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MORAVIAN COLLEGE
Bethlehem, Pennsylvania

**Education 131
Young Adult Literature
Spring 2012**

Dr. Joseph M. Shosh, Moravian College, Hurd Academic Complex 327
Office Telephone: (610) 861-1482
Home Phone: (610) 417-2055
Office Hours: M, W 2:00 – 4:00 p.m. and by appointment
E-mail address: jshosh@moravian.edu

M, W 7:30 – 8:40 a.m.
PPHAC 335

Course Description

Introduces students to reader response, socio-cultural, and new Historicist lenses for making meaning of a variety of traditional and emerging texts from the amorphous body of American literature written specifically for young adults. As participants examine classic and contemporary YA texts, they construct blogs, wikis, and a literary analysis essay with hyper-textual links to articulate a philosophy for the inclusion of YA literary texts in the secondary school curriculum both individually and in tandem with canonical texts.

Essential Question(s): How has American literature for young adults evolved since the publication of S.E. Hinton's *The Outsiders* in 1967? How does applying critical lenses to your reading and using digital literacy tools to write about that reading enhance the experience of YA literature?

Objectives

1. Read and respond in meaningful ways to a wide body of texts likely to appeal to young adults.
2. Critically examine YA texts in a variety of genre through a multiplicity of lenses, including reader response, social class, gender, sexual orientation, and historical context.
3. Utilize a process approach to writing to compose an electronic reader's notebook, a digital book review, and a digitally-based research project.
4. Adhere to a code of academic honesty within a collaborative, intellectually challenging community of fellow readers, writers, and thinkers.

Required Texts

Alexie, Sherman. *The Absolutely True Diary of a Part-Time Indian*. New York: Little, Brown, & Co., 2007. Print.

Anderson, M.T. *Feed*. Cambridge, MA: Candlewick Press, 2002. Print.

Avi. *Nothing But the Truth*. New York: Avon Books, 1991. Print.

Berk, Josh. *Guy Langman, Crime Scene Procrastinator*. New York: Knopf, 2012. Print.

Bucher, Katherine, and Kaavonia Hinton. *Young Adult Literature: Exploration, Evaluation, and Appreciation*. 2nd ed. Boston: Allyn & Bacon, 2010. Print.

Cisneros, Sandra. *The House on Mango Street*. New York: Vintage, 1991. Print.

Cormier, Robert. *The Chocolate War*. New York: Dell, 1974. Print.

Franco, Betsy, ed. *Things I Have to Tell You: Poems and Writing by Teenage Girls*. Cambridge, MA: Candlewick Press, 2001. Print.

Franco, Betsy, ed. *You Hear Me? Poems and Writings by Teenage Boys*. Cambridge, MA: Candlewick Press 2001. Print.

Halse Anderson, Laurie. *Speak*. New York: Penguin, 1999. Print.

Hinton, S.E. *The Outsiders*. New York: Viking Press, 1967. Print.

Lowry, Lois. *The Giver*. New York: Dell, 1993. Print.

Mayer, Robert. *When the Children Marched: The Birmingham Civil Rights Movement*. Berkeley Heights, NJ: Enslow, 2008. Print.

Myers, Walter Dean. *Bad Boy: A Memoir*. New York: Amistad, 2001. Print.

Paulsen, Gary. *Hatchet*. New York: Scholastic, 1985. Print.

Reardon, Robin. *A Secret Edge*. New York: Kensington Books, 2007. Print.

Shakur, Tupac. *The Rose that Grew from Concrete*. New York: MTV, 2009. Print.

Yang, Gene Yuen. *American Born Chinese*. New York: Square Fish, 2008. Print.

Zindel, Paul. *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*. New York: Harper & Row, 1970. Print.

Additional Print Resources

Abrahamson, Richard F. "Collected Wisdom: The Best Articles Ever Written on Young Adult Literature and Teen Reading." *English Journal* 86.3 (1997): 50-54. Print.

Appleman, Deborah. *Critical Encounters in High School English: Teaching Literary Theory to Adolescents*. 2nd ed. New York: Teachers College Press, 2009. Print.

Aquado, Bill, and Richard Newirth, eds. *Paint Me Like I Am: Teen Poems from WritersCorps*. New York: Harper Teen, 2003. Print.

Crutcher, Chris. *Athletic Shorts: Six Short Stories*. New York: Greenwillow, 2002. Print.

Eagleton, Terry. *Literary Theory: An Introduction*. 2nd ed. Minneapolis: University of Minnesota Press, 1996. Print.

Fisher, Jerilyn, and Ellen S. Silber, eds. *Women in Literature: Reading through the Lens of Gender*. Santa Barbara: Greenwood Press, 2003. Print.

Gallo, Donald. R., ed. *On the Fringe: Stories*. New York: Penguin, 2001. Print.

Herz, Sarah K., and Donald Gallo. *From Hinton to Hamlet: Building Bridges between Young Adult Literature and the Classics*. 2nd ed. Santa Barbara: Greenwood Press, 2005. Print.

Howe, James, ed. *13: Thirteen Stories That Capture the Agony and Ecstasy of Being Thirteen*. New York: Simon Pulse, 2006. Print.

Kelly, Patricia P., and Robert C. Small, Jr., eds. *Two Decades of The ALAN Review*. Urbana: NCTE Press, 1999. Print.

Latrobe, Kathy, and Judy Drury. *Critical Approaches to Young Adult Literature*. New York: Neal-Schuman, 2009. Print.

Monseau, Virginia. R. *Responding to Young Adult Literature*. Portsmouth, NH: Boynton/Cook, 1996. Print.

Ohler, Jason. *Digital Storytelling in the Classroom: New Media Pathways to Literacy, Learning, and Creativity*. Thousand Oaks, CA: Corwin Press, 2008. Print.

Sitomer Alan Lawrence, and Michael Cirelli. *Hip-Hop Poetry and the Classics*. Beverly Hills: Milk Mug Publishing, 2004. Print.

Trelease, Jim. *Read All About It!: Great Read-Aloud Stories, Poems, and Newspaper Pieces for Preteens and Teens*. New York: Penguin, 1993. Print.

Trelease, Jim. *The Read-Aloud Handbook*. 6th ed. New York: Penguin, 2006. Print.

Wolf, Shelby A., Karen Coats, Patricia Encisco, and Christine A. Jenkins, eds. *Handbook of Research on Children's and Young Adult Literature*. New York: Routledge, 2011. Print.

Selected Electronic Resources

Assembly for Literature on Adolescents

<http://www.alan-ya.org/>

Bedford Online Citation Styles

<http://www.bedfordstmartins.com/online/citex.html>

Bedford Researcher On-Line Resources

<http://bcs.bedfordstmartins.com/bedfordresearcher/>

Digital Book talk

<http://digitalbooktalk.com/>

Purdue University On-Line Writing Lab

<http://owl.english.purdue.edu/>

Purdue University On-Line Writing Lab: Grammar, Punctuation, & Spelling

<http://owl.english.purdue.edu/handouts/grammar/>

Reeves Library Home Page

<http://home.moravian.edu/public/reeves/>

Teen Reads

<http://www.teenreads.com/index.asp>

Web English Teacher Young Adult Literature

<http://www.webenglishteacher.com/ya.html>

Writing with Writers

<http://teacher.scholastic.com/writewit/index.htm>

Young Adult Library Services Association

<http://www.ala.org/ala/mgrps/divs/yalsa/booklistsawards/booklistsbook.cfm>

Assignments and Grading [See individual rubric for each assignment's criteria for evaluation.]

Assignments are due as indicated below. Please note that unless a mutually agreeable revised due date is negotiated with the instructor, any late assignment will lose five percentage points for each day it is late, and any assignment not submitted within two weeks of the due date will receive a "0." It is within the instructor's purview to apply qualitative judgment in determining grades for an assignment or for a course. Day students who wish to disclose a disability and request accommodations under the Americans with Disabilities Act (ADA) for this course first **MUST** meet with either Mr. Joseph Kempfer in the Office of Learning Services or Dr. Ronald Kline in the Counseling Center. Comenius Center students who believe that they may need accommodations in this class are encouraged to contact the Dean of the Comenius Center as soon as possible to enhance the likelihood that such accommodations are implemented in a timely fashion.

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|---|------------|
| 1. Electronic Reader's Notebook and In-Class Quizzes | 20% |
| <ul style="list-style-type: none">• Entries emailed to jshosh@moravian.edu as indicated in course schedule• Reading check quizzes administered in class as needed | |
| 2. Mid-Term Examination | 20% |
| <ul style="list-style-type: none">• Administered in class on 2/29 | |
| 3. Digital Book Review | 20% |
| <ul style="list-style-type: none">• Final Draft due 3/12 | |
| 4. Digital Book Review Presentation, Poetry Reading, & Daily Participation | 15% |
| <ul style="list-style-type: none">• Present digital book review to class on 3/12• Prepare poetry reading for YA Poetry Festival on 3/21• Participate fully in all class activities | |
| 5. Final Exam: Secondary Source Research Project | 25% |
| <ul style="list-style-type: none">• Draft due 4/23• Final Draft no later than Final Exam Session on 5/4 | |

Attendance

Due to the nature and structure of the course, attendance at each meeting is crucial. If you must miss a session, please call the instructor to explain. Each unexcused absence will reduce the final grade by five percentage points, and more than two unexcused class absences or a pattern of late arrivals to class may, at the discretion of the instructor, result in a failing grade for the course.

Academic Honesty

You are encouraged, and in some instances, required to use conventional and on-line secondary source materials, but all work that you submit must be your own. Be certain to cite the sources that you used, and take care to avoid plagiarism, which the *Moravian College Student Handbook* defines as "the use, deliberate or not, of any outside source without proper acknowledgement" (52). Consult *The Bedford Researcher* for more information on how to avoid plagiarism. Note that academic dishonesty will result in a zero for the assignment and notification of the Academic Dean, in accordance with Moravian College policy.

Course Schedule

Please note that while every effort will be made to follow the schedule indicated below, the syllabus is subject to change as the instructor deems necessary to help students meet the objectives of the course.

Monday, January 16

In Class:

Literacy Autobiographies

Greetings

Brief Course Overview

Interviews & Brief Presentations: Our Literacy Autobiographies

Assignment Overview: Electronic Reader's Notebook

Wednesday, January 18

Due:

What is Literature? What is Young Adult Literature?

Eagleton's "Introduction: What is Literature?" Handout

Bucher & Hinton's Chapter 1: "Understanding Young Adult Literature"

Electronic Reader's Notebook #1: How does Eagleton define literature? If Terry Eagleton were a guest along with Carol Jago and Patty Campbell on a talk show episode devoted to YA literature, what point would each want to be certain to make? If you were also an invited guest on the show, what would you add from your own past experience as a teen reader?

In Class:

National Endowment for the Arts: *To Read or Not to Read?* Report (2007)

Discussion: Who decides what counts as literature?

Groups: Making Sense of the NEA Report

Monday, January 23

Due:

S.E. Hinton: *The Outsiders* (1967) & Elements of Fiction

Hinton's *The Outsiders*

Bucher & Hinton's Chapter 2: "Evaluating & Selecting Young Adult Literature"

Electronic Reader's Notebook #2: Using one of the questioning frameworks

Bucher and Hinton provide in chapter 2, briefly evaluate the plot, character, setting, theme, point of view, or style & tone of the novel, as assigned.

In Class:

Elements of Fiction Jigsaw Groups

Discussion: Is *The Outsiders* literature? Why or why not? Is *The Outsiders* a classic? Why or why not? In what ways is the novel *literary*?

Wednesday, January 25

Due:

YA Literary Discourse on the Net: Blogs, Wikis, & Websites

Bucher & Hinton's Chapter 3: "Teaching, Using, & Appreciating Young Adult Literature"

Electronic Reader's Notebook #3: How does Wikipedia define young adult literature? How do Bucher & Hinton define literature-based instruction? What else do you learn by visiting the official web site of the Assembly for Literature on Adolescents? What web chats, blogs, or other on-line resources do you find valuable to the study of YA literature?

In Class:

Useful Electronic Resources for the Study of YA Literature

Groups: Sharing the Best Web resources for the study of YA Literature

Monday, January 30

Due:

Paul Zindel: ...*Man-in-the-Moon Marigolds* (1970) & Conventions of Drama

Bucher & Hinton from Chapter 11, p. 302-307 "Drama"

Zindel's *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*

Electronic Reader's Notebook #4: Apply the criteria Bucher and Hinton present for considering young adult literature: drama (p. 304) to Paul Zindel's play.

In Class:

Tableaux

Paul Newman 1972 Production Film Clip

Discussion: Why did this piece win the Pulitzer Prize for Drama? What does it have to say that's still relevant to young adults in 2012? What about the piece makes it feel dated?

Wednesday, February 1

Due:

Robert Cormier: Reader Response & *The Chocolate War* (1974)

Appleman's "The Lens of Reader Response: The Promise and Peril of Response-Based Pedagogy" Handout

Cormier's *The Chocolate War*

Electronic Reader's Notebook #5: What factors surrounding your reading of *The Chocolate War* influence your response to the novel? More specifically, what personal qualities or events relevant to this particular book influence your response? What textual features influence your response?

In Class:

Role on Wall

Keith Gordon 1988 Production Film Clip

Discussion: How do the experiences you bring to this text impact your response?
What target audience might like the text more than you did? Why? What audience might fail to become meaningfully engaged? Why?

Monday, February 6

Due:

Gary Paulsen: *Hatchet* (1985)

Bucher & Hinton from Chapter 6, p. 152-158 “Adventure”

Paulsen’s *Hatchet*

Electronic Reader’s Notebook #6: What makes Brian heroic? How does

Paulsen use *deus ex machina* to resolve the plot of the novel? What alternative endings might Paulsen have considered?

In Class:

Aristotelian Definition of Tragic Hero

Heroes and Heroines as Exemplars of Universal Character Traits in YA Literature

Discussion: How does an Aristotelian tragic hero differ from typical heroes and heroines in YA literature?

Wednesday, February 8

Due:

Tupac Shakur: Analyzing the YA Poetry (1989-91) of a Master Rapper

Bucher & Hinton from Chapter 11, p. 292-302 “Poetry”

Shakur’s *The Rose that Grew from Concrete*

Electronic Reader’s Notebook #7: Which poems do you find most powerful?

What about the formal features of the text, the context in which the text was written, and/or your experience in relation to the text make each of your favorites resonate with you?

In Class:

Video Clip: Maya Angelou on Tupac Shakur

<http://www.youtube.com/watch?v=Os6Sl6SORqk>

Audio Clip on CD: Nikki Giovanni reads “The Rose That Grew from Concrete”

Audio Clip on CD: Danny Glover reads “A River That Flows Forever”

Audio Clip on CD: Malcolm Jamal Warner reads “Lady Liberty Needs Glasses”

Shakur Poetry Roundtable Response

Monday, February 13

Due:

Planning the Digital Book Review

Philbrick’s 5 Steps for Writing a Book Review available at

<http://teacher.scholastic.com/writewit/bookrev/index.htm>

Self-selected on-line book review video clip or podcast

Electronic Reader’s Notebook #8: What makes the on-line book review you selected worth reading, watching or listening to? What revisions might make it more effective?

In Class:

Critiques of Student-Selected Video Book Reviews & Podcasts

Overview: Digital Book Review Project

Wednesday, February 15

Due:

Avi: Exploring Point of View in *Nothing But the Truth* (1991)

Avi’s *Nothing But the Truth*

Electronic Reader’s Notebook #9: What is the *Rashomon* effect? How does this concept apply to Avi’s novel? What makes *Nothing But the Truth* an epistolary novel? If you were preparing a digital book review for this novel, what images might you include? Why?

In Class:

Character Maps

Discussion: What themes does Avi explore? How would you address these themes adequately in a book review without giving away too much of the plot?

Monday, February 20

Due:

Storyboarding & Drafting the Digital Book Review

Ohler’s “Thinking About Story” and “The Digital Storytelling Toolbox” Handouts

Electronic Reader’s Notebook #10: Select a tentative genre for your digital book review, including but not limited to, movie trailer, slide show, talking head, talk show, web site, desktop published critique, podcast, or hypertext document. Begin your storyboarding or story mapping process.

In Class:

Sharing of digital book review storyboards and story maps

Wednesday, February 22
Due:

Sandra Cisneros: A Feminist Critique of *The House on Mango Street* (1991)
Cisneros's *The House on Mango Street*
"L'Écriture Féminine de Sandra Cisneros" available at
<http://www.essayally.com/cisneros.php>

Electronic Reader's Notebook #11: How is *The House on Mango Street* a *bildungsroman*? OR How might you encapsulate Esperanza's year visually in a sketch, poem, or collage?

In Class:

Literature Circles

Monday, February 27
Due:

Lowis Lowry: An Examination of Class Conflict in *The Giver* (1993)
Lowry's *The Giver*

Appleman's "What's Class Got To Do With It? Reading Literature Through the Lens of Privilege and Social Class" Handout

Electronic Reader's Notebook #12: How does Appleman's argument affect your reading of *The Giver*? When do you believe readers are "ready" to read with a Marxist lens?

In Class:

Class Discussion: How is today's society both similar to and different from the world Lowry creates in *The Giver*? What is a Marxist lens, and how does such a lens impact your reading? How would reader response and feminist lenses impact your reading?

Wednesday, February 29

Mid-Term Examination

Monday, March 5

NO CLASS: SPRING BREAK

Wednesday, March 7

NO CLASS: SPRING BREAK

Monday, March 12
Due:

Digital Book Review Presentations

Digital Book Review on CD or DVD with text saved separately in Microsoft Word format

In Class:

Book Review Presentation Clips

Wednesday, March 14
Due:

Laurie Halse Anderson: Exploring Psychological Realism in *Speak* (1999)
Bucher & Hinton's Chapter 5: "Exploring Contemporary Realistic Fiction"

Halse Anderson's *Speak*

Electronic Reader's Notebook #13: Apply the criteria Bucher and Hinton present for considering young adult literature: contemporary realistic fiction (p. 137) to *Speak*.

In Class:

Video Clip: Laurie Halse Anderson Reads "Listen"

http://www.youtube.com/watch?v=ic1c_MaAMOI&feature=related

Discussion: Why does Laurie Halse Anderson title her novel *Speak*? What is masterful about her characterization of Melinda?

Response to Critical Reviews of *Speak*

Monday, March 19
Due:

Walter Dean Myers: Critiquing the Writer's Craft in the Memoir *Bad Boy* (2001)

Bucher & Hinton's Chapter 9: "Exploring Biography"

Myers's *Bad Boy*

Electronic Reader's Notebook #14: In what ways was your own adolescence similar to and different from what Walter Dean Meyers experienced growing up in Harlem? If you were to write a feminist critique of the memoir, what might you talk about? What about a Marxist critique?

In Class:

Jigsaw Groups: Reader Response, Feminist, & Marxist Readings

Wednesday, March 21
Due:
In Class:

Young Adult Voices: Poetry in Performance

"Reading Poetry Aloud" Handout

YA Poetry Open Mic

Monday, March 26
Due:

M.T. Anderson: Applying the Tenets of Post Cyberpunk Literature to *Feed* (2002)
Bucher & Hinton from Chapter 7, p. 184-193 "Speculative Fiction" & "Science Fiction"
"Toward a Post Cyberpunk Manifesto" available at
http://project.cyberpunk.ru/idb/notes_toward_a_postcyberpunk_manifesto.html
Anderson's *Feed*

Electronic Reader's Notebook #15: Apply the tenets of post cyberpunk literature espoused in the essay to your reading of *Feed*.

In Class:

Discussion: How did having read Lowry's *The Giver* prepare you for reading this novel? What's the difference between cyberpunk and post cyberpunk literature? Why is science fiction often marginalized in traditional literature curricula?

Wednesday, March 28
Due:

Finding and Evaluating Effective Secondary Source Material

"Writing in Literature" @ Purdue OWL available at

<http://owl.english.purdue.edu/owl/section/4/17/>

Electronic Reader's Notebook #16: Brainstorm three possible topics for your final research project. For each, include an essential question and a brief overview of the type of research you envision doing to answer that question.

In Class:

Roundtable Sharing of Topics
Sources for Library and Electronic Research

Monday, April 2

Sherman Alexie: A Post-Colonial Reading of *The Absolutely True Diary of a Part-Time Indian* (2007)

Due:

Bucher & Hinton from Chapter 6, p. 168-174 "Humor"

Read Northwestern University student Jennifer Porst's essay "Sherman Alexie and the American Indians as Postcolonial" available at

<http://www.postcolonialweb.org/poldiscourse/porst.html>

Electronic Reader's Notebook #17: What's funny about Sherman Alexie's novel? How does a post-colonial lens deepen your reading?

In Class:

Discussion: How do traditional literature curricula privilege the upper-middle class, white, male, heterosexual experience? How do we know when to apply which theoretical lens to a literary work?

Wednesday, April 4
Due:

Organizing & Drafting Text for the Secondary Source Research Project

"Annotated Bibliographies" @ Purdue OWL available at

<http://owl.english.purdue.edu/owl/resource/614/01/>

Electronic Reader's Notebook #18: Prepare an Annotated Bibliography for the Secondary Source Research Project.

In Class:

Organizational Structures
MLA Documentation Style
Writers Workshop

Monday, April 9

NO CLASS: EASTER MONDAY

Wednesday, April 11
Due:

Robin Reardon: Sexual Orientation as a Lens for Reading *A Secret Edge* (2007)

Reardon's *A Secret Edge*

Jenkins' "Young Adult Novels with Gay/Lesbian Characters and Themes 1969-92: A Historical Reading of Content, Gender, and Narrative Distance" Research Paper

Electronic Reader's Notebook #19: What does Reardon mean by "a secret edge?" What argument does Jenkins make in her research paper?

In Class:

Discussion: What does Reardon hope to accomplish in her novel? In what ways is she successful? How does the world she portrays reflect what you observed in high school? ...in college?

Monday, April 16

Due:

Robert Mayer: The Exploration of Historical Nonfiction in *When the Children Marched: The Birmingham Civil Rights Movement* (2008)
Bucher & Hinton's Chapter 10: "Exploring Nonfiction/Information Books"
Mayer's *When the Children Marched: The Birmingham Civil Rights Movement*
Electronic Reader's Notebook #20: How does Mayer's presentation of historical fact differ from the presentation you'd expect to see in a history textbook? What choices does he make as a writer to help his readers think historically?

In Class:

Q & A with two-time Carter G. Woodson Award Winning YA Author Bob Mayer

Wednesday, April 18

Due:

Gene Yuen Yang: Literary Elements of the Graphic Novel *American Born Chinese* (2008)
Bucher & Hinton's Chapter 12: "Exploring Other Formats: Comics, Graphic Novels, Picture Books, and Magazines"
Yang's *American Born Chinese*
Electronic Reader's Notebook #21: Apply the criteria Bucher and Hinton present for considering young adult literature: graphic novels (p. 331) to *American Born Chinese*.

In Class:

Discussion: How are the themes presented in this novel similar to those we've encountered in other YA works this semester? Using Appleman's "Upon Seeing an Orange" as a guide, what questions are raised through each of the following lenses... Gender theory? Social class? Post colonialism? Formalism/ Structuralism?

Monday, April 23

Due:

In Class:

Revising & Editing the Secondary Source Research Project

Draft of Secondary Source Research Project text

Writers Workshop

Wednesday, April 25

Due:

Josh Berk: *Guy Langman, Crime Scene Procrastinator & Censorship*

Bucher & Hinton's Chapter 4: "Protecting Intellectual Freedom"

Berk's *Guy Langman, Crime Scene Procrastinator*

Electronic Reader's Notebook #22: What is censorship and how does it differ from the selection of materials for a school curriculum or library? Which of the books we read this semester would be 1) least likely to appear in your high school's curriculum? 2) least likely to appear in your town's public library? 3) most susceptible to a challenge?

In Class:

Discussion: Why do students often want to read the books on the most censored list? How do we honor and respect family rights while also protecting intellectual freedom?

Friday, May 4

FINAL EXAM: Secondary Source Research Project Due 7:30 a.m.

MORAVIAN COLLEGE
Bethlehem, Pennsylvania

Education 131
Young Adult Literature
Spring 2012
Reader's Notebook Assignment Sheet

Assignment: Answer each prompt as assigned on the syllabus in a typed and e-mailed response of approximately 500 words. Use Microsoft Word, and send your response as an attachment to your email. Think about how the reading you are assigned relates to the question posed. Be certain to cite and document specific examples from the text(s) when composing your response. Also bring a hard (or electronic) copy of your response to class on the day the assignment is due. In most instances, the reader's notebook is intended to help you think about topics that will be discussed in class. In some cases, you will actually be drafting text that you may wish to copy, paste, and/or revise as you utilize a process approach to writing to compose the major papers required in the course. Note that late entries will not be accepted. Entries are due as follows:

Entry #1 (Due 1/18): How does Eagleton define literature? If Terry Eagleton were a guest along with Carol Jago and Patty Campbell on a talk show episode devoted to YA literature, what point would each want to be certain to make? If you were also an invited guest on the show, what would you add from your own past experience as a teen reader?

Entry #2 (Due 1/23): Using one of the questioning frameworks Bucher and Hinton provide in chapter 2, briefly evaluate the plot, character, setting, theme, point of view, or style & tone of the novel, as assigned.

Entry #3 (Due 1/25): How does Wikipedia define young adult literature? How do Bucher & Hinton define literature-based instruction? What else do you learn by visiting the official web site of the Assembly for Literature on Adolescents? What web chats, blogs, or other on-line resources do you find valuable to the study of YA literature?

Entry #4 (Due 1/30): Apply the criteria Bucher and Hinton present for considering young adult literature: drama (p. 304) to Paul Zindel's play.

Entry #5 (Due 2/1): What factors surrounding your reading of *The Chocolate War* influence your response to the novel? More specifically, what personal qualities or events relevant to this particular book influence your response? What textual features influence your response?

Entry #6 (Due 2/6): What makes Brian heroic? How does Paulsen use *deus ex machina* to resolve the plot of the novel? What alternative endings might Paulsen have considered?

Entry #7 (Due 2/8): Which poems do you find most powerful? What about the formal features of the text, the context in which the text was written, and/or your experience in relation to the text make each of your favorites resonate with you?

Entry #8 (Due 2/13): What makes the on-line book review you selected worth reading, watching or listening to? What revisions might make it more effective?

Entry #9 (Due 2/15): What is the *Rashomon* effect? How does this concept apply to Avi's novel? What makes *Nothing But the Truth* an epistolary novel? If you were preparing a digital book review for this novel, what images might you include? Why?

Entry #10 (Due 2/20): Select a tentative genre for your digital book review, including but not limited to, movie trailer, slide show, talking head, talk show, web site, desktop published critique, or hypertext document. Begin your storyboarding or story mapping process.

Entry #11 (Due 2/22): How is *The House on Mango Street* a *bildungsroman*? OR How might you encapsulate Esperanza's year visually in a sketch, poem, or collage?

Entry #12 (Due 2/27): How does Appleman's argument affect your reading of *The Giver*? When do you believe readers are "ready" to read with a Marxist lens?

Entry #13 (Due 3/14): Apply the criteria Bucher and Hinton present for considering young adult literature: contemporary realistic fiction (p. 137) to *Speak*.

Entry #14 (Due 3/19): In what ways was your own adolescence similar to and different from what Walter Dean Meyers experienced growing up in Harlem? If you were to write a feminist critique of the memoir, what might you talk about? What about a Marxist critique?

Entry #15 (Due 3/26): Apply the tenets of post cyberpunk literature espoused in the essay to your reading of *Feed*.

Entry #16 (Due 3/28): Brainstorm three possible topics for your final research project. For each, include an essential question and a brief overview of the type of research you envision doing to answer that question.

Entry #17 (Due 4/2): What's funny about Sherman Alexie's novel? How does a post-colonial lens deepen your reading?

Entry #18 (Due 4/4): Prepare an Annotated Bibliography for the Secondary Source Research Project.

Entry #19 (Due 4/11): What does Reardon mean by "a secret edge?" What argument does Jenkins make in her research paper?

Entry #20 (Due 4/16): How does Mayer's presentation of historical fact differ from the presentation you'd expect to see in a history textbook? What choices does he make as a writer to help his readers think historically?

Entry #21 (Due 4/18): Apply the criteria Bucher and Hinton present for considering young adult literature: graphic novels (p. 331) to *American Born Chinese*.

Entry #22 (Due 4/27): What is censorship and how does it differ from the selection of materials for a school curriculum or library? Which of the books we read this semester would be 1) least likely to appear in your high school's curriculum? 2) least likely to appear in your town's public library? 3) most susceptible to a challenge?

Suggested Response Format: Because you may want to incorporate portions of some of your responses into later drafts, it is required that you compose your entries in a word processor and save them for future access. The default font is Times or Times New Roman, 12 point and must be submitted with consistent file names formatted LASTNAME NB##.DOCX. While every attempt should be made to respond with attention to fluency, clarity, and correctness, the electronic reader's notebook should be a venue in which you may play with new ideas and try out new rhetorical strategies.

Criteria for Evaluation: The average of three graded entries and in-class quizzes will constitute 20% of the course grade. Reader's notebook entries will be evaluated according to the criteria below:

1. Entry responds thoroughly and thoughtfully to the assigned prompt.
2. Entry shares specific details from assigned readings and/or from personal experience, as appropriate.
3. Entry uses literary terminology and applies theoretical lenses, as appropriate.
4. Entry is fluent, clear, and attempts to follow the conventions of so-called standard written English.
5. Entry is word-processed, double-spaced, and duly spell-checked.

Bethlehem, Pennsylvania

**Education 131
Young Adult Literature
Spring 2012
Book Review Assignment Sheet**

Assignment: Select a classic or contemporary work of young adult literature not included on the current syllabus. Analyze the work and its effectiveness according to criteria for the evaluation of literature discussed in class and presented in Bucher and Hinton's text. Follow the stages of the book review writing process presented by YA author Rodman Philbrick at <http://teacher.scholastic.com/writewit/bookrev/index.htm>. As you're jotting down notes about what makes the book effective (or not), select an on-line book review and identify what makes it worth reading, watching or listening to. Think about what specific details the author included that made it effective or failed to include that may have made it more powerful. Select a tentative genre for the public presentation of your digital book review, including but not limited to, movie trailer, slide show, talking head, talk show, web site, desktop published critique, podcast, or hypertext document. Begin your storyboarding or story mapping process. After preparing a draft of your text, elicit feedback from your classmates. Finally, use Ohler's suggestions to prepare your final digital book review.

Suggested Response Format: Draft of text should be approximately 5 double-spaced, word-processed pages in Times or Times New Roman Font. Final draft must be presented in an electronic format submitted on CD or DVD. Be certain to include a separate copy of the book review text as a Microsoft Word file on the disk as well.

Criteria for Evaluation: The theatre critique will be worth 20% of the final course grade and will be evaluated according to the criteria listed below:

1. Book review establishes a clear thesis and offers specific examples to show how the YA text succeed or did not succeed at doing what it set out to achieve.
 2. Book review adopts an effective organizational structure, with an attention-getting lead, well-organized body, and strong conclusion.
 3. Book review uses literary terminology and applies theoretical lenses, as appropriate.
 4. Book review is fluent, clear, and attempts to follow the conventions of so-called standard written English.
 5. Book review uses electronic media effectively to share critique with a contemporary audience.
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Bethlehem, Pennsylvania

**Education 131
Young Adult Literature
Spring 2012**

Secondary Source Research Project Assignment Sheet

Assignment: Select a topic and develop a research question that you will address in a thesis-driven paper of seven to ten pages, exclusive of references. Submit a final project by 7:30 a.m. on Friday, May 4th in academic, desktop published, or other approved electronic format. After identifying and having your essential question approved, prepare an annotated bibliography containing a *minimum* of one primary and five secondary sources. Organize and synthesize your secondary source material effectively in support of a clearly defined thesis statement. Be sure to refer to the *MLA Handbook for Writers of Research Papers*, 7th edition, as needed.

Response Format: 7-10 double-spaced, word-processed pages in Times or Times New Roman Font (prior to desktop or electronic publishing) with an additional roster of no fewer than six cited works

Criteria for Evaluation: The research report will be worth 25% of the final course grade and will be evaluated according to the criteria listed below:

1. Research report presents a clear thesis and offers well-researched specific examples that clearly support the development of that thesis.
 2. Research report adopts an effective organizational structure, with an attention-getting introduction, well-organized body paragraphs, and strong conclusion.
 3. Writing is fluent, clear, and attempts to follow the conventions of so-called standard written English.
 4. Research report uses literary terminology and applies theoretical lenses, as appropriate.
 5. Research report is word-processed or electronically published, duly spell-checked, and references appropriate secondary source material according to MLA documentation style.
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**Education 131: Young Adult Literature
Assignment Chart**

Plan to do more reading and writing in this course than you have done for any single course in your college career to date. You'll likely find most of the reading to be quite enjoyable (at least the YA texts themselves—if not the supporting theoretical frameworks), but you'll need to develop a schedule that allows you to keep up with and even get ahead of the assigned due dates. Listed below are the major YA works themselves, the secondary texts that will inform our reading, the course assignments, and the due dates. Note that an academic article or a reading from the Bucher & Hinton text must be read carefully in conjunction with the primary text.

DUE DATE	Primary Text	Secondary Text	Assignment
18-Jan	Eagleton's "What Is Literature?" Introduction [Handout]	Bucher & Hinton, Chap. 1	NB1
23-Jan	S.E. Hinton's <i>The Outsiders</i>	Bucher & Hinton, Chap. 2	NB2
25-Jan		Bucher & Hinton, Chap. 3	NB3
30-Jan	Paul Zindel's <i>Reflections of Gamma Rays...</i>	Bucher & Hinton, p. 302-307	NB4
1-Feb	Robert Cormier's <i>The Chocolate War</i>	Appleman's "Lens of Reader Response" [Handout]	NB5
6-Feb	Gary Paulsen's <i>Hatchet</i> [On Reserve in Reeves Library]	Bucher & Hinton, p. 152-158	NB6
8-Feb	Tupak Shakur's <i>The Rose that Grew from Concrete</i>	Bucher & Hinton, p. 292-302	NB7
13-Feb		Self-Selected On-Line Book Review/Podcast	NB8
15-Feb	Avi's <i>Nothing But the Truth</i>		NB9
20-Feb		Ohler's "Thinking about Story" & "Digital Storytelling" [Handouts]	NB10
22-Feb	Sandra Cisneros' <i>The House on Mango Street</i>	"L'Écriture Féminine de Sandra Cisneros" [Website]	NB11
27-Feb	Lois Lowry's <i>The Giver</i>	Appleman's "What's Class Got to Do with It?" [Handout]	NB12
29-Feb			MIDTERM EXAM
12-Mar			BOOK REVIEW
14-Mar	Laurie Halse Anderson's <i>Speak</i>	Bucher & Hinton, Chap. 5	NB13
19-Mar	Walter Dean Myers' <i>Bad Boy</i>	Bucher & Hinton, Chap. 9	NB14
21-Mar		Reading Poetry Aloud [Handout]	OPEN MIC
26-Mar	M.T. Anderson's <i>Feed</i>	"Toward a Post Cyberpunk Manifesto" [Website]	NB15
28-Mar		"Writing in Literature" at Purdue OWL [Website]	NB16
2-Apr	Alexie's <i>Absolutely True Diary of a Part-Time Indian</i>	Bucher & Hinton, p. 168-174 & Porst's "Alexie as PostColonial" [Website]	NB17
4-Feb		"Annotated Bibliographies" at Purdue OWL [Website]	NB18
11-Apr	Robin Reardon's <i>The Secret Edge</i>	Jenkins' "YA Novels with Gay/Lesbian Characters..." Research Paper	NB19
16-Apr	Mayer's <i>When the Children Marched...</i>	Bucher & Hinton, Chap. 10	NB20
18-Apr	Gene Yuen Yang's <i>American Born Chinese</i>	Bucher & Hinton, Chap. 12	NB21
23-Apr			RESEARCH DRAFT
27-Apr	Berk's <i>Guy Langman, Crime Scene Procrastinator</i>	Jenkins' "Censorship: Book Challenges, Challenging Books..." [Handout]	NB22
4-May			RESEARCH PROJ.