered Teaching, and Choice*. Heinemann: Portsmouth, NH.
* Smith, S. L. (2013). *Orleans*. Speak: New York, NY.
* Thomas, A. (2017). *The Hate U Give*. Balzer + Bray: New York, NY.
* Winn, M. T. (2018). *Justice on Both Sides: Transforming Education through Restorative Justice*. Harvard Education Press: Cambridge, MA.

One of the following texts (to be selected later in the semester collaboratively):

* Anderson, L. H. (1999). *Speak*. Farrar, Straus & Giroux: New York, NY.
* Anderson, M. T. (2012). *Feed*. Candlewick: Somerville, MA.
* Green, J. (2005). *Looking for Alaska*. Speak: New York, NY.
* Myers, W. D. (1999). *Monster*. HarperTempest: New York, NY.
* Pérez, A. (2015). *Out of Darkness*. Carolrhoda Lab: Minneapolis, MN.
* Zoboi, I. (2018). *Pride*. Balzer + Bray: New York, NY.

Additional texts will be posted to Canvas for course reading.

**Guiding Course Questions**

1. What is adolescence? Who are adolescents? How does this age-based identity connect to other identities such as race, gender, sexuality, class, and nationality?
2. What is literacy? How does literacy connect to identities such as age?
3. Why do people read young adult texts? How does young adult literature enter into conversations about power, identity, and important life events?
4. How can teachers effectively plan literature and literacy instruction?

**Course Description**

Reading patterns of adolescents and uses of young adult literature in reading and English language arts programs, grades 6-12.

**Student Learning Outcomes**

Upon completion of this course, students will develop an understanding of adolescence, adolescents, and literacy through exploring young adult literature and scholarly texts related to this literature’s production, interpretation, and educational use. More specifically:

1. Students will be able to plan literacy instruction that integrates required and choice reading of young adult texts in order to support adolescents’ literacy learning.
2. Students will be able to articulate a definition of young adult literature, identify the importance of this literature in relation to adolescents’ literacy learning, and develop and apply selection and evaluation criteria to these texts.
3. Students will able to interpret and analyze young adult texts using critical and sociocultural perspectives. They will be able to explain connections among sociocultural contexts, young adult texts, and schooling practices.

**Course Policies**

**Grade**: Your grade for the course will be determined through your completion of the course assignments, your participation, and your attendance. Any adjustments or questions about assignments must be communicated before the due date. You can work on assignments at any point in the semester since all requirements are included on the syllabus.

**Commitment to Success**: My overall goal is for everyone to complete this class with a broader and deeper understanding of language and literacy. Please don’t hesitate to contact me or to make an appointment if you have any questions or concerns regarding any aspect of the class. I want you to be successful, and I want to help you along your path to teaching, especially by helping you to be a high quality, well prepared, knowledgeable, and professional educator.

**Incompletes**: Incompletes are not given except in the case of a documented emergency such as a medical emergency. If you choose to take an incomplete for any other reason, the default grade will be an “E.”

**Attendance:** While our course is online, we will have several digital meetings throughout the semester. These will be MANDATORY, REQUIRED meetings. Failure to attend and participate will negatively impact your final grade in the course. I’ll work to survey everyone and agree on a best night for this, although we’ll need to keep in mind that it’s hard to make everyone’s ideal schedule mesh. I’ll do my best though and try to remain flexible on my end. We will have four meetings throughout the semester: one at the beginning to review any class-related questions and to get to know one another; two in the middle section to review course concepts and upcoming assignments; and one at the end to wrap up the semester, likely to present and share our final research projects. More details to come on the logistics.

**Accessibility Accommodations for Students with Disabilities**

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on a disability (including chronic or temporary mental health or medical conditions), please let me know via email immediately so that we can privately discuss options. If you would like to request academic accommodations, please contact the Office of Accessibility at (334) 844-2096 or accessibility@auburn.edu to register for services and/or to coordinate any accommodations you might need in this course and others at Auburn University. If you already have a relationship with the office, make sure to submit your accommodations electronically. After registering with the Office of Accessibility, please talk to me as soon as possible to arrange your accommodations so that they may be implemented in a timely fashion.

Office of Accessibility

1228 Haley Center

Go to <https://cws.auburn.edu/accessibility> for more information

**Other Useful Campus Resources**

The Office of Academic Support offers several programs to help you be successful in your coursework, including general academic coaching and one-on-one tutoring through study partners. You can easily schedule appointments in person or online. All services are free.

<http://academicsupport.auburn.edu/>

[Academic Coaching](http://academicsupport.auburn.edu/academic-support-home/academic-coaching/) Appointment & Check-in Desk: academic\_support@auburn.edu

[Study Partners](http://academicsupport.auburn.edu/academic-support-home/study-partners-home/) Appointment & Check-in Desk: partner@auburn.edu

The Miller Writing Center offers free, one-on-one consultation for all writers at Auburn University. Their highly trained staff of undergraduate and graduate peer tutors will help students with any kind of writing, whether for class or otherwise, at any stage in the writing process.

Their goal is to help students become better writers. Students can bring in any kind of assignment, including (but not limited to) lab reports, essays, research papers, PowerPoints, dissertations, theses, annotated bibliographies, scientific posters, cover letters, CVs/resumes, personal statements, [ePortfolio](http://wp.auburn.edu/writing/eportfolio-project/)—bring whatever. Students can be just developing your ideas, working on your first draft, putting finishing touches on your final version, or anywhere in-between.

<http://wp.auburn.edu/writing/writing-center/>

The Auburn University Career Center delivers comprehensive services for students to explore majors and careers, network with employers and professionals, prepare for advanced education, and successfully transition from college to career.

<http://career.auburn.edu/>

Statement on Title IX

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://www.auburn.edu/administration/aaeeo/title-ix/>, including information for learning more, talking to someone, and reporting incidents. They offer both confidential and non-confidential resources.

Safe Harbor believes, supports, and assists students and employees of Auburn University who have experienced power-based personal violence, including dating/domestic violence, sexual assault, and stalking/harassment.

24/7 Crisis Phone Number: (334) 844-SAFE(7233)

<http://wp.auburn.edu/healthandwellness/safe-harbor/>

The primary focus of the Cross-Cultural Center for Excellence (CCCE) is to ease the social transition of underrepresented students to Auburn University. The CCCE provides programming and activities for student engagement, facilitating cross-cultural learning experiences where all students can engage in dialogue, develop leadership skills, and build collaborative relationships that will help them be effective in an increasingly global society. Though the focus of the CCCE is to support and celebrate specific affinity groups, including African American/Black, Asian American, American Indian/Indigenous, Hispanic/Latinx, International, LGBTQ+, and faith communities, all are welcome to participate in CCCE events, programs, and services.

<http://diversity.auburn.edu/cross-cultural-center-for-excellence/>

Located in 217 Foy Hall, the Auburn Veterans Resource Center (AUVRC) helps students make the transition from military life to civilian life. Whether someone is a new student who has completed their service, a student who interrupted their education to serve, or a student who began their studies elsewhere and are transferring here, the AUVRC will help guide students to the resources they need to make the most of their AU experience

<http://veterans.auburn.edu/>

Student Counseling and Psychological Services (334-844-5123) offers students support with mental health with services ranging from individual therapy sessions, group therapy sessions, workshops, drop-in groups, and psychiatric services. Services are free and confidential.

[http://wp.auburn.edu/scs/#](http://wp.auburn.edu/scs/)

Through Substance Use Services, Health Promotion and Wellness Services provides a wide array of evidence-based programs to address substance use issues. Through their programs, students are able to explore how their substance use may be impacting other areas of their life in a non-judgmental and safe environment. Furthermore, students are able to learn skills to reduce their risk for substance related consequences. There is also the Auburn Recovery Community helping to build peer support.

<http://wp.auburn.edu/healthandwellness/alcohol-drugs/>

<http://wp.auburn.edu/healthandwellness/recovery/>

Health Promotion and Wellness Services offers a number of other educational and supportive services. These include: the Be Well Hut, which is a peer education organization that informs students every week about a different health topics; Tobacco Cessation information, for anyone thinking about quitting, in the process of quitting, or anyone looking for general information about smoking and its harmful effects; and Project Protect, which provides information about safe sex and provides free condoms in the HPWS office.

<http://wp.auburn.edu/healthandwellness/other-services/>

**Course Assignments**

|  |  |  |
| --- | --- | --- |
| **Assignments** | **Points** | **Due Dates** |
| Professional Community Participation | 10 | Throughout semester at student’s discretion. Must be completed no later than April 2. |
| Weekly Discussion Posts | 30 | Throughout semester on a weekly basis |
| Classroom Library Assignment | 10 | February 12 |
| Unit Plan and Rationale | 15 | March 5 |
| Pairing YAL and the Canon Project | 10 | March 19 |
| Individual Research Project | 25 | End of Semester |
| **Total** | **100** |  |

**Late Assignments**:All assignments must be turned in on the due date and by the time indicated in the assignment descriptions below. Assignments turned in late will have one point deducted from each calendar day (not class day) after the due date and time. Flexibility is possible but only when advance arrangements are made, and only when there is a reason defined by the university through its policy on class attendance in the student policy ehandbook (<http://www.auburn.edu/student_info/student_policies/>).

**Turning in Assignments**: All work that is turned in for assessment should be typed and should employ 1-inch margins on all sides. Please use a 12-point, legible typeface with double spacing. If an assignment is due in class, you must submit a printed out, hard copy of the assignment on the due date at the beginning of class. Otherwise it is considered late. Online assignments must be submitted to the correct location by the specified time. When submitting electronic copies, be sure to format your file so that it can be opened in MS Word and that **the file is titled with your name and assignment name**. When you are asked to cite sources, please use APA format.

**Grading Scale**:The following percentage scale will apply for your end-of-course grade:

90 – 100% = A

89.9 – 80% = B

79.9 – 70% = C

69.9 – 60% = D

0 – 59.9% = E

**Academic Honesty**: Scholastic honesty is expected and required. All work submitted for this course must be your own. Copying or representing the work of anyone else (in print or from another student) is plagiarism and cheating. This includes the unacknowledged word for word use and/or paraphrasing of another person’s work, and/or the inappropriate unacknowledged use of another person’s ideas. All cases of suspected plagiarism, in accordance with university policies, will be reported to the Office of the Provost. See the student policy ehandbook <http://www.auburn.edu/student_info/student_policies/>

**Professional Community Participation (10% total – each event is worth 5%) – Due no later than April 2**

One of important goal of the graduate program is for you to grow not only in your knowledge and skills in teaching but also for you to develop relationships and networks with other professionals and community members. Thus, it’s important not only for you to participate with other educators within our classroom but also beyond it, whether through face-to-face or digital avenues.

To complete this assignment, you must attend and participate in two events to build and extend professional and community relationships. For each event, you must submit some sort of documentation of your attendance/participation and a 700-1,000 word reflection on the experience. Briefly describe the event to provide context (~50-100 words) and then discuss what you learned through the experience and how it relates to the concepts from our course (for instance, by extending, complicating, affirming, contradicting, or challenging concepts).

I will share various events with you throughout the semester. You might also share some with me so that I can tell the class about them. As one option, you can participate in the ELA Twitter chats coordinated by Dr. Cook (he has them scheduled during the semester from 7-8 pm on Sunday February 3, Monday March 4, Tuesday April 9, and potentially on Thursday April 11). You can also participate in other educational Twitter chats or Webinars, as two examples of digital experiences. I’m happy to provide examples of these or suggestions (the Twitter assignment that Dr. Cook leads has a rich and varied list). Alternatively, you can participate in local events, such as attending film events organized by the Critical Studies Working Group in the College of Education. For the grading rubric (below), there is a difference between attending and participating. Yes, you might sit in a room and watch a film. This is attendance. To participate, you need to be active, more than just a body in the room. For instance, you might take notes during the film. You might even pose a question to the panel or tweet about your experience.

You can complete your two events at any time during the semester. However, both must be finished (and you must submit your documentation and reflective writing) no later than April 2. If you find out about an event that excites you but it is scheduled later than April 2, please let me know at least 1 week prior to the April 2 deadline, and we can discuss the possibility of modifying the due date for you individually.

Grading Rubric for each Professional Community Event:

**A:** Student has: attended a meaningful and appropriate professional event, whether through a face-to-face or digital experience; substantially participated in the event as a pre-service educator; and submitted unambiguous documentation of their attendance and participation. The student has written a reflection that clearly and briefly describes the event; substantially and thoughtfully discusses their learning from the event in a way that exhibits nuance and personal uniqueness; explicitly links the learning experience to course texts and topics by naming and citing authors and discussing specific ideas from these authors; and meets or exceeds length requirements.

**B:** Student has: attended a meaningful and appropriate professional event, whether through a face-to-face or digital experience; participated in the event as a pre-service educator; and submitted documentation of their attendance and participation. The student has written a reflection that clearly describes the event; thoughtfully discusses their learning from the event in a way that exhibits personal uniqueness; links the learning experience to course texts and topics by naming authors and their ideas; and meets or exceeds length requirements. The reflection might lack the insightfulness, precision, originality, or nuance or an A-level assignment.

**C:** Student has: attended an appropriate professional event, whether through a face-to-face or digital experience and submitted documentation of their attendance. The student has written a reflection that describes the event; discusses their learning from the event; somewhat links the learning experience to course texts and topics by naming authors and their ideas but only in a general or vague way; and meets length requirements. The discussion might exhibit some misunderstandings or distortions of key ideas from the event or course material.

**D:** Student has: attended a professional event, whether through a face-to-face or digital experience and submitted documentation of their attendance. The student has written a reflection that attempts to describe the event but is potentially confusing or unclear; attempts to discuss their learning from the event but does so in a way where it is unclear what they actually learned; and fails to link the learning experience to course texts and topics or does so in ways that are inaccurate, distorted, or reflect significant misunderstandings of course materials. An assignment that is noticeably (but not considerably) shorter than the assigned length or does not make a clearly discernible point is also a D-level assignment.

**Weekly Discussion Posts (30%) – Due weekly throughout the semester**

Responding to and discussing course texts is the central learning opportunity for our course. To help you be an active reader, engage with texts, and practice important analytic skills, you will be posting a weekly discussion post and replying to your peers. Since this is an online course, the majority of our weekly classroom work will be happening through the discussion posts, functioning analogously to face-to-face conversations in a traditional brick-and-mortar classroom.

Each week, you will be group with a total of 3-4 students. Group member assignments will be posted weekly. The minimum requirements are as follows:

1. You are expected to draft an original discussion post no later than Wednesday by noon of each week. This original post is an opportunity for you to begin to articulate your ideas about the topics covered in the course. At the core of your writing, you might ask yourself: what do these texts have to do with each other and me? You will post a 1,000+ word response engaging with the readings for that week by analyzing and synthesizing, NOT summarizing, the texts. For each week’s post, you should be engaging with all of the readings, not some, assigned for that week. In doing so, you should identify 1-2 key or unifying concerns presented through the readings. When discussing texts, you should do so through putting the authors’ perspectives in conversation with one another (and your own ideas) and citing relevant direct quotes from the texts to illustrate or substantiate the issue. You must include at least 2 quotes from the week’s readings. Furthermore, you must explicitly discuss and explain connections between the current week’s reading and a text from a previous week. At the end of your post, include the word count.
2. You are then expected to reply to EACH of your small group members by Thursday by midnight. Your replies should be 250+ words. This extending post will build (and not merely compliment or state disagreement) upon the original post. In doing so, you should still utilize concrete details and evidence from the readings to support your perspectives, such as by using direct quotes. Some approaches for replies include but aren’t limited to:
3. Comparing and contrasting their insights with your own learning.
4. Offering alternative insights or ideas based on your interpretation of the readings.
5. Suggesting potential ways to make sense of the things that don’t make sense, are frustrating, etc.
6. Engaging substantively with the original person’s post in a way that is productive and generous expected to post a unique, original discussion post.

Some elements to avoid in your posts:

1. Summary for summary’s sake (retelling plot)

2. Evaluation of whether or not you liked the book (“This book is great because...”)

3. Opinion (“I believe/I think/I feel”)

4. Appropriateness (“The book shows teens drinking, which is not appropriate behavior, so...”)

5. Generalizations (“The novel is too complicated for teens” or “Boys will be boys” or “Teens are self-centered.”)

Grading Rubric for Original Discussion and Peer Reply Posts:

**A:** A great post: is creative and surprising with ideas that move way beyond the obvious, literal, typical, or expected while still clearly growing out of course materials and topics in ways that address the prompt; is organized and coherent with very few mechanical errors; uses an abundance of direct quotations that are cited, text-based forms of evidence from the texts under consideration--the general (paraphrasing) and the specific (quotations)--to directly support points; substantially discusses a text from a previous week; directly and thoroughly explores ideas with depth, complexity, and nuance; focuses on a central idea (or two related ideas) to synthesize the materials; meets or exceeds word count minimum requirement.

**B:** A good post: reflects good ideas that move beyond the obvious and literal while still clearly growing out of course materials and topics in ways that address the prompt; is an organized, coherent piece of writing with no distracting mechanical errors; uses text based evidence to support points, though perhaps more generally and/or less effectively than an A-rated post; discusses a text from a previous week; directly explores ideas; mostly focuses on a central idea (or two related ideas) to synthesize the materials; meets or exceeds word count minimum requirement.

**C:** An average post: is one in which ideas hardly move beyond the obvious or literal or the writer rehashes, rather than extends, previous discussions from the class; the writer might demonstrate a general misunderstanding or misuse of course concepts, the prompt, and/or the text itself; the post meanders rather than gets right to the argument; the writer satisfies the minimum word count requirement, but overlooks essential points that shouldn't be ignored; the writer only engages with texts on a general summary level rather than with specificity and precision; the writer may or may not discuss a text from a previous week; the post lacks a clear central idea or two interrelated ideas that unify the post and synthesize the readings.

**D**: A below-average post. It is missing a main point or argument, it ignores or does not engage the intended audience, it is fraught with mechanical and grammatical errors, and/or does not indicate much thought, and/or is clearly working in a vacuum with little relation to the assigned texts, course conversations, and previous weeks’ texts. A post that is noticeably (but not considerably) shorter than the assigned length or does not make a clearly discernible point is also a D-level post

**Classroom Library Assignment (10%) – Due Feb 12**

As Kate Roberts helps us understand, reading teachers have an important role in that they need to connect students with books that will be engaging yet challenging avenues for them to learn about literacy and the world. As Roberts highlights, this requires that educators look beyond “the usual suspects” and their own favorites in order to select the texts that their students need, a perspective that centers students instead of teachers. However, unless teachers are familiar with a wide-range of texts, they will struggle to identify engaging, challenging texts that support their students’ learning.

For this assignment, you will be putting together a proposal for a classroom library purchase. Imagine that you are a secondary ELA teacher preparing for the new school year. Your principal tells you that you’ll receive some additional funds to help you support students’ literacy learning by promoting independent reading. You’ll have enough funds to purchase 10 books for your classroom library. Your principal wants you to submit a list of the texts and a justification for use and inclusion of each text. Once you submit your 10 titles, you’ll receive 5 copies of each book. You’ll need to make sure that you choose compelling books to get your students excited about and invested in reading!

For the rationale for each of the 10 books, you’ll need to draw on Roberts’ four criteria outlined in chapter 3: engagement, skills, diversity, and difficulty. (See the key questions on page 42 and the discussion of each criterion on pages 42-50.) You can also draw on other texts from or beyond our course if they are helpful to you. Each justification should be 200-400 words in length and explain for each text how, when, and why you would use it with a reader. At the beginning of your proposal, you’ll need an overall justification explaining what you’re trying to accomplish with your library choices (again, approximately 200-400 words in length). This should come at the beginning of your proposal. Then, list each book with a bibliographical entry (APA or MLA style) and your rationale for that book. You’ll have 10 total books, with an individual justification each (so 11 total rationales, 1 for your overall classroom library and 10 for the books). When you submit your final document, you must complete a self-assessment of your work using the rubric.

Please note that while you must be familiar with each of the 10 books and must have read at least a portion (I suggest a chapter) of each book, you don’t need to have read every book cover to cover. Instead, you’ll need to peruse and explore a range of books to find the 10 that you think will be the best for your students.

Of course, it’s tough to plan for students you haven’t met. So I’d like you to choose a school context for your classroom library. This can be a school where you currently work or have been previously employed. Alternatively, it can be another school where you’ve been involved in some capacity. However, it must be a secondary grade level (6-12). At the start of your assignment, include a brief description of the school, classroom, grade level, and community.

Finally, you’ll need to select one book and create a book talk video. You’ll complete the book talk acting “as if” you were speaking to an audience of secondary students. For example, maybe your classroom for the assignment is a group of 7th grade ELA students. You’d create a book talk video that you’d share with 7th grade ELA students. The grade level depends on the school you choose. Your book talk should be short and to the point (about 2 minutes). It should preview the text and get readers excited about picking it up and diving in!

**Unit Plan and Rationale (15%) – Due March 5**

For your final project, you will be designing an instructional unit based on Kate Roberts’ framework presented in *A Novel Approach*. Thus, you will be designing a 5-6 week unit that combines a whole-class novel with student choice (whether book clubs or independent reading) and a culminating unit end. Importantly, your unit should be driven by the learning objectives and skills first and foremost! Then, you will think about what reading and interpretation strategies will support readers in reaching these objectives and skills. Finally, you’ll sequence a series of minilessons, read alouds, independent reading sessions, activities, small group work, conferences, and possibly homework. You’ll also need a clear plan for teaching students how they can successfully participate in book clubs or independent reading.

Your unit plan include the following elements.

* Unit Title
* Grade Level
* State Standards
* Learning Objectives
* Assessments
* Prior Knowledge and Skills
* Texts (Novels and any additional texts used during the unit – you can NOT use any of the young adult texts included on this syllabus but must go beyond this list.)
* Materials
* Description of Daily Lessons and Activities

In addition to your unit plan, you need to include a rationale that justifies your decisions. It should discuss your curriculum (i.e., the texts, themes, topics, and learning objectives) and your pedagogy (i.e., the teaching techniques that you used to support students in learning the texts, themes, topics, and objectives). You need to provide a rationale defending your choices for why the texts, themes, topics, and objectives you’ve selected are worthwhile, meaningful, and appropriate for your students.

I recommend chapter 10 from Smagorinsky’s *Teaching English by Design* as a valuable resource for articulating a rationale. The National Council of Teachers of English also provides valuable resources (for example: <http://www.ncte.org/action/anti-censorship/rationales>). You also need to provide justification for why the teaching techniques you’re using are effective, appropriate, and reasonable. Here, you should draw on educational research and theory to articulate your decision-making.

There is a wealth of sample units and rationales available online through Peter Smagorinsky’s website. These are generally strong samples of how to put together a unit, combining rationales, goals, and daily activities. They are available here: <http://www.petersmagorinsky.net/Units/index.html>. I strongly recommend spending some time exploring several of these units to better understand how to layout a unit and offer a rationale.

**Pairing Young Adult Literature and the Canon Project (10%) – Due March 19**

Whether you love or loathe canonical literature, it remains an important part reading curricula throughout the United States. At the same time, linking texts into sets has been advocated for by educational authors (such as Kate Roberts) and is becoming increasingly common in schools. One purpose of this assignment is to give you an opportunity to practice combining these two threads. Your task is to collaborate with your book group to design two assessments for a pair of texts: one young adult book and a canonical novel.

One assessment must be a small formative assessment used partway through the unit to help you gather information that will help students understand their own learning progression and will help you design future instruction in the unit. The second assessment must be a larger culminating or summative assessment (i.e., a project) that provides students with an opportunity to demonstrate their learning at the end of the unit. Importantly, these two assessments need to be aligned. In other words, they must assess the same standards and learning objectives. Chapter 10 in Roberts’ book should be particularly helpful here.

You will need to create each of the assessments (so you’ll create the actual handouts that you would give to students) and the rubrics that you’ll use when responding to and evaluating the work that students produce. Keep in mind that you would be handing these to adolescents, so design them with that in mind! Similarly, your rubrics need to be student-friendly.

In addition, you’ll need to include an explanation or justification of your teacherly choices. You should write a 1,000-1,500 word reflection that meets the following requirements:

* Explains why you made the choices you made as you designed your assessments.
* Justifies why your assessments are a fair, valid, and reliable measure of student learning.
* Discusses how you differentiated for student interests, learning styles, and readiness levels in the design of your assessments.
* Articulates how you drew on educational theory and research to create your assessments.
* You must cite at least 2 different educational authors to support your ideas.

Once the semester begins and we start interacting as a class, we’ll take some time to discuss together how we’ll choose texts. Ideally, I’d like people to read texts in small groups so that everyone has discussion partners, but I also want to support people’s interests. You will need to read the YA text and should be familiar with the canonical text (you don’t need to re-read the canonical text in its entirety but will need to brush up on it depending on how recently you have, or haven’t, read it). The following are potential pairings for the project:

|  |  |
| --- | --- |
| **YA Literature Text** | **Canonical Text** |
| Anderson’s *Speak* | Hawthorne’s *The Scarlet Letter* |
| Anderson’s *Feed* | Orwell’s *1984* |
| Green’s *Looking for Alaska* | Salinger’s *Catcher in the Rye* |
| Myers’ *Monster* | Lee’s *To Kill a Mockingbird* |
| Pérez’s *Out of Darkness* | Shakespeare’s *Romeo and Juliet* |
| Zobio’s *Pride* | Austin’s *Pride and Prejudice* |

**Individual Research Project (25%) – Due at the end of the semester**

Each of you will be completing an individual project that will serve as a culminating assessment for the course. For everyone, this will involve research around the topics of adolescence/ts, young adult literature, and literacy. This research much involve finding, reading, and analyzing academic scholarship on these topics, but it might move beyond this too (for instance, doing an action research or teacher inquiry project in your classroom). The topic, nature of the project, and the end product will be negotiated in collaboration with me.

You will need to put together a one-page proposal for your project to submit to me by March 26. This proposal should discuss the following:

* Your topic
* The research that you will conduct (explain what you will do – be specific about the extent and parameters such as what books you might read or the number of sources you’ll find)
* The final product that you will produce
* Why the topic, research, and final product are meaningful for you

Ideally, I would like to meet with each of you individually prior to your proposal submission. We can generate ideas, and I can provide some feedback and suggestions. Based on your submitted proposal, we can interact a second time where I’ll give you feedback again, and you can move forward to complete the project.

At the end of the semester, we’ll also hold a final synchronous digital meeting for to present final projects, engage in discussion, and receive feedback.

*\*Syllabus subject to change by instructor*