



1742
MORAVIAN COLLEGE
Bethlehem, Pennsylvania

**Education 131
Young Adult Literature
Spring 2013**

Josh Berk
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Office Hours: By appointment
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M,W 7:30 – 8:40 a.m.
PPHAC 302

Course Description

Introduces students to reader response, socio-cultural, and other theoretical lenses for analyzing a variety of traditional and contemporary texts from the body of American literature written specifically for young adults. As participants read outstanding YA texts from the past and present, they create reader response journals, write literary analysis essays, and develop a philosophy regarding intellectual freedom and the censorship issues surrounding Young Adult literature. Students learn 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 Questions: 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? What is your philosophy regarding intellectual freedom and censorship as it relates to YA literature in contemporary classrooms and society at large?

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. Become aware of the issues and challenges regarding intellectual freedom and censorship regarding YA literature in contemporary society.
5. 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. *The Dark Days of Hamburger Halpin*. Knopf. 2010. Print.

Brezenoff, Steve. *Brooklyn, Burning*. Carolrhoda Books, 2011. 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.
- 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.
- Shakur, Tupac. *The Rose that Grew from Concrete*. New York: MTV, 2009. Print.
- Strasser, Todd. *Give a Boy A Gun*. Simon Pulse 2002. 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

Zinn Education Project

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">• Submitted through Blackboard’s journal tool (preferred) OR emailed to berkj@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 2/27 | |
| 3. Digital Book Review | 20% |
| <ul style="list-style-type: none">• Final Draft due 3/11 | |
| 4. Digital Book Review Presentation, Poetry Reading, & Daily Participation | 15% |
| <ul style="list-style-type: none">• Present digital book review to class on 3/11• Participate fully in all class activities | |
| 5. Final Exam: Secondary Source Research Project | 25% |
| <ul style="list-style-type: none">• Draft due 4/22• Final Draft no later than Final Exam Session on 5/3 | |

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 14

In Class:

Greetings

- Course Overview
- Introductions
- Assignment Overviews

Wednesday, January 16

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? Do any aspects of his definition strike you as particularly noteworthy? How do Bucher/Hinton define "Young Adult Literature?" How does your personal experience as a teen reader compare to what is described by Bucher/Hinton?*

In Class:

(I) Lecture: Using Eagleton's essay as inspiration to ask "What is Literature?" (II) Some recent studies regarding the reading habits of young people:

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

<http://www.nea.gov/research/toread.pdf> (b) Pew: Younger Americans' Reading and Library Habits (2012)

<http://libraries.pewinternet.org/2012/10/23/younger-americans-reading-and-library-habits/>

Discussion: Who decides what counts as literature?

Groups: Making Sense of these reports

Monday, January 21

NO CLASS

Wednesday, 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 Outsiders*.*

In Class:

Lecture: The life of S.E. Hinton & Critical reception of *The Outsiders*.

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*?

Monday, January 28

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:

Lecture: Useful Electronic Resources for the Study of YA Literature

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

Wednesday, 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:

Lecture: Overview of YA drama; The career of Paul Zindel; Film Clip of *The Effect of Gamma Rays...*

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?

Monday, February 4

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:

Lecture: The war over *The Chocolate War*

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? Why do censors so often take issue with this work?

Wednesday, 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:

Lecture: 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?

Monday, February 11

Due:

YA Poetry

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

Shakur's *The Rose that Grew from Concrete*

Selected YA poetry (handout)

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 Clips: Maya Angelou on Tupac Shakur

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

poetry readings (videos)

Poetry Roundtable Response

Wednesday, 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

Monday, February 18

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?

<p>Wednesday, February 20 Due:</p> <p>In Class:</p>	<p>Storyboarding & Drafting the Digital Book Review Ohler's "Thinking About Story" and "The Digital Storytelling Toolbox" Handouts Electronic Reader's Notebook #10: <i>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.</i></p> <p>Sharing of digital book review storyboards and story maps</p>
<p>Monday, February 25 Due:</p> <p>In Class:</p>	<p>Sandra Cisneros: A Feminist Critique of <i>The House on Mango Street</i> (1991) Cisneros's <i>The House on Mango Street</i> "L'Écriture Féminine de Sandra Cisneros" available at http://www.essayally.com/cisneros.php Electronic Reader's Notebook #11: <i>How is The House on Mango Street a bildungsroman? OR How might you encapsulate Esperanza's year visually in a sketch, poem, or collage?</i></p> <p>Literature Circles</p>
<p>Wednesday, February 27</p>	<p>Mid-Term Examination</p>
<p>Monday, March 4</p>	<p>NO CLASS: SPRING BREAK</p>
<p>Wednesday, March 6</p>	<p>NO CLASS: SPRING BREAK</p>
<p>Monday, March 11 Due:</p> <p>In Class:</p>	<p>Digital Book Review Presentations Digital Book Review on CD or DVD with text saved separately in Microsoft Word format Book Review Presentation Clips</p>
<p>Wednesday, March 13 Due:</p> <p>In Class:</p>	<p>Laurie Halse Anderson: Exploring Psychological Realism in <i>Speak</i> (1999) Bucher & Hinton's Chapter 5: "Exploring Contemporary Realistic Fiction" Halse Anderson's <i>Speak</i> Electronic Reader's Notebook #12: <i>Apply the criteria Bucher and Hinton present for considering young adult literature: contemporary realistic fiction (p. 137) to Speak.</i></p> <p>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 <i>Speak</i>? What is masterful about her characterization of Melinda? Response to Critical Reviews of <i>Speak</i></p>
<p>Monday, March 18 Due:</p> <p>In Class:</p>	<p>Walter Dean Myers: Critiquing the Writer's Craft in the Memoir <i>Bad Boy</i> (2001) Bucher & Hinton's Chapter 9: "Exploring Biography" Myers's <i>Bad Boy</i> Electronic Reader's Notebook #13: <i>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?</i></p> <p>Groups: Reader Response, Feminist, & Marxist Readings</p>
<p>Wednesday, March 20 Due:</p> <p>In Class:</p>	<p>Special Topic: School Violence and YA <i>Give A Boy A Gun</i> by Todd Strasser Excerpt from <i>Columbine</i> by Dave Cullen (handout)</p> <p>Lecture: (I.) The postmodern form of <i>Give a Boy A Gun</i> (II.) The fiction and reality of <i>Columbine</i>. Discussion: Is fiction an appropriate form to teach about real life horrors? How would you as a teacher handle students' concerns about violence?</p>

Electronic Reader's Notebook #14 Are books dealing with violence or sex more likely to be challenged? Which is easier to defend? How would you respond to charges that books such as Strasser's have no place in a high school classroom?

Monday, March 25

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:

Lecture: What is cyberpunk?

Discussion: What's the difference between cyberpunk and post cyberpunk literature? Why is science fiction often marginalized in traditional literature curricula?

Wednesday, March 27

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 1

NO CLASS

Wednesday, April 3

Due:

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

The Absolutely True Diary of a Part-Time Indian

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:

Lecture: (I.) The literary life of Sherman Alexie (II.) Is YA too white?

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?

Monday, April 8

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

Wednesday, April 10

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 #19: 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: Discussion: What is literary about Mayer's book? Why is non-fiction rare in YA?
How to book-talk a non-fiction title.

Monday, April 15

Due:

Brooklyn, Burning, Gender and Sexual Identity in Contemporary YA

Brooklyn, Burning by Steve Brezenoff

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 #20: *What does Brezenoff hope to accomplish in
this novel? In what ways is he successful? How does the world he
portrays reflect what you observed in high school?... in college?*

In Class:

Skype Guest: Steve Brezenoff

Please come prepared with questions for Mr. Brezenoff.

Wednesday, April 17

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? Are graphic novels more or less likely to raise
the ire of censors? Why?

Monday, April 22

Due:

In Class:

Revising & Editing the Secondary Source Research Project

Draft of Secondary Source Research Project text

Writers Workshop

Wednesday, April 24

Due:

Censorship; The Dark Days of Hamburger Halpin.

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

Josh Berk's *The Dark Days of Hamburger Halpin*

Electronic Reader's Notebook #22: (1) *What is censorship and how does it
differ from the selection of materials for a school curriculum or
library? (2) What is the "right age" to assign Hamburger Halpin? Why?*

In Class:

Discussion: What are some censorship stories you found in the news? How do we
honor and respect family rights while also protecting intellectual freedom?
Ask me anything about my book!

Friday, May 3

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. I prefer to receive these through the "Journal" tool in Blackboard. Contact me if this is a problem. They can also be emailed. Each entry should be approximately 500 words. Think about how the reading you are assigned relates to the question posed. This is a journal/notebook assignment, but not an informal exercise. Be certain to cite and document specific examples from the text(s) when composing your response. Write with fluency, clarity, and correctness, but also feel free to let the electronic reader's notebook be a venue in which you may play with new ideas and try out new rhetorical strategies.

Please 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 1/16): How does Eagleton define literature? Do any aspects of his definition strike you as particularly noteworthy? How do Bucher/Hinton define "Young Adult Literature?" How does your personal experience as a teen reader compare to what is described by Bucher/Hinton?

(no class 1/21)

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 Outsiders*.

Entry #3 (Due 1/28): 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 2/4): 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 2/11): 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 2/18): 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 2/25): How is *The House on Mango Street* a *bildungsroman*? OR How might you encapsulate Esperanza's year visually in a sketch, poem, or collage?

Spring Break

Entry #12 (Due 3/13): Apply the criteria Bucher and Hinton present for considering young adult literature: contemporary realistic fiction (p. 137) to *Speak*.

Entry #13 (Due 3/18): 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 #14 (Due 3/20): Are books dealing with violence or sex more likely to be challenged in a school/public library? Which is easier to defend? How would you respond to charges that books such as Strasser's have no place in a high school classroom? What about the book makes it controversial?

Entry #15 (Due 3/25): Apply the tenets of post cyberpunk literature espoused in the essay to your reading of *Feed*.

Entry #16 (Due 3/27): 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.

Easter Recess

Entry #17 (Due 4/3): What's funny about Sherman Alexie's novel? How does a post-colonial lens deepen your reading?

Entry #18 (Due 4/8): Prepare an Annotated Bibliography for the Secondary Source Research Project.

Entry #19 (Due 4/10): 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 #20 (Due 4/15): What does Brezenoff hope to accomplish in his novel? In what ways is he successful? How are the characters similar to or different from people you knew in high school? ...in college?

Entry #21 (Due 4/17): Apply the criteria Bucher and Hinton present for considering young adult literature: graphic novels (p. 331) to *American Born Chinese*.

Entry #22 (Due 4/24): (1) What is censorship and how does it differ from the selection of materials for a school curriculum or library? (2) What is the "right age" to assign Hamburger Halpin? Why?

Suggested Response Format: Because you may want to incorporate portions of some of your responses into later drafts, it is suggested that you compose your entries in a word processor and save them for future access. I prefer to receive these through Blackboard's "journal" feature. Make sure entries are numbered and submitted on time.

Criteria for Evaluation: The average of the 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, spelled correctly. In other words, all attempts are made to follow the conventions of standard written English.

MORAVIAN COLLEGE
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 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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MORAVIAN COLLEGE
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 3rd 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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MORAVIAN COLLEGE
Bethlehem, Pennsylvania

Education 131: Young Adult Literature
Assignment Chart

Expect to do a lot of reading in writing in this course! You'll likely find most of the reading to be quite enjoyable (at least the YA texts, if not the academic articles), but you'll need to develop a schedule and devote enough to keep up with and even get ahead of the assigned due dates. There are some weeks where two novels are due. Listed below are the major YA works, the secondary texts that will inform our reading, the course assignments, and the due dates. NB = notebook.

DUE DATE	PRIMARY TEXT	SECONDARY TEXT	ASSIGNMENT
Jan 16	"What is Literature?"	Textbook Ch 1	NB #1
Jan 21	NO CLASS		
Jan 23	<i>The Outsiders</i>	Textbook Ch 2	NB #2
Jan 28	YA websites	Textbook Ch 3	NB #3
Jan 30	<i>Man-in-the-Moon ...</i>	Textbook Ch 11	NB #4
Feb 4	<i>Chocolate War</i>	Appleman handout	NB #5
Feb 6	<i>Hatchet</i>	Textbook 152-8	NB #6
Feb 11	<i>The Rose that Grew...</i>	Textbook 292-302, poems	NB #7
Feb 13	Online book reviews	Philbrick's 5 Steps	NB #8
Feb 18	<i>Nothing But the Truth</i>		NB #9
Feb 20	Handouts	Handouts	NB #10
Feb 25	<i>The House on Mango Street</i>	Cisneros essay	NB #11
Feb 27	mid-term		
Mar 4	NO CLASS	NO CLASS	
Mar 6	NO CLASS	NO CLASS	
Mar 11	Digital Book Review		
Mar 13	<i>Speak</i>	Textbook Chapter 5	NB #12
Mar 18	<i>Bad Boy</i>	Textbook Chapter 9	NB #13
Mar 20	<i>Give a Boy A Gun</i>	Columbine (handout)	NB #14
Mar 25	<i>Feed</i>	Cyberpunk essay	NB #15
Mar 27		Brainstorming	NB #16
Apr 1	NO CLASS	NO CLASS	
Apr 3	<i>Part-time Indian</i>	Text 168-174, Alexie essay	NB #17
Apr 8		Your bibliography	NB #18
Apr 10	<i>When the Children Marched</i>	Textbook Chapter 10	NB #19
Apr 15	<i>Brooklyn, Burning</i>	Jenkins essay	NB #20
Apr 17	<i>American Born Chinese</i>	Textbook Chapter 12	NB #21
Apr 22			Research Draft
Apr 24	<i>Hamburger Halpin</i>	Textbook Chapter 4	NB #22
May 3	FINAL	PAPER	DUE